



SHRI VILE PARLE KELAVANI MANDAL'S
USHA PRAVIN GANDHI COLLEGE OF ARTS, SCIENCE & COMMERCE



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Juhu Scheme, Vile Parle (West), Mumbai 400 056.

Supporting Documents for Metric No. 1.3.3

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Sr. No.	Document
1.	Experiential Learning through Project work / Field Work / Internship (20-21)



MUMBAI
400 056

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**The Impact of Production Design on the Films and the
Audience**

** Good Project!*

**Dissertation submitted in partial fulfilment of the Degree
in Masters of Arts in Entertainment, Media and
Advertising (MA-EMA)**

By

Pragati Agarwal

To

**Usha Pravin Gandhi College of Arts, Science and
Commerce**

Date *May 2021*
Mumbai



A Kapoor
Dr. Anju Kapoor
Research Guide



Certificate

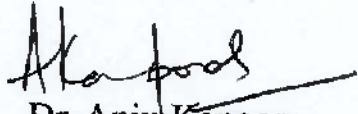
This is to certify that Pragati Agarwal, a student of Department of Mass Media, Usha Pravin Gandhi College of Arts, Science and Commerce, affiliated to University of Mumbai, has completed her final dissertation topic titled, 'The Impact of Production Design on the Films and the Audience' during Dec 2020 to May 2021.

The dissertation is submitted as partial fulfilment of Master of Art in Entertainment, Media and Advertising (MA-EMA) to University of Mumbai. I have guided on various topics, issues, and complexities faced during the research study.

Date

Mumbai May '2021




Dr. Anju Kapoor
Research Guide



Acknowledgement

While writing this acknowledgement, and doing the finishing touches to my dissertation, this two month intensive period is coming to an end. The learning has been vast but really interesting. It was quite overwhelming at the beginning, and as I went on with it, it gradually became less scary and more interesting.

I would like to thank my research guide Dr. Anju Kapoor, without whom I'd never be able to successfully complete and submit my dissertation. I thank her for her help, guidance and advice throughout my dissertation. I had a hard time finalising my topic and she really gave me the confidence to go with this one. Right from the beginning to the very end, her guidance has helped me tackle the biggest of problems I faced in my dissertation. I owe her a lot. I would also like to thank Juhi Kansara, our Research Assistant who helped in tiny bits of the research queries.



Anju Kapoor

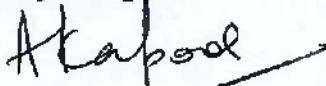
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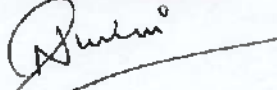
The dissertation is submitted in partial fulfilment of Master of Art in Entertainment, Media and Advertising (MA-EMA) to University of Mumbai. Dr. Anju Kapoor has guided the research on various issues, and overall generation and development process.

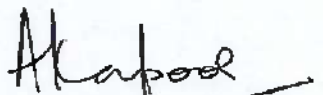
Date May 2021
Mumbai

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Dr. Navita Kulkarni


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Principal

Usha Pravin Gandhi College of Arts, Science and Commerce




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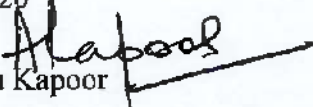




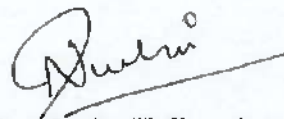
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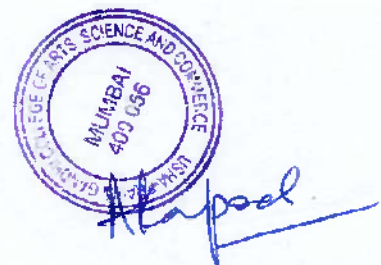
This is to certify that Mr Smit Darji a student of Department of Mass Media, Usha Pravin Gandhi College of Arts, Science & Commerce, affiliated with University of Mumbai, has completed her final semester dissertation topic titled, A study on the impact of advertising on the Indian Society during April 2020 to May 2020. Dissertation is submitted in partial fulfilment of the Degree in Masters of Arts in Entertainment, Media and Advertising (MAEMA) to University of Mumbai. Dr. Anju Kapoor has guided the researcher on various issues and overall generation and development process.

May 2020


Dr. Anju Kapoor
Research Guide And Principal.




Dr. Navita Kulkarni
Head of Department.



ABSTRACT

This research will focus on the influence of the various types and means of advertisements on the local people of the Indian Society, With the increasing developments in technology and media, there is a lot of scope and variety in advertising, marketing and promotional techniques. Traditional methods of advertising are being rapidly overthrown by new modern methods of advertising with the help of new media. Consumers are susceptible to convincing technology. These technologies are aimed to persuade users to spend more time in social media sites like Facebook or Twitter. In order to influence how and for as long as possible, what they pay attention to. Previous study has focused on the scope and intensity of the effects of advertising and the effectiveness of advertising on different items. This research will focus on the influence of the various types of advertisements on the local people of the Indian Society, it will also look into the TV advertisements and carry out an analysis to determine the extent of influence of the to carry out this study, the impact and the effect of varied ads on different age groups. The research will be assessed individually through the employment of survey method for data collection. The data will be collected by administering online surveys to children, Adolescents and adults of the selected age group to examine the stimulus of different approaches. Some data will also be assessed with personal one on one interview with random people around the society. The findings and results of the study will be derived by analysing the collected data through the use of Descriptive data analysis tools and techniques majorly. This study will have significant implications for future research studies for marketers and digital media managers and will aid in designing marketing strategies. This paper will try to focus mostly on product advertisements with examples.

Key words: Ad, Advertising, Marketing, Promotion, Influence, Tv, Digital, Impact, young adults, teenagers, social media.



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**A study on current trends in performance management with
special reference to a comparison between MSMEs & MNCs**

A Project Submitted to

University of Mumbai for partial completion of the degree of

Master of Commerce

Under the Faculty of Commerce

By

Elizabeth Dias

Under the Guidance of

Asst. Prof. Shubhangi Nargund

Usha Pravin Gandhi College of Arts, Science & Commerce

Vile Parle (West), Mumbai 400 056.

May 2021



**A study on current trends in performance management with
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Vile Parle (West), Mumbai 400 056.

May 2021



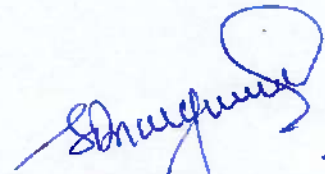
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This is to certify that Ms. Elizabeth Dias has worked and duly completed her Project Work for the degree of Master of Commerce under the Faculty of Commerce in the subject of Business Studies (Management) and her project is entitled, "A study on current trends in performance management with special reference to a comparison between MSMEs & MNCs" under my supervision.

I further certify that the entire work has been done by the learner under my guidance and that no part of it has been submitted previously for any Degree or Diploma of any University.

It is her own work and facts reported by her personal findings and investigations.



Ms. Shubhangi Nargund

Date of Submission: May 2021



Declaration by learner

I, the undersigned Miss Elizabeth Dias here by, declare that the work embodied in this project work titled "A study on current trends in performance management with special reference to a comparison between MSMEs & MNCs", forms my own contribution to the research work carried out under the guidance of Ms. Shubhangi Nargund is a result of my own research work and has not been previously submitted to any other University for any other Degree/ Diploma to this or any other University.

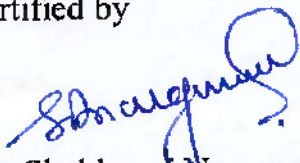
Wherever reference has been made to previous works of others, it has been clearly indicated as such and included in the bibliography.

I, here by further declare that all information of this document has been obtained and presented in accordance with academic rules and ethical conduct.



Elizabeth Dias

Certified by



Ms. Shubhangi Nargund



Acknowledgment

To list who all have helped me is difficult because they are so numerous and the depth is so enormous.

I would like to acknowledge the following as being idealistic channels and fresh dimensions in the completion of this project.

I take this opportunity to thank the University of Mumbai for giving me chance to do this project.

I would like to thank my Principal, Dr. Anju Kapoor for providing the necessary facilities required for completion of this project.

I take this opportunity to thank our Coordinator Ms. Shubhangi Nargund, for her moral support and guidance.

I would also like to express my sincere gratitude towards Ms. Shubhangi Nargund who also played the role of my project guide and whose guidance and care made the project successful.

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Anju Kapoor

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PROJECT REPORT ON
**AI based Recommender System for Movie and Food
Pairing**

CREATED BY
Malavika Diwan (53004190006)

ACADEMIC YEAR
2020-2021

DEPARTMENT OF MASTER OF SCIENCE IN INFORMATION
TECHNOLOGY



SVKM'S

USHA PRAVIN GANDHI COLLEGE OF ARTS, SCIENCE AND
COMMERCE

(NAAC ACCREDITED 'A' GRADE COLLEGE) JUHU SCHEME, VILE
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ACKNOWLEDGEMENT

I would first like to thank my project guide Prof. Smruti Nanavaty of the Information Technology Department at Usha Pravin Gandhi College Of Arts, Science And Commerce. Prof. Smruti was always present whenever I ran into a trouble spot or had a question about my research or writing. She consistently allowed this paper to be my own work, but steered me in the right the direction whenever she thought I needed it.

I would also like to thank my college for providing me with this great opportunity to pursue my research.

Finally, I must express my very profound gratitude to my parents and to my friend for providing me with unfailing support and continuous encouragement throughout my time of study and through the process of researching and writing this project. This accomplishment would not have been possible without them.



DECLARATION

I solemnly declare that the project titled, “AI based Recommender System for Movie and Food Pairing”, done at Mumbai, during the academic year 2020-2021, for the course Master of Science (Information Technology), is based on my own work and has not been in any case duplicated to submit to another university for the reward of any degree. To the best of my knowledge, other than me, no one has submitted this project to any other university.



ABSTRACT

Recommender systems are being used widely today. With the ever-growing content and viewership on digital streaming platforms, movie recommenders have become immensely popular. Food or recipe recommenders have also started being employed by various applications. While individually both recommendation systems are well-established and fulfil a need in the market, there is a want for a system that combines both to give movie and food pairings. This paper proposes a system that will integrate the functionality of both movie and food recommender and create a mapping between the two that produces meaningful and relevant results.



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❖ **Project Title:-** Green Initiative by Sony Company

❖ **Team Members :- 1) Name :-** Umang Mandaviya

Roll No:- C053

SAP Id:- 53003205023

2) Name:- Grishma Sanghavi

Roll No:- C097

SAP Id:- 53003205050

❖ **Category of the Project:-**

- Television
- Audio
- Digital Imaging

❖ **Introduction:-**

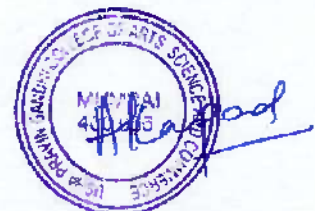
So, I and my partner will be covering all the green computing objectives in our project. All these objectives will focus i.e. target the Sony company. Sony, in full Sony Corporation, a major Japanese manufacturer of consumer electronics products. It also was involved in films, music, and financial services, among other ventures.

❖ **Aim/Objectives:-**

- To design and create innovative quality products which benefit people.
- To catch up with the competitors.
- To create and maintain the conditions under which humans and nature can exist in productive harmony to support present and future generations.
- To protect human health through environmental stewardship.
- Modify your production processes to emit less waste or emissions.

❖ **Technologies used by Sony Company:-**

- Mobile
- Desktops and Laptops
- TV
- Play Station



❖ **Target Audience:-** All the people who are well versed with technology and those who want to learn more about technology.

❖ **Methodology:-**

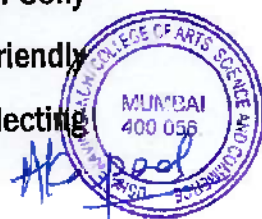
➤ **Case Study Method:**

So firstly, we will begin with toxic chemicals which will focus on chemicals used to manufacture Sony products such as mobile, desktops, TV, Play Station, etc. Then we will see the power consumption, power management of all the Sony products. Further, we have Sony's equipment disposal which includes the recycling process of some products. The next topic we have is Initiatives and standards which includes the global initiatives then the initiatives taken by Sony. Then we have the objective carbon footprint. Next, we have Sony's plan for the future which has zero environmental footprints, Focusing on Four Environmental Perspectives, etc.

Now, we reach the topic of Minimizing power usage which further focuses on power problems, Monitoring p

Power usage, low-cost options, reducing power use, etc. Next, we have an objective of cooling which includes cooling costs, power costs, calculating cooling needs, etc. Next, we have is Sony electronic cooling. Further, we reach on Changing the way they work which includes rethinking the old behavior-engineering process of Sony products. Further, we have solutions to some problems such as Have Those Who Use the Output of the Process Perform the Process, Put the Decision Point Where Work Is Performed, and Buld Control into the Process.

Then, we have Sony's approach to suppliers. Then, we have the objective of going green, keeping up with new technologies, the global impact of local actions, teleworkers, and outsourcing, etc. Further, we have the topic of going paperless which includes paper problems, Sony's initiatives to go paperless which further includes Sony's digital paper, Sony's digital paper app. Next, we have recycling which includes recycling problems of Sony products, Sony's product recycling policy, recycling Sony products and recycling partners. We also have the topic of the refurbishment of Sony products. Further, we have 2 hardware considerations that include using eco-friendly hardware for products, hardware requirements, factors to be considered while selecting



hardware. Next, we have, Packaging. Then we have to green your information system which includes initial improvement of Sony products.

Then we have the preliminary test, improving technology infrastructure at factories, changes business processes. Then we have paper-reduction which includes paper problems. Lastly, we have the objective of staying green which further has Organizational checkups and CSR, Chief green Officer. Further, we have smart goals which lead us to the greenway. We also have some helpful organizations. Thank you.

❖ **Conclusion:-**

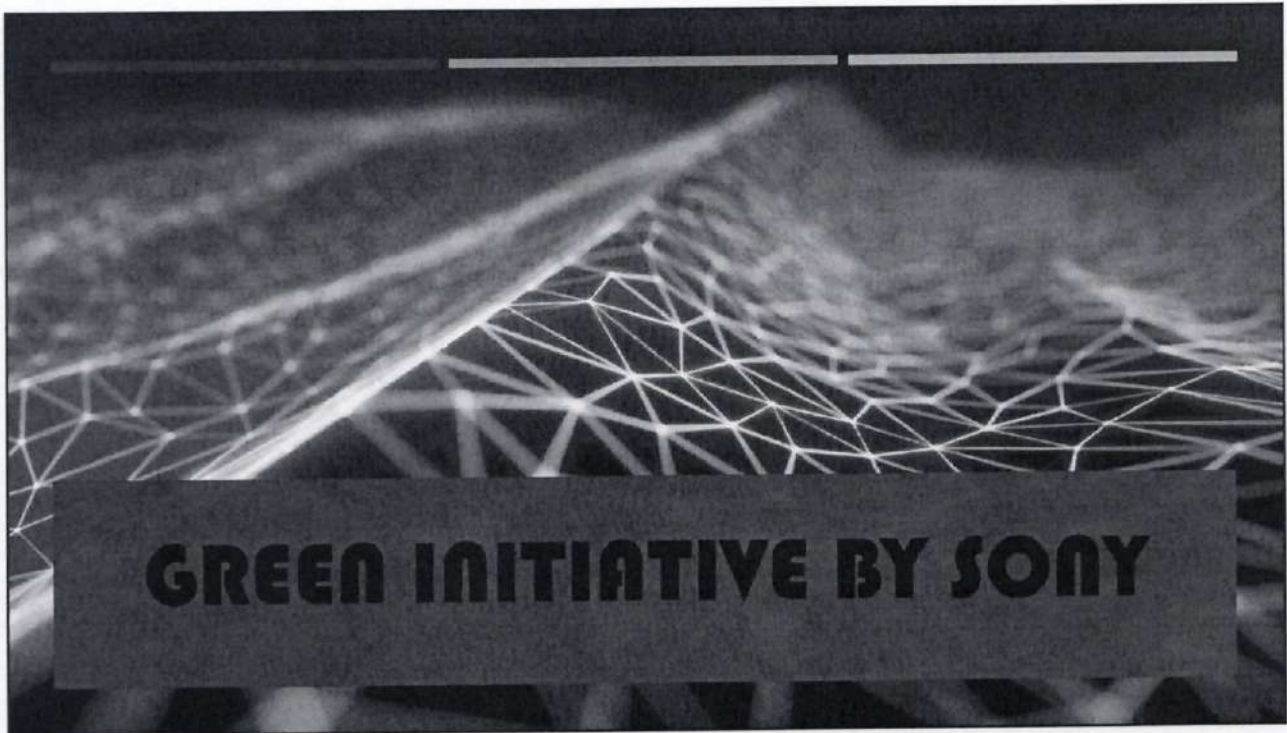
To conclude this study, Sony has been a very well-established company over the years and has always been known for quality and innovative products. Although the company's strategies are geared towards the right direction since they are facing all their challenges and issues with improvements, the company can always seek a more proactive approach to dealing with the market rather than reacting to it.

Although it may be riskier to approach the market this way, it can yield much higher returns and ultimately make a huge impact on the market as well as consumers. However, Sony has been remarkably successful over the years through its more conservative approach and continues to dominate multiple markets to this day. Sony must learn from their mistake and implement more effective and efficient strategies if they want to get out of this current unfavorable situation.

❖ **Bibliography:-**

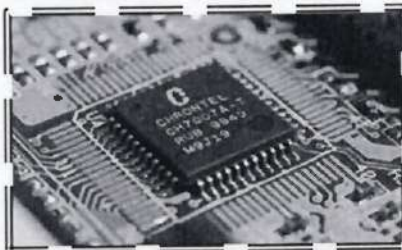
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- <https://www.sony.net/>
- <https://en.wikipedia.org/wiki/Sony>
- <https://www.britannica.com/topic/Sony>
- <https://www.companieshistory.com/sony/>
- <https://brandequity.economictimes.indiatimes.com/news/business-of-brands/sony-india-exploring-new-product-categories/71002775>
- <https://www.coursehero.com/file/18418403/Goals-Objectives/>
- <https://gogreeninitiative.org/about/our-mission/>





GREEN INITIATIVE BY SONY

TOPICS TO BE COVERED:-



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Factors to be Considered while Selecting Hardware :-
Grishma Sanghavi(53003205050)





Bird Identification Tools and Forum for Bird Watchers



A Project Report
Submitted in partial fulfilment of the
Requirements for the award of the Degree of

BACHELOR OF SCIENCE (INFORMATION TECHNOLOGY)

By
Charul Patil
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and
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Under the esteemed guidance of
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MAHARASHTRA
2020-2021



**USHA PRAVIN GANDHI COLLEGE OF ARTS, SCIENCE AND
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CERTIFICATE

This is to certify that the project entitled, "**Bird Identification Tools and Forum for Bird Watchers**", is bonafide work of **Charul Patil, Muskan Tripathi** bearing Seat No: **53003180083, 53003180112** respectively submitted in partial fulfilment of the requirements for the award of degree of **BACHELOR OF SCIENCE** in **INFORMATION TECHNOLOGY** from University of Mumbai.

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External Examiner

Date *May 2021*



A Study on E-marketing of Financial Products and Services

**A Project submitted to
University of Mumbai for partial completion of the degree of
Bachelor of Management Studies
Under the Faculty of Commerce**

By

**Disha Kapasi
53002180041**

Under the Guidance of

Mr. Sriram Deshpande

**Usha Pravin Gandhi College of Arts, Science and Commerce
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April 2021



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Certificate

This is to certify that Ms. Disha Kapasi has worked and duly completed her Project Work for the degree of Bachelor of Management Studies under the Faculty of Commerce in the subject of Finance and her project is entitled, "A study on e-marketing of financial products and services" under my supervision.

I further certify that the entire work has been done by the learner under my guidance and that no part of it has been submitted previously for any Degree or Diploma of any University. It is her own work and facts reported by her personal findings and investigations.

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Dr. Mayur Vyas

A Kapoor
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Mr. Sriram Deshpande

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CERTIFICATE

*This is to certify that this is a bonafide
Project/Assignment/Presentation for the subject of*

Effective Communication II

*submitted by Darshana Gupta of first year, Bachelor of
Arts in Multimedia and Mass Communication, Semester II
and is a record of the work done during the Academic Year
2020 – 2021.*

Jyoti

Subject Teacher

Jyoti

Coordinator

Akshay

Principal



Name : Darshana Gupta

Subject : Effective Communication

Semester : II



U N S O L V E D
Mysteries



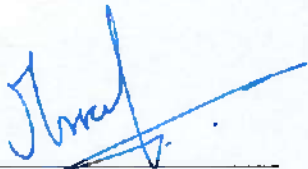
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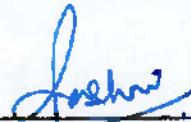
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Content Writing

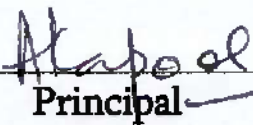
*submitted by **Hetvi Shah** of first year, Bachelor of Arts in
Multimedia and Mass Communication, Semester II and is a
record of the work done during the Academic Year
2020 – 2021.*



Subject Teacher



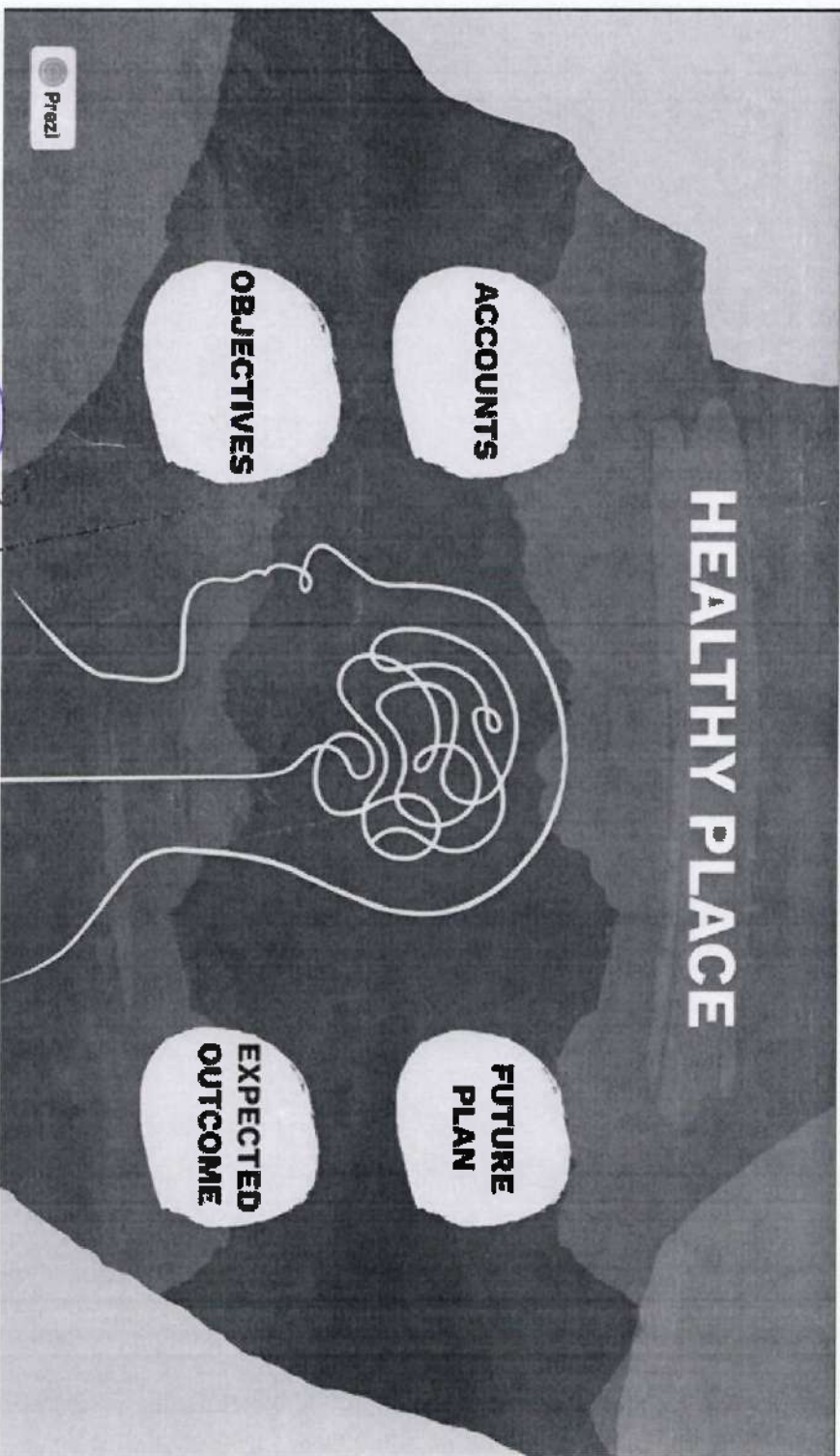
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Principal



Name : Hetvi Shah
Subject : Content Writing
Semester : II

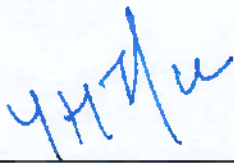


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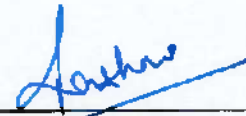
*This is to certify that this is a bonafide
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Media Gender and Culture

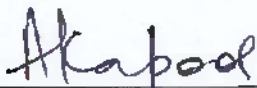
*submitted by Dhruvi Shah of first year, Bachelor of Arts in
Multimedia and Mass Communication, Semester II and is a
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2020 – 2021.*



Subject Teacher

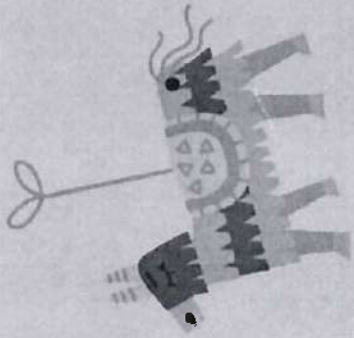


Coordinator



Principal





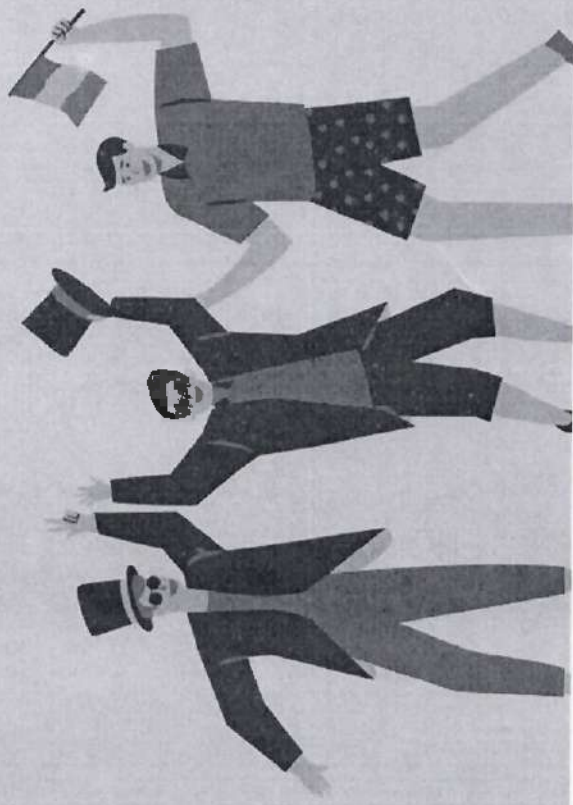
MEDIA GENDER AND CULTURE Semester II

Dhruvi Shah- 53001208015

Het Kosadia- 53001208036

Harini Shukla- 53001208057

Bhavika Lohiya- 53001208032



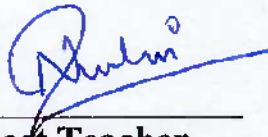
Harini

CERTIFICATE

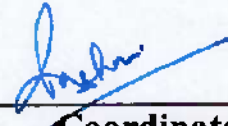
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Project/Assignment/Presentation for the subject of*

Foundation Course II


*submitted by **Khushi Bhuta** of first year, **Bachelor of Arts
in Multimedia and Mass Communication, Semester II** and
is a record of the work done during the Academic Year
2020 – 2021.*



Subject Teacher



Coordinator



Principal



ENVIRONMENTAL DEGRADATION

Name : Khushi Bhuta

Subject : Foundation Course II

Semester : II

-F.C PROJECT (GROUP
7)



CERTIFICATE

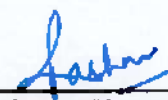
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Introduction to Advertising

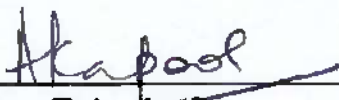
*submitted by **Het Kosadia** of first year, Bachelor of Arts in
Multimedia and Mass Communication, Semester II and is a
record of the work done during the Academic Year
2020 – 2021.*



Subject Teacher



Coordinator



Principal



TINY'S

TALK

SHOW

Children
&
Advertising

Subject : Introduction to Advertising
Semester : II

Dhruvi Shah - 53001208015	Het Kosadia - 53001208036	Ayush Mehta - 53001208010	Khushi Shah - 53001208016
Harini Shukla - 53001208057	Bhavika Lohiya - 53001208032	Amatullah Bhopalwala 53001208063	

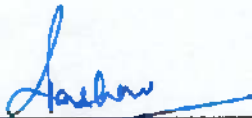


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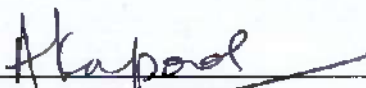
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Introduction to Journalism

*submitted by **Osheen Akhlag** of first year, Bachelor of Arts
in Multimedia and Mass Communication, Semester II and
is a record of the work done during the Academic Year
2020 – 2021.*

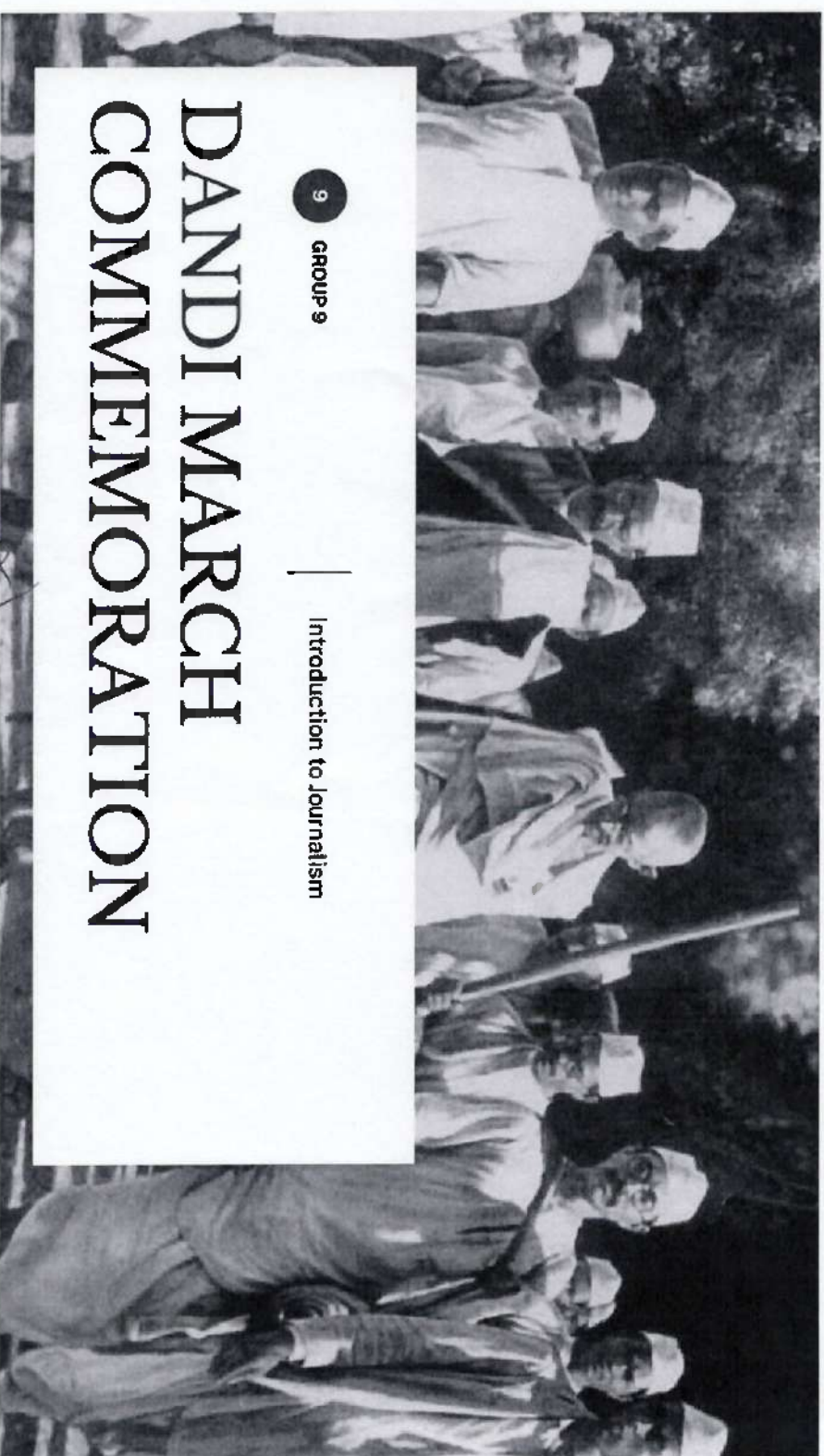

Subject Teacher


Coordinator


Principal



Name : Osheen Akhlaq
Subject : Introduction to Journalism
Semester : II

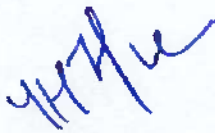


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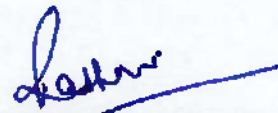
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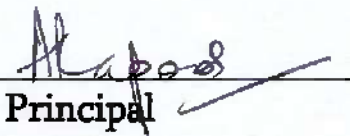
*submitted by Farzin Dalal of second year, Bachelor of Arts
in Multimedia and Mass Communication, Semester IV and
is a record of the work done during the Academic Year
2020 – 2021.*



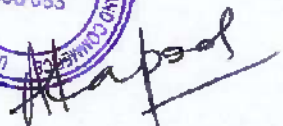
Subject Teacher



Coordinator



Principal



ASSIGNMENT SUBMISSION

2020-2021 BATCH

NAME - FARZIN FARHAD DALAL

SAP ID - 53001190014

STANDARD - SYBMM - A

SUBJECT - COMPUTERS

SUBJECT TEACHER - SANJOG PATIL



CERTIFICATE

*This is to certify that this is a bonafide
Project/Assignment/Presentation for the subject of*

Media Laws and Ethics

*submitted by Dhairya Iyer of second year, Bachelor of Arts
in Multimedia and Mass Communication, Semester IV and
is a record of the work done during the Academic Year
2020 – 2021.*

YH Z/ u

Subject Teacher

Sachin

Coordinator

Akapol

Principal



Name : Dhairya Iyer
Subject : Media Laws and Ethics
Semester : IV



MEDIA LAWS AND ETHICS

ASSIGNMENT



Horticks Limited & Anr. vs Zydas Wellness Products Limited
CSJCDMMJ 464/2019

HORLUCKS UNITED & ANR. - Plaintiffs

Represented by: Mr. Sudhir Chandra Sr. Advocate with

Mr. Ankur Saxena, Mr. Ajay Bhargava,

Ms. Sushela Roy and Ms. Richa

Bhargava, Advocates.

versus

ZYDUS WELLNESS PRODUCTS LIMITED -Defendant

Represented by: Mr. Arun Singh Sr. Advocate with

Mr. Sagar Chandra, Mr. Ankit

CORAM:
HONBLE MS. JUSTICE MILKTA GUPTA

Reserved on: 8th January, 2020

Decided on: 14th May, 2020

The Case

1. Offended parties recorded this suit against the respondent, looking for a changeless order and a banishing arrange denying the respondent, its Chiefs, Accomplishes, operators, and others from telecasting or something else transmitting to the open the challenged commercial, which suits to the defendant's willful and consider demonization of the plaintiffs' wellbeing incursionment of/ink **HORLUCKS** through its TV station.

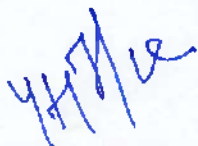
² The respondent's affidavit has been verified and consolidated by India House Arbitrator and Arbitrator's

CERTIFICATE

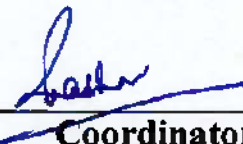
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Project/Assignment/Presentation for the subject of*

Writing and Editing for Media

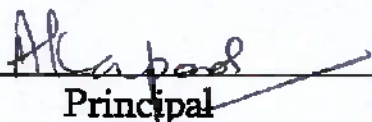
*submitted by Dhairya Iyer of second year, Bachelor of Arts
in Multimedia and Mass Communication, Semester IV and
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2020 – 2021.*



Subject Teacher



Coordinator



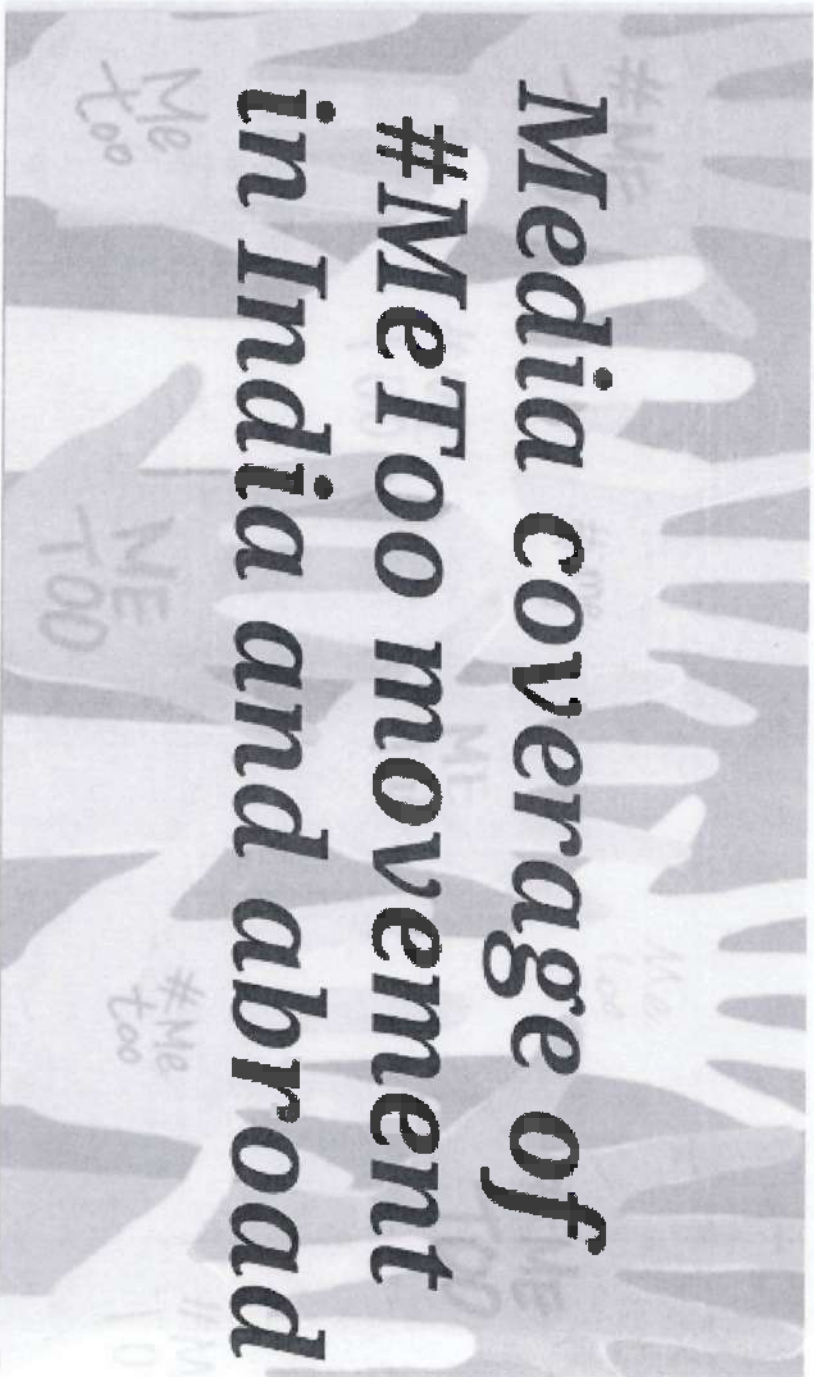
Principal



Name : Dhairya Iyer

Subject : Writing and Editing for Media

Semester : IV



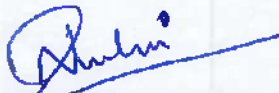
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*This is to certify that this is a bonafide
Project/Assignment/Presentation for the subject of*

Electronic Media II

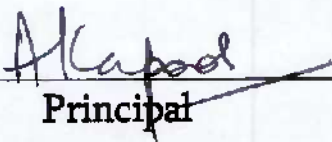
*submitted by **Farzin Dalal** of second year, Bachelor of Arts
in Multimedia and Mass Communication, Semester IV and
is a record of the work done during the Academic Year
2020 – 2021.*



Subject Teacher



Coordinator



Principal



Name : Farzin Dalal
Subject : Electronic Media II
(Radio Show screenshot)



Handwritten signature: Hapool

CERTIFICATE

*This is to certify that this is a bonafide
Project/Assignment/Presentation for the subject of*

Film Communication II

*submitted by **Dhairya Iyer** of second year, Bachelor of Arts
in Multimedia and Mass Communication, Semester IV and
is a record of the work done during the Academic Year
2020 – 2021.*



Subject Teacher



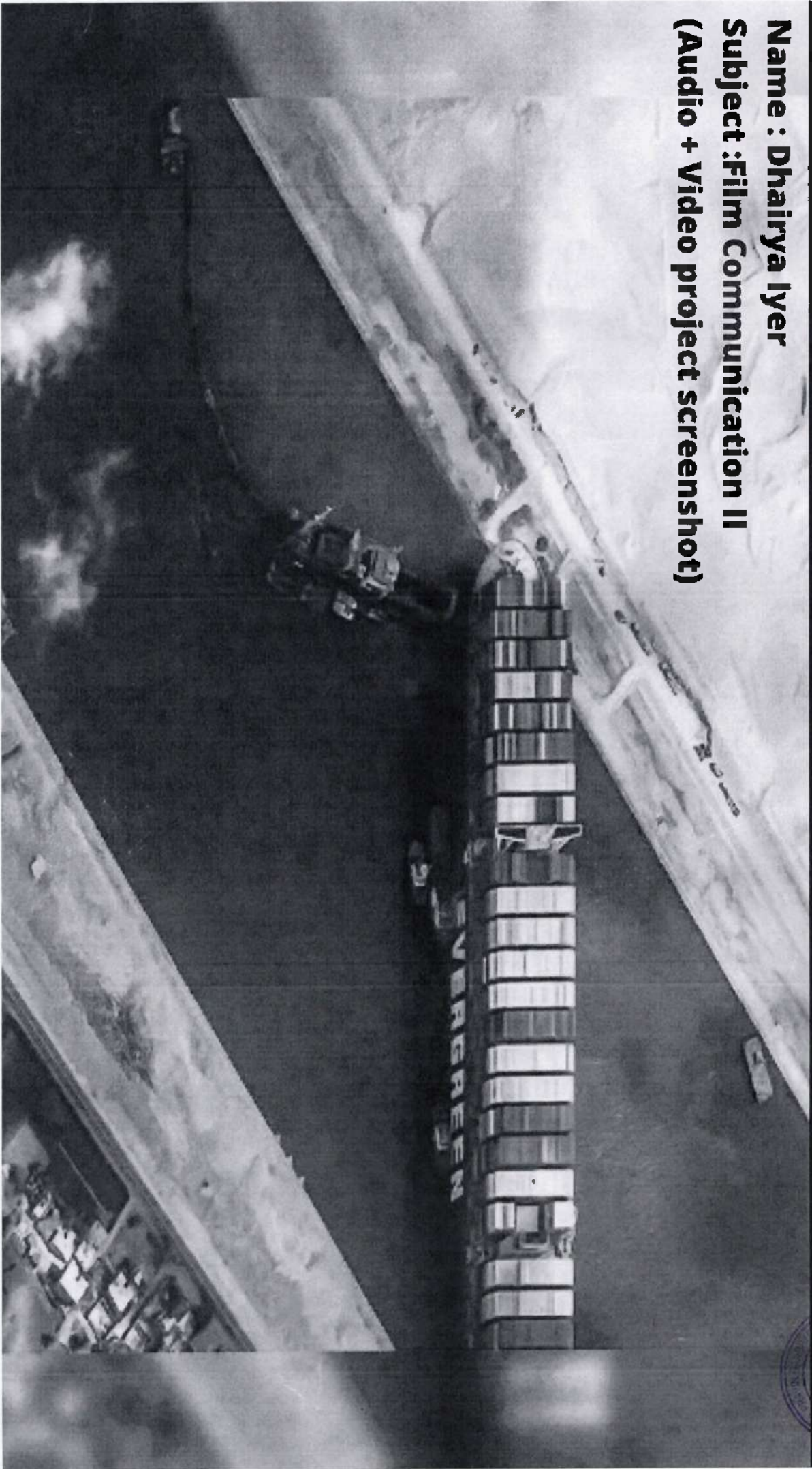
Coordinator



Principal



Name : Dhairya Iyer
Subject : Film Communication II
(Audio + Video project screenshot)



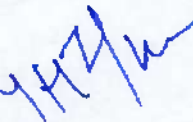
Alaksh
COLLEGE OF ARTS, SCIENCE AND COMMERCE
MUMBAI
400 056

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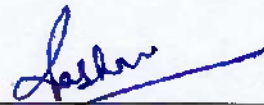
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Advertising Design

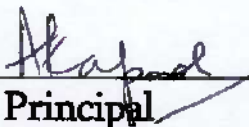
*Submitted by **Sakshi Chandrana** of third year, Bachelor of
Arts in Multimedia and Mass Communication, Semester V
(Advertising) and is a record of the work done during the
Academic Year
2020 – 2021.*



Subject Teacher



Coordinator


Principal

Name : Sakshi Chandrana
Subject : Ad Design
Specialization : Advertising
Semester : V



CERTIFICATE

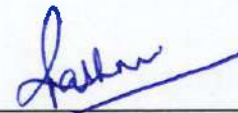
*This is to certify that this is a bonafide
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Newspaper and Magazine Making

*Submitted by **Yesha Shah** of third year, Bachelor of Arts in
Multimedia and Mass Communication, Semester V
(Journalism) and is a record of the work done during the
Academic Year
2020 – 2021.*



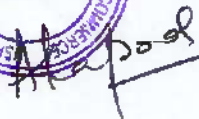
Subject Teacher



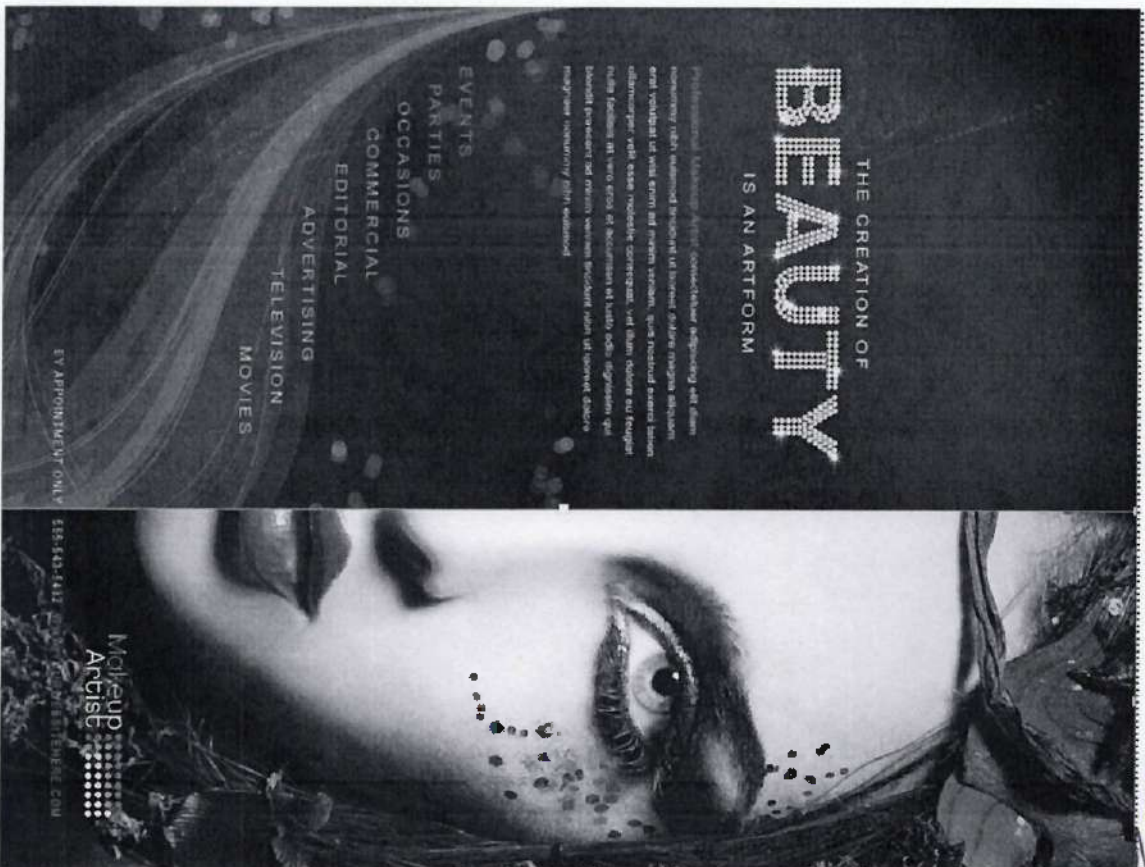
Coordinator



Principal



Name : Yasha Shah
Subject : Newspaper & Magazine Making
Specialization : Journalism
Semester : V

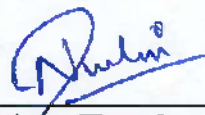


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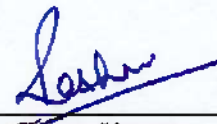
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Broadcast Journalism

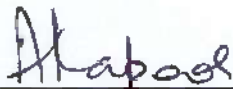
*submitted by **Riddhi Jain** of third year, Bachelor of Arts in
Multimedia and Mass Communication, Semester VI
(Journalism) and is a record of the work done during the
Academic Year
2020 – 2021.*



Subject Teacher

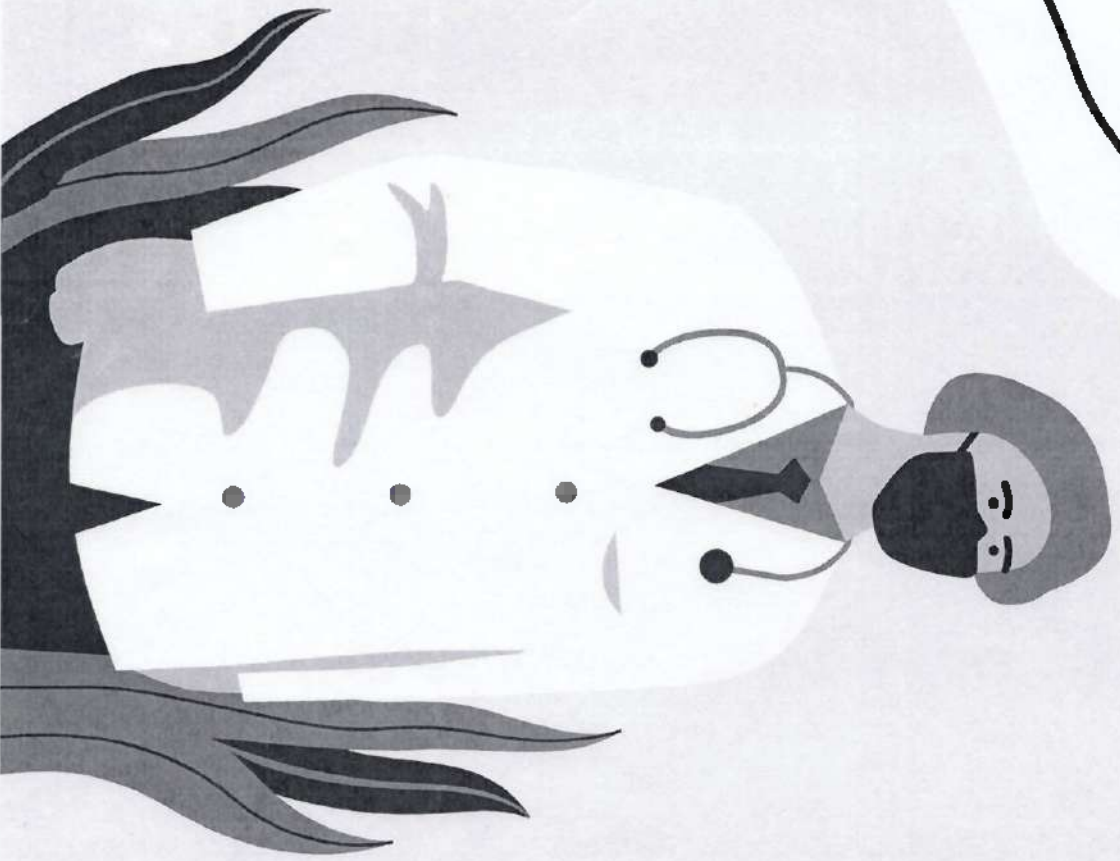


Coordinator



Principal





Broadcast Journalism
Semester VI

COVID-19 REPORTING

By Riddhi Jain



CERTIFICATE

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Project/Assignment/Presentation for the subject of*

Advertising and Marketing Research

*Submitted by **Sakshi Chandrana** of third year, Bachelor of
Arts in Multimedia and Mass Communication, Semester VI
(Advertising) and is a record of the work done during the
Academic Year
2020 – 2021.*

Ghama

Subject Teacher

Joshi

Coordinator

Alapool

Principal



Alapool

Advertising & Market Research Project

A Study On The Effect of Beauty Influencers On The Buying Behaviour Of Young Adults and Middle-aged Women.

BY: (group 2)

Amrita Chatterjee 53001180013 A

Anushka Gupta 53001180101 B

Ayushi Moudgil 53001180055 A

Hetal Ghatad 53001180028 - A

Srishti Gupta 53001195001 B



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Shri Vile Parle Kelvani Mandal's
USHA PRAVIN GANDHI COLLEGE OF ARTS, SCIENCE & COMMERCE
Juhu Scheme, Vile Parle West, Mumbai - 400056.
NAAC ACCREDITED 'A' GRADE



This is to certify that Mr / Ms. KEVIN DSOUZA, student of FIRST YEAR of BAFTNMP, SEMESTER - I, Sap No: 53008200080 has successfully completed ASSIGNMENT / PRACTICAL WORK / PROJECT WORK / FIELD STUDY in EFFECTIVE COMMUNICATION SKILLS in partial fulfilment as per the syllabus prescribed by University of Mumbai for academic year 2020 - 2021.

The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: Prof. Anuchara Mehra
Signature: Anuchara
Date: 23rd October 2020
Professor in charge

Name: Prof. Ashish. Mahte
Signature: Ashish
Date: 23rd October 2020
Course coordinator

Akapool
PRINCIPAL

SVKMS USHA PRAVIN GANDHI COLLEGE OF ARTS SCIENCE AND COMMERCE



Akapool

Character analysis of the lead roles:

The characters:

Andrew, the main character whom the story is mostly about, is hard-working but doesn't appreciate what his conductor-cum-teacher, Fletcher does with him. He feels like he's on top of the world when Fletcher chooses him but finds it amusing and insulting when Ryan, the new substitute is chosen.

Towards the end of the movie, he gets insulted again by Fletcher on stage because that cost him his job at Shafer. But he gets back to Fletcher by being one of the greatest drummers of that time, by insulting him and starting without his cue. Big mistakes that Andrews commits is that he doesn't confirm with his bandmates what is to be played at any rehearsal or premiere.

Fletcher, to begin with, is over abusive. It's granted that a teacher is supposed to push their students ahead but that doesn't mean that the teacher gets over abusive. Abuse can be fine up to a certain extent with adult students as long as it's done on a personal basis but not socially. Once again, that's only if that particular student and teacher are pretty close to each other.

He always thought that Andrew is another person who can get easily discouraged, but even after he was insulted by Andrew, he finds a shine in him and guides him towards making that night a beautiful one.

Winners of the wit:

Since I saw Andrew motivated towards his goal from the very start, along with Fletcher being a strict and stern teacher, both of them won the battle of wits in the end.

Andrew practiced really hard for what he was and Fletcher used his words very wisely towards Andrew.

Hence, it's quite clear that both the characters were appreciated.

Personal Review from a musician's point of view:

This definitely comes from a teacher that tells his students to practice a lot and probably this is what I mean (at least in the funniest manner). Not a 100% sure about jazz, but conductors are usually a bar ahead than the musicians, and hence improper research was done.

Music isn't about high speed but the ability of the person in front of you to understand what you play. The bleeding- why would a music major in drums, ever bleed from the roughness of a stick? It's obvious for a musician to begin playing slow and then build up his or her speed in a song/ piece. It's very rare for a drummer to bleed because of the friction between his fingers and the sticks.

The fingers leaving the stick to show tiredness- It just makes the performance of the drummer less accurate and softer.





Shri Vile Parle Kelvani Mandal's
USHA PRAVIN GANDHI COLLEGE OF ARTS, SCIENCE & COMMERCE
Juhu Scheme, Vile Parle West, Mumbai - 400056.
NAAC ACCREDITED 'A' GRADE



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The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: Mr. Kamei

Signature: [Signature]

Date: 28/10/20

Professor in charge

Name: Prof. Ashish Malte

Signature: [Signature]

Date: 28th October 2020

Course coordinator

[Signature]
PRINCIPAL

SVKMS USHA PRAVIN GANDHI COLLEGE OF ARTS SCIENCE AND COMMERCE



[Signature]

EMOTIONS

Kevin Dsouza-SAP ID- 53008200080

As a Goan Uncle...



Handwritten signature



NEUTRAL

ANGRY



Harpool

CONTEMPT



DISGUST



Hapool



FEAR

SADNESS



SURPRISE



POLITE SMILE



Harsh



GENUINE SMILE

SHAME



Harpreet

PAIN



SUSPICIOUS



Harpoor



OVERJOYED

LAZINESS



FLIRTATIOUS



RELAXED
THINKING



Harsh



Shri Vile Parle Kelvani Mandal's
USHA PRAVIN GANDHI COLLEGE OF ARTS, SCIENCE & COMMERCE
Juhu Scheme, Vile Parle West, Mumbai - 400056.
NAAC ACCREDITED 'A' GRADE



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The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: Prof. Ashish Mehta Name: Prof. Ashish Mehta
Signature: [Signature] Signature: [Signature]
Date: 26th October 2020 Date: 26th October 2020
Professor in charge Course coordinator

[Signature]
PRINCIPAL

SVKMS USHA PRAVIN GANDHI COLLEGE OF ARTS SCIENCE AND COMMERCE



[Signature]

Topic 1

Films and pop culture introduce a lot of characters to the world, this makes us wish that we could actually associate ourselves with many of them or talk to them and know their perspective on certain things. Knowing an added perspective always helps, especially if it comes from our favorite character.

I'd like to let my imagination go out on a run and get wild with this one. If I had the chance to talk to a fictional character it would be Forrest Gump from the movie Forrest Gump. Tom Hanks played the character so well which makes me want to talk to the character. Throughout the movie we see him as a lovable character that has a low IQ. If I get the chance, I would want to know his perspective on World Politics. I would want to know how he would react to the bizarre things happening all over the world. I would ask him if he agrees with what's happening in India and if he would visit India with Jenny (his childhood sweetheart). Conversations can really be a fulfilling meal for the hungry soul and I really would want all that there is on this table. I would ask him what he thinks about movies and cinema and theatre, would he be interested in acting? Or even the shrimp recipes that he loved that most that his friend Bubba told him about. But Forrest, what is it that you really learnt when Bubba bids goodbye for good. I'd really like to know some of these things that sometimes randomly keep me up in the night. Forrest Gump taught me that you don't have to be conventionally smart or meet anyone's expectations because life can be very uncertain and amusing.

I'd like to conclude by saying that it would be really interesting and amusing to come across this character in real and have many conversations and experiences with him but since it's not possible, I'll let my imagination do the job.



Topic 3

Human beings are conditioned into thinking that we always need to succeed. Success is great, but failure is what makes us capable of succeeding. Failures and obstacles teach us things in a better way because when we don't succeed it definitely shakes us up and we remember it for the rest of our lives. In junior college I chose the Science stream and during the final board exam I couldn't pass the papers, but I didn't want to give up, I failed four more times and this took two years from my educational time span. In the third year I took commerce up and finally passed in my final exams with much more than the passing marks. Yes, failure is the stepping stone to success but I was stepping on the wrong stones, I was studying things that I wasn't inclined to. Our society makes us think that we need to do things at a certain time and in a certain way, we are so used to the conventional norms that we almost measure our self-worth on these things that won't impact us in the long run. At that time, it did affect me, I was really confused and crestfallen, but now that I think of it, I am glad things fell into places because I am currently studying things that I like. If I didn't learn the lesson back then, I would've learnt it at a later stage. Hence, I am grateful things happened this way and no other way.

I failed then, literally failed; so that I could soar now, I faced obstacles then, I might face them later on too. It's a cliché quote but there is a reason it's a cliché, "everything happens for a reason". I'd like to conclude by saying that, it's not like I have problems but I can surely deal with them in a better way.

By Kevin Dsouza, SAP ID- 53008200080



Describe in your own words how Indian culture portrayed in 'Stench of Kerosene' by Amrita Pritam.

In the Indian culture, especially in Indian villages boys never leave their paternal homes until they grow old and pass away. They are usually handed down ancestral property from their parents. On the other hand, girls once old enough to marry, get married to a man and goes to stay with him in his paternal home. In this story, we see a similar incident taking place between Guleri and Manak where Guleri and Manak fall in love, get married and Guleri leaves her paternal home behind to start a new life with her husband.

It's rare to find love marriages in some Indian villages and it's rather normal to find arrange marriages where the couple have not seen each other's faces until their honeymoon night. But in this case, we see a love marriage, going wonderfully where the husband and wife i.e. Guleri and Manak are still fond of each other. Although everything is fine and there's hassles shown, Guleri and other wives residing in the village are permitted to visit their paternal homes only once a year after the harvest has been collected as per the village's traditions. They would look forward to meeting each other to talk about their experiences and share their joys and sorrows. They would dye their duppattas, starch it and sprinkle it with mica for designs. They buy bangles and ear rings and get ready for the harvest village festival.

Just like any other wife in the village, Guleri too would feel homesick but Manak would be always there to comfort and calm her down. Other wives of the village and Guleri would count down the time they had until the harvest. She was lucky enough to be sent a mare with a rider to take her back home before the festival in her mother town. As soon as she hears the mare, she can imagine how the mare has brought back her entire family and home memories, so that she can experience them again. A part of the Indian culture among men is also displayed here where the husbands have tobacco from the hookah pot while sitting on the 'chaarpai'.

People from the village want their legacy to continue and always want their newly married children to have children. But here, Amrita Pritam tells us that Guleri bore no children and hence didn't have to worry about leaving her children behind with Manak or taking them with her. While Manak decided to drop Guleri half way to her mother's home, Guleri asked Manak to play the flute. A wooden flute is an instrument which is played in the Indian culture without any reason or on occasions as it is a simpleton instrument. Guleri also asks Manak to play his flute on the day of the fair.

Amongst men of Manak's family, it was customary for the husband to pay a sum of money for receiving a bride to the bride's father. But here, Guleri's father was a person who had lived in many cities and had sworn to not take money for his daughter but find a suitable groom for her.

Without any mentions of a divorce and in order to continue their family's legacy, Manak's mother had paid 500 rupees to get his son a new bride since Guleri wasn't able to deliver a child. She got him married, and the new bride was pregnant and gave birth to their child.



MANAK and his mother

Manak is a husband who has a love marriage with Guleri and stays in the same house as his mother. His mother expected grandchildren from them but Guleri wasn't able to bear a child in the last seven years. Due to this, his mother doesn't appreciate the daughter in law a lot and expects Manak to be very masculine towards rather than being sweet. Due to respect and obedience towards his mother, Manak was very pressurized. He once wanted to back answer his mother, but he didn't due to his respect for her. He wasn't very good in communication with his mother. Due to no children, his mother got him married the second time, without a mention of a divorce to the first, just for grandchildren without checking whether Manak was comfortable with it or not or even happy. Later, the second wife was pregnant with Manak's child and delivered the baby. His mother becomes happy since she finally had a grandchild and rejoiced.

MANAK and GULHERI

Manak met Guleri at a harvest festival at Chamba. That's where they both bartered their hearts. That's when he told her, "you are like unripe corn—full of milk" to which Guleri replied, "Cattle go for unripe corn. Human beings like it better roasted. If you want me, go and ask for my hand from my father". Guleri and Manak did get married and after seven years, Guleri was getting ready to go for the annual festival at her hometown, Chambal. That's when you see Guleri's attachment to Manak where she asks him many times to join her but he had something on his mind and hence wasn't ready. Bad at communication, he was asking her to stay but wasn't telling her the reason. Later, after hearing Manak's second marriage with another woman while she was at her hometown, Guleri soaked her clothes in kerosene and set them to fire.





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The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: Lokesh Tardalkar
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Date: 23/10/2020

Professor in charge

Name: Prof - Ashish Mehta
Signature: [Signature]
Date: 29th October 2020

Course coordinator

[Signature]
PRINCIPAL

SVKMS USHA PRAVIN GANDHI COLLEGE OF ARTS SCIENCE AND COMMERCE



[Signature]

BASIC ART AND SCIENCE SKILLS OF CELLPHONE CAMERA

Kevin Dsouza

SAP ID- 530082000080



MY LOCKDOWN VIEW



[Handwritten signature]



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The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: Prof. Durgesh Gupta

Signature: Durgesh Gupta

Date: 23rd October 2020

Professor in charge

Name: Prof. Ashish Mohite

Signature: Ashish Mohite

Date: 23rd October 2020

Course coordinator

Akapol
PRINCIPAL

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Akapol

Alfred Hitchcock's, 'Family Plot' is an excellent thriller/ mystery movie which is created in color. Back in the day, most of Alfred's movies were only black and white. It's based on a novel named "The Rainbird Pattern". It shows how a couple earns a bounty from the police by searching for someone with the help of the lady's spirituality.

There's no establishment of location in the beginning scene and directly starts by a young lady, who is supposed to be in touch with a spirit to help her client. The young lady, madam Blanche, pretends to be a spiritualist and is with a client who is an old rich lady. The rich lady's sister had an illegitimate child who was given up for adoption and should now be around 40 years.

The rich lady, then gave Blanche an offer of 10,000 dollars to find out the nephew to make him the heir to the Rainbird family throne of the rich lady. Blanche accepts the offer and now goes to her boyfriend who is a cab driver. He helps Blanche by providing her with information that he goes and finds out by his investigations by pretending to be a lawyer.

After Blanche's meeting with the client, the boyfriend pretends to be Blanche's chauffeur and, on the way back to Blanche's place, they were supposed to run over a woman, but she escapes and behaves professionally and now the entire scene is about this unknown lady who was just crossing the road. She's wearing blonde hair with shades on and leather clothes and gloves. She doesn't say anything all this while but after reaching home, she removes the blonde colored wig she has on and gives a diamond to her husband. The husband hides the diamond behind her back and doesn't reveal where he keeps the diamond all this while.

Later, the boyfriend is back on his investigations pretending to be a lawyer and tries to find out information about Rainbird's nephew with Blanche's car. He reaches a person at the petrol pump, who doesn't give out any information about the nephew named "Shoebridge". But this petrol pump attendant notices how the lawyer is phony and traces the car plates. He finds out information of the address and goes to the guy who was involved in the diamond theft and informs him about it. Here, Alfred opens up the story and shows how the robber is "Shoebridge" and that he also owns a jewelry shop and handles it.

Blanche and her boyfriend later are very close to cracking the deal but due to a tiff, Blanche tried to do the fieldwork and is then kidnapped by Shoebridge at his place. The boyfriend, on his cab duty, then sees Blanche's car and tries to search for her. He breaks into Shoebridge's house and tries to find her, but he couldn't and hides in the house. Shoebridge and his girlfriend, the one who was crossing the street earlier, were on their way back home after they committed a theft and stole another diamond. After reaching, the boyfriend spies on Shoebridge to see where he hid her since Shoebridge had an idea of killing Blanche and making it look like a suicide. He had a secret room where Blanche was kept and when the door opened. She pretended to be unconscious. Shoebridge goes back to his garage to prepare the things, while Blanche and her boyfriend prepare something up but Alfred doesn't show it to the audience and has a cut right there.

Shoebridge and his girlfriend go right back to the room take Blanche to the car. But Blanche screams and escapes from the room with the couple remaining inside and Blanche's boyfriend closes the door on time and captures them. In the meanwhile, Blanche acts sick, but starts walking towards the hall of the house and points out where the diamond is. The boyfriend then says that she's finally become a psychic and the movie ends with the camera pointed towards the diamond, hung on the chandelier with the help of a cello tape.





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The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: Prof. Shalu S. Babar
Signature: [Signature]
Date: 26th October 2020

Professor in charge

Name: Prof. Ashish Mehta
Signature: [Signature]
Date: 26th October 2020

Course coordinator

PRINCIPAL [Signature]

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[Signature]

KEVIN
DSOUZA

SAP ID- 53008200080

Kevin

GRAPHIC DESIGNING COMPILED ASSIGNMENTS

1. COLOR PSYCHOLOGY
2. LINE DRAWING
3. ONE POINT PERSPECTIVE
4. TWO POINT PERSPECTIVE
5. THREE POINT PERSPECTIVE
6. MULTIPOINT PERSPECTIVE
7. ONE LIGHT SOURCE
8. TWO LIGHT SOURCES
9. APERTURE CONTROL
10. SHUTTER SPEED

Atop



GRAPHIC DESIGNING COMPILED ASSIGNMENTS

11. TEXTURE USING CURD AND COTTON
12. ONE LINE MOVIE SYNOPSIS
13. TYPOGRAPHY FAILURES
14. REMOVAL OF BACKGROUND AND USING WHITE COLOR AS NEW BACKGROUND IN PHOTOSHOP.
15. REMOVAL OF BACKGROUND AND USING VARIOUS COLORS AS THE NEW BACKGROUND IN PHOTOSHOP.
16. REMOVAL OF BACKGROUND AND USING A DIFFERENT BACKGROUND IN PHOTOSHOP.
17. USING ALL TEXT TOOLS IN ILLUSTRATOR.
18. MAKING A CUBE IN ILLUSTRATOR.
19. MAKING A CHAIR IN TWO POINT PERSPECTIVE IN ILLUSTRATOR.
20. CREATING SHAPES IN ILLUSTRATOR.

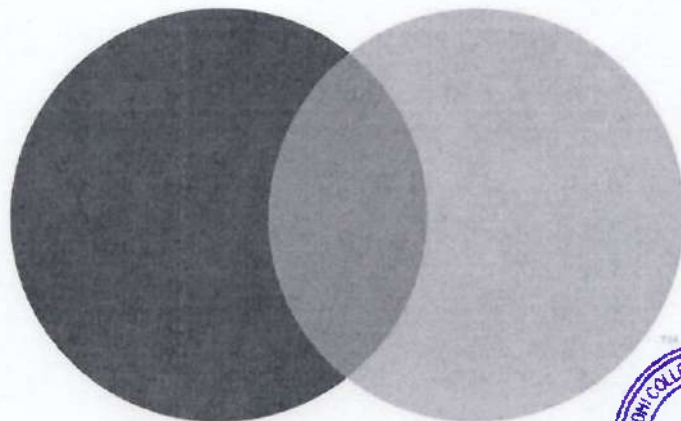
Color psychology

MEANINGFUL

Fed-Ex: A courier company meaning Creative and Friendly services.

FedEx®

Mastercard: A card network meaning Friendly and Excitement for easy payments.



NON-MEANINGFUL

Bing: A search engine which stands after Google due to losing Trust and Optimism from people.

bing

MSN: Balance + Diversity two meanings led to a bad logo color scheme.

msn



Alkapal

LINE DRAWING



Face



Alapoor



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Name: Mr RAJEEV THAKRE

Signature: [Signature]

Date: 22nd February 2021

Professor in charge

Name: Prof. Ashish Mehta

Signature: [Signature]

Date: 22 February 2021

Course coordinator

[Signature]
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[Signature]

Exposition: Mrs. Anita knocks on Mrs. Kuruvilla's door because she didn't collect milk (as part of her REGULAR routine & since she's aged). After coordinating with other residents and breaking the door to check on her, Mrs. Kuruvilla lies murdered on the floor.

Rising Action: Investigation begins with residents and her 2 sons and daughters. But the police sets everyone free, since there was no evidence. But they find Mrs. Kuruvilla's will with Anita's name on it but does not reveal it to anyone. (Since Anita was dearest and looked after her.)

Climax: Police suspects Mrs. Kuruvilla's children, raids and applies pressure to see who confesses to the crime. But no one does. In the lockup, they internally fight amongst themselves due to low trust & ego and one son kills his brother.

Falling Action: With no result, the police later finds out that it was Anita who kills Mrs. Kuruvilla (due to a silly mistake in the miscalculation of time), because from the past one year she was only glorifying her children and was talking about including them in her will and giving her gold to them, whereas she spent her time and lakhs of rupees in taking care of her.

Resolution: The police later informs Anita that she was the one mentioned in her will and is taken in for life imprisonment. The brother who killed the other brother in the lockup is also penalized with life imprisonment.





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The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: Ms. Deeksha Chamola Name: Prof. Ashish Mehta
Signature: Deeksha Chamola Signature: Ashish Mehta
Date: 22nd february 2021 Date: 22nd february 2021
Professor in charge Course coordinator

Alkapad
PRINCIPAL

SVKMS USHA PRAVIN GANDHI COLLEGE OF ARTS SCIENCE AND COMMERCE



Alkapad

SUPER SIZE ME

—

ALTERNATE VERSION



Kapoor



INTRODUCTION



Kapoor

The Fast food Industry is IMPORTANT

- The Fast-food Industry generated \$570 Billion worldwide in the year 2015, So it wouldn't be wrong to say that the industry contributes a lot to each and every economy where fast food joints exist. (SORRY NORTH KOREA)
- These joints provide employment to both skilled and unskilled labour and helps in solving the employment problems for a lot of countries.



Handwritten signature

**So does it mean, that the
fast-food industry is a
blessing for everyone?**



Adarsh

NOPE



Kapoor



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The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: Satyanshu Singh

Signature: Satby

Date: 22/2/21

Professor in charge

Name: Prof. Ashish Mehta

Signature: Ashish Mehta

Date: 22nd february 2021

Course coordinator

Ashish Mehta
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Ashish Mehta

in less than 100 words

idea or concept for a feature film

og film idea

A Cinderella story with a murder mystery where the prince who's supposed to return the shoe is murdered with the shoe in the hand.

Find out how Cinderella finds the killer!

download screenplay of Before Sunrise

Keep reading screenplays

Fear and sorrow the strongest of human emotions

PROT-AGONY-IST

Has to go through pain or fear

The character (ist) whose suffering (agony) is most important (prot) for the audience.

It should be empathy and not sympathy.

Sympathy-feeling sorry

Empathy-putting yourself in someone else's shoes



Protagonist should-----

Suffer and fight constantly

Hardships and never gives up

22 rules of storytelling- by pixar

Audience is interested in your hero not because he is winning but because he is trying.

Don't have a TA- make sure it is humanity

If you look at a certain age group, you're not going for humanity

Last assignment-read a feature film screenplay

Journeys in movie

Like a hero starting a movement

Go through conflicts and problems

Conflicted journeys

WE WANT OUR HEROS TO WIN, BUT ONLY AFTER THEY HAVE GONE THROUGH HELL.

The best struggle fits your protagonist more



Thapoor

conflicts essential for hero!!!! Conflicts which are logically there

Bicycle thieves-WATCH THIS MOVIE

1 visually appealing, 2 empathy seeking, 3 conflicted journey of protagonist, 4 satisfactory ending, 5 setting, 6 emotionally powerful

idea

research

character

story

redraft

currency is mins

how to write a movie by showing time pass and telling a story-

OL-Ordinary life

II-Inciting incident-disturbs balance of ordinary life of protagonist

Act 1 Climax-To introduce the conflicts that the hero will potentially face

plot point one- takes story to the second act



Kapoor

https://www.dailyscript.com/scripts/the_matrix.pdf

*Comedy gap

Truth and perception in comedy

Hero not having skillset and having insight that he can do something

Should be like an epiphany

*Types of protagonists

1. Single protagonist

2. Plural protagonist

3. Multiple protagonist

2.- team working towards goal

One movie/ show can keep changing the protagonist type

*How should your protagonist be:

Protagonist-

1. Empathy evoking

2. Motivated & active

3. Admirable / lovable

4. Flawed

5. Decisive.



Because we can't take decisions

Main rule is empathy

6. Quirks (certain behavior) and eccentricities (slightly strange)

7. Orchestration-Every character Should be different from each other

*Building other characters:

Allies

Mentor

Clown- to challenge authority/ to provide comic relief to the audience/
no one takes him seriously

Messenger-

Villain-

Fraud

Gatekeeper-temporary villain

*Internal and external journey in a movie.

External- pursuit- rests on the plot

Internal-change- character arc

*Research

Make a document called early thoughts to put down all ideas.

Spreadsheet- Table of everything



Only two columns- randomly fill it up with ideas- one idea or one dialogue per cell

*Character's:

Ordinary life of the character- problem/opportunity comes in

Ordinary life- inciting incident- the journey begins

Have your incident in the first 10 mins of the film.

*What the protagonist:

1. Wants

2. Needs

*Endings

1. Happy ending, bittersweet.

2. Ironic ending, tragic ending.

You decide how you look at the world and decide your ending

Your taste comes from exposure

Watch eraserhead





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The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: Achal Yadav

Signature: Achal

Date: 22/2/21

Professor in charge

Name: Prof Achish Mehta

Signature: Achish Mehta

Date: 22nd february 2021

Course coordinator

A. Apool
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A. Apool







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Name: Mr. Satish Bhatia
Signature: Satish Bhatia
Date: 22nd February 2021
Professor in charge

Name: Prof. Ashish Mehta
Signature: Ashish Mehta
Date: 22nd February 2021
Course coordinator

Atapool
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Atapool

Niti Shastra- Cinematic Review

Indoor house fight scene.

CU with Rembrandt lighting used on male lead.

Zoom in zoom outs used in the start of the movie- gave a bouncy and energetic feel.

Unsteady and a moving camera was used to denote action.

Split broad lighting used in some shots.

Outdoor house death scene.

Steady camera movements during the death scene. Actress has soft key light used with a reflector on the opposite side to show dramatic emotion (split with fill). Same technique with the male actor.

Rim light used on priest.

Dolly used in the shot to show the actor walking towards his mother.

Flat lighting on actress face to show shock.

Split-short lighting use on actor's face while standing in the rain.

Indoor house scene.

Split-fill lighting used with temperature of light at warm and cool in opposite sides.

MCU used most of the times

Cuts used with the help of body parts coming in between.

Rotation of the frame is also observed in the action shot.

Self defence class scene.

Steady camera shot with warm temperature and broad light having soft fill/ reflector at all times.

Badger lighting used to show tiredness on actress face.

Mid shot used in outdoor scene.

Ultra-wide shot used for showing the mosque n sky. (B-roll)

(continued on next page...)



Kapool

Table scene (as per order)

Mid shot on table scene with steady camera, no movement.
OTS used in table shot.
OTS with 2 people in frame.
MCU + OTS.
Slow motion used on table scene with CU.

Indoor house fight scene.

Slow motion continued with soft focus with MCU and CU mixed. Rim light used.
Angled shots while on the floor.
Foreground out of focus objects with mid ground, actress getting beaten up.

Self defence class scene.

OTS used in evening shot at academy moving to 2 people in frame. Intelligent shot.
OTS with 3 people fore n back blur, mid ground in focus. (3 people in frame)

Wide shot at Delhi gate. (B-roll)

Hospital scene

Hospital one take follow through with actress.
In to outside (hospital scene) mid ground in focus, background n foreground out of focus.
OTS used in hospital shot as well.
People in BG moving through the frame n blur. MCU 1 take of her calling her brother.
MS to MCU in shot of her sitting on hospital chair with Zoom in.
FS use first time in hospital scene to blue.

House indoor scene

Steady fight scene in house moving to unsteady. Fidgety zoom in and out.
FS in house scene 2nd n 3rd part of the frame used. MCU used again.
MCU unsteady (fight scene) to MCU steady (mother oiling hair).

Thanking you,

Kevin Dsouza.

SAP ID- 53008200080, ROLL NO- D021





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Name: M. Kamei

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Date: 26/2/21

Professor in charge

Name: Prof. Ashish Mehta

Signature: [Signature]

Date: 26th February 2021

Course coordinator

[Signature]
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[Signature]

BEYOND FAME

These are the team members who will be working on the same:

Diza - 53008200001
Mitul - 53008200002
Kushal - 53008200003
Aryaman - 53008200015
Parth - 53008200021
Devasya - 53008200031
Abdullah-53008200050
Ayushi- 53008200063
Yashvi - 53008200076
Kevin- 53008200080
Himanshu - 53008200100
Kyra - 53008200122



Formal Proposal for the Documentary

Working title: Beyond Fame (शोहरत के उस पार)

Topic: The life of Film Crew

Type of documentary: Observational and Participatory

Style of documentary: It will be done in Hindi and informal to engage the audience.

Target Audience: Will be for youth and families

Primary Research Method:

- Interviews with the film crew, including spot boys, lighting team, camera man and actors
- Watching the behind the scenes on a set
- Following around a spotboy on his journey from his house to the set and then around the set

Secondary Research Method:

- Electronic articles
- Statistics about salaries of actors and film crew

Narrative Structure:

- Closed ending
- Linear Storytelling
- Portraying the lives of film crew through one character, a spot boy, making it easy for the audience to engage, relate and empathize.

Outline of Content:



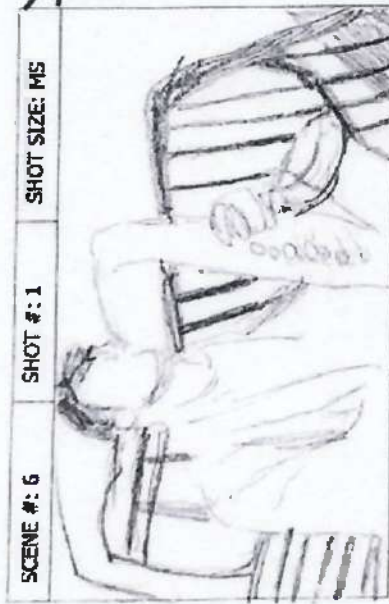
- B rolls of film crew and actors
- Behind the scenes of a shoot on a set
- Interviews with spot boys
- Journey of a spot boy from his house to the set and then around the set
- Some clips from movies

Resource Requirements:

- HD video camera, memory cards and extra batteries
- Lights
- Lavelier Mic and Zoom H1n
- PC
- Adobe Premiere Pro CC 2020 & Photoshop 2020
- Recording studio

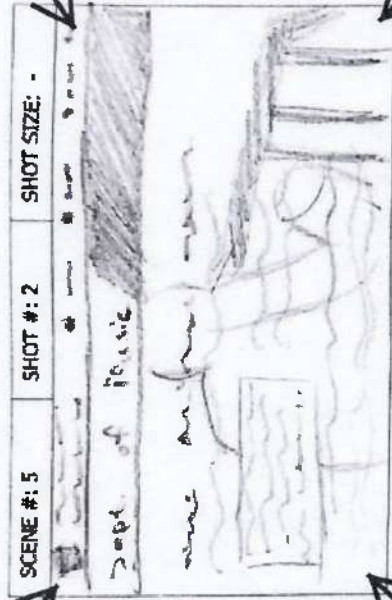


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Playing saxophone on stairs and looking up.

Handheld, still camera side angle.



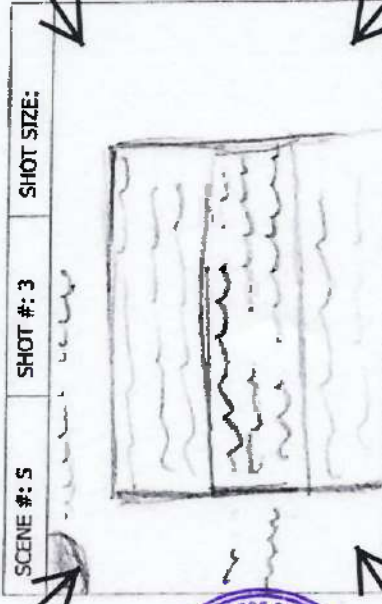
MU music dept website, saxophone playing in BG.

Zoom in and highlight text.



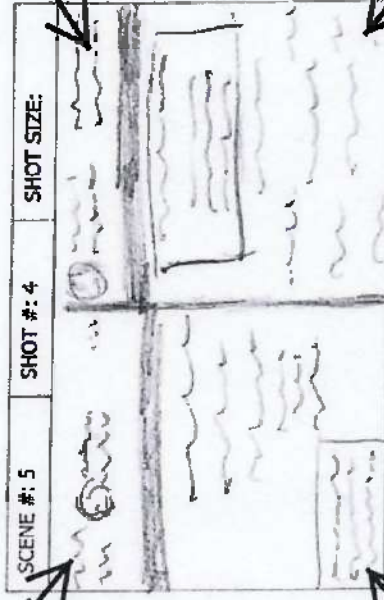
Hands of a person playing organ.

Steady zoom-in towards the fingers.



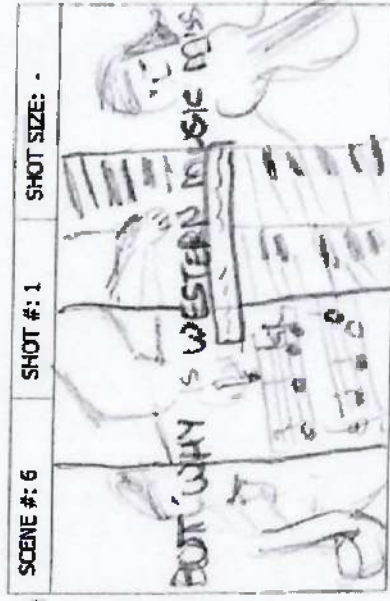
DU music dept website, organ, then sax playing in BG.

Zoom in and highlight text.



BHU music dept website, organ, playing in BG.

Zoom in and highlight text.



Text overlay on 4 clips.

4 clips in 1 frame, equally divided.

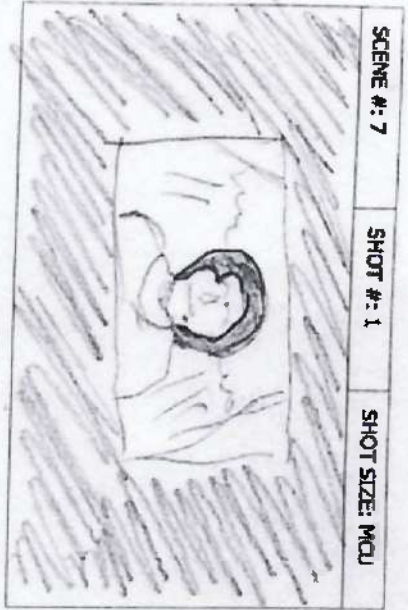


Kapoor

PROJECT

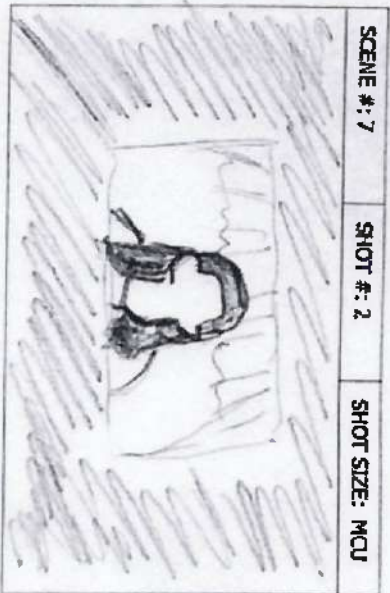
MUSIC OF THE WEST - Kevin Desouza_53008200080

PAGE 3/8



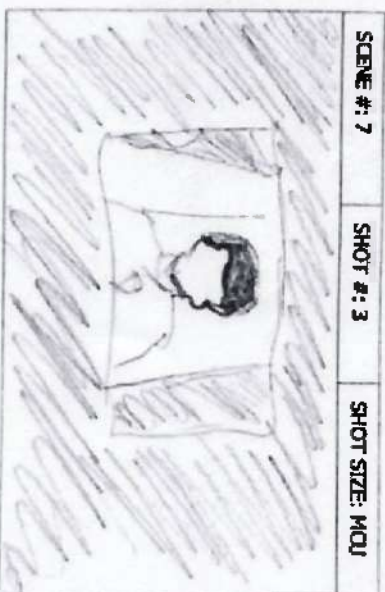
Host asking yes/ no about western music in studies.

Front facing camera and still.



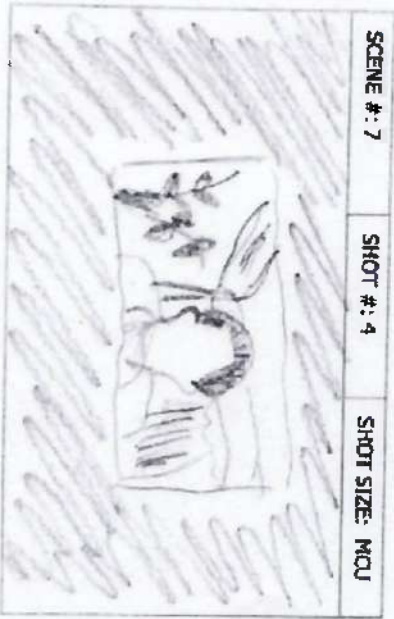
Shreya answers.

Front facing camera and still.



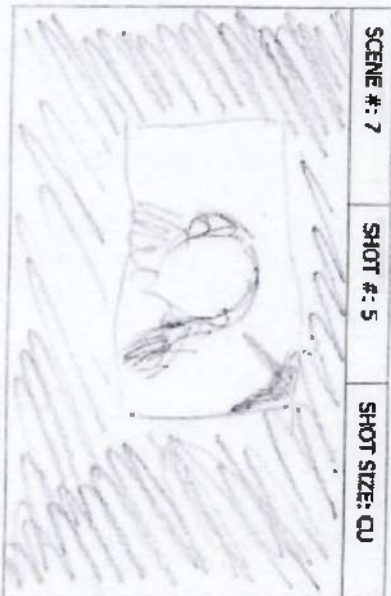
Pratham answers.

Front facing camera and still.



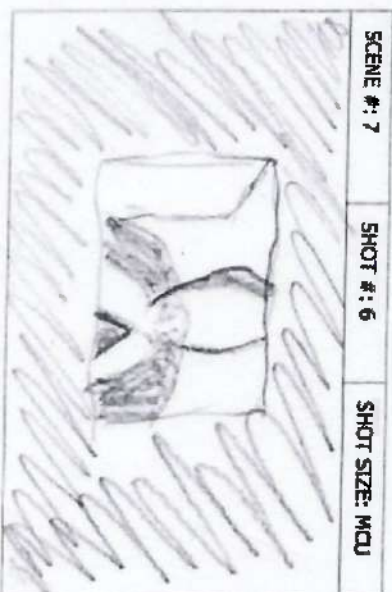
Preeth answers.

Front facing camera and still.



Edha answers.

Front facing camera and still.



Jessica answers.

Front facing camera and still.



Handwritten signature



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USHA PRAVIN GANDHI COLLEGE OF ARTS, SCIENCE & COMMERCE
Juhu Scheme, Vile Parle West, Mumbai - 400056.
NAAC ACCREDITED 'A' GRADE



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The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: Ms. Durgesh Gupta

Signature: Durgesh

Date: 30th September 2020

Professor in charge

Name: Ashish Melts

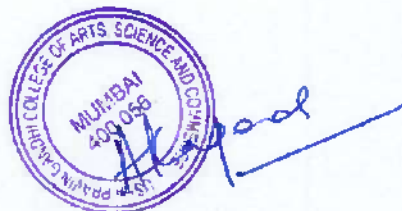
Signature: Ashish Melts

Date: 30/09/20

Course coordinator

PRINCIPAL Akash

SVKMS USHA PRAVIN GANDHI COLLEGE OF ARTS SCIENCE AND COMMERCE



0/21, 10:14 AM

Pilot Episode of a Non Fiction show

We created a football talk show called Ultras FC, talking about the (then) current scenes of Indian football. Link - <https://youtu.be/F11GIYWMBD0>



Handwritten signature in blue ink, possibly reading "Akash".



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The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: Mr. Satish Bhatia
Signature: SATISH B
Date: 29/09/20
Professor in charge

Name: Achish Mehta
Signature: Achish Mehta
Date: 29/09/20
Course coordinator

PRINCIPAL Alapad

SVKMS USHA PRAVIN GANDHI COLLEGE OF ARTS SCIENCE AND COMMERCE



Alapad

CINEMATOGRAPHY ASSIGMENT

AN ESSAY ON COLOR THEORY MOOD AND LIGHTING



ARYAN DAVE
53008190019

People often mistake good cinematography with pretty frames but that's far from the truth, by thinking cinematography is all about pretty and aesthetic shots we narrow down on the scope of cinematography. Cinematography is an art of telling the story, conveying emotions, setting the mood and providing the viewer a visual experience, it's not just achieved using by using pretty frames and aesthetic shots but also shots like Dutch angle or a shaky handheld shots which aren't aesthetic or pretty but they serve a purpose, they convey a sense of uneasiness or a feeling that something isn't right or might just add up to the drama present in the scene. To give an example let's look at a shot from the film American Beauty by Sam Mendes, DOP Conrad Hall.



Now this is no way a pretty frame, I won't spoil the story but just by looking at this screen grab you can say that this scene is awkward for the male protagonist, he feels lonely and the monotony of colours shows the mundane nature of things and breaking of the rule of thirds also gives an uneasy vibe, the distortion in the frame and the fact that the character isn't lit properly makes it clear that he isn't an alpha in the scene and all this adds as mise en scene to tell a story, driving my point home that cinematography isn't all about pretty and aesthetic shots it's a more dynamic field of study, it deals with any/ all methods that are used to convey the story, its mood and its emotions. Today we're going to look at colour theory, lighting and how it sets the mood of the film, we'll also be looking at some examples from the film American Beauty and try to decode how Director Sam Mendes and DOP Conrad Hall used lighting and colours to set the mood of the film.



Of Course there are multiple aspects/ variables that set the mood but from the cinematography stand point I believe composition, lighting and colours are the bedrock for setting the mood and we shall take a deeper look at colours and lighting today.

✦ **Mood Lighting:** - *Lighting is critical for creating the picture it affects emotions, mood, colour, depth of the scene, relations between characters and space – literally everything, hence lighting is believed to be one of the most important branches of cinematography. I don't want to talk too much upon different lighting techniques as irrespective to the general consensus the interpretation of the lighting techniques is a subjective matter as cinema in general is the readers medium, that means everyone can have their interpretation about the subject matter and all of it could be right, for example some cinematographers think flat lighting portrays grandeur as it makes face brighter and softer but on the other hand some cinematographers believe that flat lighting is a suspense scene lighting as it washes out the face and as there's no shadows it makes it harder to read a character both interpretations could be right at the same time so in my opinion, when talking about mood lighting we should focus more on 2 factors that make up all the lighting technique contrast ratio and the harshness of light.*

Contrast ratio is nothing but the difference in the luminance of the brightest and the darkest colour in the frame but for this topic we'll interpret it as the difference in the luminance of the brightest and the darkest colour on the face of the character. The most famous High contrast lighting techniques for the face are split and Rembrandt lighting techniques, they fall under the lowkey style of lighting and are generally associated with suspenseful situations/ emotions; in such lighting style the gaffer can omit the use of fill light and just use a reflector to fill in the shadows just enough to ensure there's no loss in details. On the other hand, low contrast/ high key lighting such as flat lighting is generally associated with emotions like joy and situations where grandeur/ god like personality needs to be shown in such lighting conditions the contrast ratio is 1:1 where there's no difference in the intensity of the key and fill.



But again, time and time again cinematographers have abandoned these general interpretations and it has worked out marvellously in their favours so at the end of the day it falls down on the director/ DOP's preferences and interpretation.

The second factor of lighting that sets the mood in the movie is the harshness of the key(main) light source.

Harshness can be spotted by looking at the shadows, if the shadows are strong and structured/ defined, the lighting is harsh like observed during noon, but if the shadows gradually blend in then the light source is softer/ diffused.

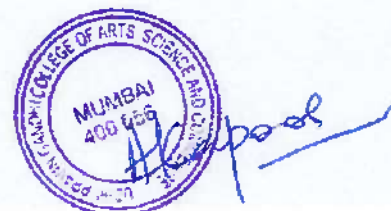
Generally Harsh lighting is used to draw attention to a character/ scene and often used for dramatic effect where as soft lighting is used to bring a calming vibe, it brings the balance to the frame and I personally feel soft lighting is more pleasant to look at.

When we talk about practical usage of these theory, most of American beauty, is shot with soft lowkey lighting set up which signifies the calm build-up of drama through the film and they've also switched the tones abruptly from lowkey lighting to high key lighting setup to break the monotony and in my opinion it's a visual foreshadow for the story to take an unexpected turn.

There are so many low-key shots in the film that it seems like the film is narrated by the shadows and it also seems to be the metaphor for the dark/ taboo underlined topics of the film and to be honest the shadow brings out the drama in the story.

The movie was also shot keeping in mind "pictorialism," a theory which uses lighting to enhance or provide the most striking visual image. The director Sam Mendes and the DOP Conner Hall tried to bring a perfect balance in the frame using the composition and then used lighting to bring in the drama. Due to this I observed that they achieved to make normal frames extremely dramatic.

Now we shall look at some examples:





This shot is one of the opening shots of the film, this is the first time we see Kevin Spacey's Face now this is not a pretty shot, it's not even well lit. There's too much drama/contrast with muted tones, its a boring frame which seems like a visual metaphor on the characters life, this is the perfect example of lighting the character (rather than the actor). Although the composition suggests that it's a balanced frame but the lighting suggests otherwise, the meaning of this frame changes completely if we change the way its lit, flat light could make this very frame seem more positive and joyous, there are a lot of regular frames like such in which drama is solely added through lighting.



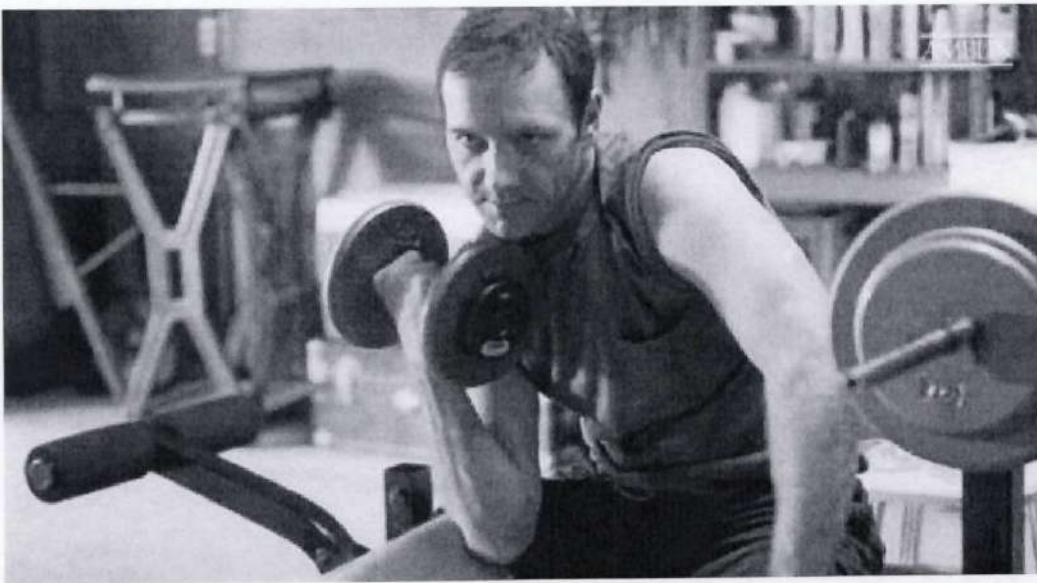
This is another example of the previous point that I made, the meaning of the shot would change if the lighting was changed, this Rembrandt Style of lighting tells you even without knowing the story that something isn't right, his intentions aren't pure, yes the acting does deserve some credit for that but in my opinion it's the lighting that lays the bedrock for the drama that lays in the scene.



Harpoor



In this frame the character is barely lit, with the back drop that frames her using the leading lines. This to me signifies loss of hope and she's stuck in life; I personally feel that she was intentionally kept little off centre so that it doesn't bring the balance to the frame that a perfect symmetry does as it's a down word spiral movement for this character and things seem far from perfect. The light through the blinders gives a nice rim light that not just frames her but also gives a sense of depth in the frame as well.



This again is a boring frame but if you look at the face of the character sandwich lighting method is used to light the character that brings the drama to the frame, this is the case with most of the film, the scenes made look dramatic just by the use of the lighting. Change the way this frame is lit and the entire meaning changes as this is way to dramatic form of lighting for a work out scene.





This is one of the most iconic frames of the film, it's so dim and lifeless but from the composition point of view I can spot symmetry, frame in frame, leading lines, role of thirds and 2 characters places at the right and the left end of the thirds. It's a strongly composed frame you can also say that composition tries to bring the balance to the shot but the lighting disrupts it. Looking that this frame you can tell that on one of those three wants to be there but they're there in the name of tradition and you can feel their emotions just by this frame. The use of practical lights doesn't do a lot in regards to lighting the subject but it does serve as an eye candy, give a sense of depth and the candle on the table frames the daughter in such a way that she looks stuck in this pickled situation. The bright light is now covering the whole table, this light brings out a different mood to the scene. Following this, around the table is dark. The different shades of light show the intensity of this scene. The light that is directly aimed at the whole table shows how they would love a normal family dinner. However, the darkness around the table shows the anger and emptiness in the family affairs



Harsh



I know this essay isn't on framing and composition but I couldn't talk about this film without mentioning this frame. It is so well framed, the frame in frame composition using the computer monitor which has a rows of data shown with a reflection of Kevin in a black background looks like he's imprisoned, it's such a strong composition, the use of visual metaphor is mind blowing.

This film is a perfect example on lighting the character's and how to bring out drama just by using lighting.

✦ **Colour Theory:** - *Colour theory is the collection of rules and guidelines which cinematographers and directors keep in mind while trying to communicate with viewers through appealing colour schemes in visual interfaces. Colour sets the mood and look and feel of the frame. Colour has a psychological impact on viewers' mind as humans have associated colours with emotions and meanings. A good cinematographer knows that colour tells its own story and should be treated with as much weight as the script. Certain colour combinations help images pop and draw attention to details.*

Colour theory provides practical guidance for using certain colour combinations, or "schemes," based on their relationships on the wheel. every colour has both positive and negative connotations; how the colour is interpreted depends on the story and the viewer.



Colour theory just like any other aspect of film making is open to viewers interpretations, two people looking at the same colour/ same set of colours can have different interpretations towards it. For example, the colour green could be interpreted by someone as a negative colour, the symbol of intoxication and sewage and the exact same colour could be read as a calm colour and a symbol of prosperity by someone else. yes, there are some rules and guidelines that dictate/ classify how and what colours should be used but the interpretation of the colour(s) is open to the viewer hence the director and cinematographer use their judgement to pick the colours they feel depicts the story in the best way as what colour to be used, they could use the general colours associated with the core emotions of the film for example a film about love could have red as a dominant colour as, red is perceived as a colour of love but the DOP and the director could opt for royal blue or lavender instead as well and its completely fine as there's no hard and fast rule of what colours to pick as cinema is the readers medium so it's always going to be open to interpretations.

*Before we look at the examples from the movie, we need to understand 3 factors of colour **HUE, SATURATION and LUMINANCE**. I quick explanation of what **HSL** (Hue, Saturation and Luminance) could be*

Hue is therefore the actual colour. luminance refers to how much white (or black) is mixed in the colour while Saturation indicates the amount of grey in a colour.

If we talk about the American Beauty, I've read a dozen of blog post on the colour theory of the film and every post had mentioned about different colours but the colour RED kept repeating as it's been used as an motif in the film, its hands down the most important colour in the film, according to my observations it's also the most saturated colour in the movie while all other colours remain muted, giving a cool and dull vibe although some sequences do have some warm vibrant tones but its movement specific like dream sequences and to break the monotony of dull muted colourers , in my opinion.



Let's take a look at few frames and see how they've utilised colour,



The colour red is extensively used through the film there are barely some handful of scenes that doesn't have any element of red in it. The colour red in this film represents Life, Love, Lust, Desire, Rebellion, Freedom and basically every underlying tone of the film and that's the reason for its dominance, it's used as a metaphor, motif, eye candy and in some cases just to draw your attention to something.



Yes I know this is a boring not much to look at except the red sign that introduces the opposing realtor, the colour red is used so much through the film that when this frame is played yours eyes go strait to this sign and this is also the most saturated colour in the frame, you literally cant miss the board even if you tried.





Another example of the previous mentioned point, this is a dull frame and the only bright and saturated colour in the frame is red, its literally the most interesting thing in the frame and I believe that this is a metaphor as Kevin just left his old job and he's also wearing his old uniform, he mentioned this in the film when he worked at the food joint in his 20's it was the best time of his life and I think that this frame screams that the story is only going to get more interesting from this point.



Just by looking at the frame you can tell this is a dream sequence, everything about this from the lighting to the colours, this is one of the few scenes of the movie with such warm tones and saturated colours which complements the lowkey lighting setup. the colours break the monotony of the film and it also has a dreamy vibe to it, its shot in such a manner that it can come off as a painting.



pad



And the last one leisters cooperate job, the florescent lights used in the office pared with the boring muted blue tones gives a hospital/ morgue kinda lifeless vibe which also depicts his condition there another visual metaphor, this film is full of those its incredible who well are colours used in this film that even a normal boring shot can be interpreted as a visual metaphor that why I said earlier A good cinematographer knows that colour tells its own story and should be treated with as much weight as the script.



Hapool

NITISHASTRA

A basic job of every head of department in a filmset aims to tell the story through their work/department and contribute to the look and feel of the film in a way that adds to the story of the movie and the movie Nitishastra is no different. The movie starts with the calm slow steady zoom out from a bright frame of a windchime ringing to a dark, muddy and fast match cut of the fight. The film has two establishing shots once when the movie starts and once after the title shot, in both of the sequences the shot starts with steady shots until the character of Ravi is introduced. There were a lot of handheld shots and that adds up to the story that Ravi is the one who shakes up the calm lives and brings chaos into their normal lives and that chaos is shown in the fight sequence. About the fight sequence, at least the one in the opening sequence it reminds me of the most iconic shower sequence scene of Alfred Hitchcock's film Psycho, as in that film there is a lot of fast match cuts blending in with the background music to convey that the female lead is being stabbed by the knife and here as well if you observe the punches and kicks by both characters don't connect but the fast match cuts and the background music makes us believe it does and that reminded me of the shower scene from psycho. The fight sequence is also very well planned and properly storyboarded and you can tell it as the sequence is shot in very tight spaces and the match cuts don't feel jerky, it's clear that they shot the EXACT same sequences from different angles and I don't think they could have got the exact same movements without proper planning, I know it's kind of vague but it's hard to explain it in words, without the use of the film as well. There are also some tilt angles in the film which show imbalance. There are also some minor punch in's and punch out's in during the fight sequence but I believe it is done via the use of key frames in the post rather than during the shoot as it would have been hard to achieve the kind of results that they did. Even the micro shots that they took looked very well planned rather than just come cut overs.

I feel that most of the film is shot between the $f/1.8 - f/2.4$ giving shallow enough depth of field to separate the subject from the background but not so much that the background is blown out, although I did notice a blown-out background in one scene but still. They've utilised the element of depth very well in the entire film by various elements like frame in frame composition, distance from the camera, aperture value, lighting and an out of focus element in the edge of the frame.



The punch ins and punch out aren't very noticeable like its subtle and its something that can go easily unnoticed but I'm still not sure if this was achieved in post or on set.

We can tell that the DOP loves following rules and has a good knowledge of the grammar of cinema, by 1) his compositions as he's tires to create different combination patterns of compositions by trying to incorporate multiple compositional rules in a frame to add more visual drama while keeping the framing strong. I personally believe that the DOP loves the rule of thirds and the frame in frame composition technique as I kept seeing it through the film

2) his use of depth, there are elements in frame which are kept (I believe) just to add depth in the frame. Again its hard to explain everything with just words

3) his use of point of view shot, it's the kind of shot which is easy to shoot but its very easy to get wrong but the camera men followed proper rules, first the viewers were shown tapsee pannu staring into the frame and then in the next frame we were shown walking close to the hospital bed and everyone watching can properly understand it properly that its tapsee's point of view

There are also warm vibrant colours being used in flash backs and in the present time of the story cold and diffused colours are shown implying that joy is sucked out of the life

I've taken some screen grab of few frame that proves previously mentioned points, I'll be adding them with an explanation of what I think about it and why does that frame stand out to me. Pardon me for pictures looking messy but I'm unable to arrange them properly and there are things I can't explain without the use of pictures



I think this is a very strong frame as its dark and a bit muddy which sets the mood, it's a bit tilt which shows imbalance the element of depth is perfectly shown and it uses 2 composition techniques 1) rule of 3rd's and 2) frame in frame





both of the frames are a good example of frame in frame. As the window frames them in the back and two pillars in each side of the frame from the front as well. Maybe I'm reading too much into this but the students sitting down in the lower 3rd can also be considered as a use of rule of 3rd's



just like the previous explanation I can see rule of 3rd's and frame in frame being used but in these picture we can see an out of focus character which adds a sense of depth



this is an intrusting frame as the lead is framed between two out of focus charters which ensures that the lead



has your undisputed attention and the out of focus characters adds more depth.



so, the reason why I found this frame interesting is that there was no need for the edge of the chair in the frame it adds no value apart from being out of focus and adding depth. Its such small piece of details that make a boring frame interesting.



these 5 frames have few things in common which has been repeated in the film as a standard pattern 1. Rule of thirds 2. Frame in frame 3. an out of focus element. These three elements form a pattern of interesting intercut and a well thought out frames and this element inspired me to try different laws of composition for interesting frames. I specifically like the frame in which the mother is oiling the hair of her daughter so the basic details I've covered above but to add to all those but to add to it the colours are nice and warm and soothing but also the burning lamp outside just adds to it in more ways than I can explain the attention to details in this film is phenomena.



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another example of frame in frame although, I don't really think it falls in the category of rule of thirds but still a strong and interesting frame.



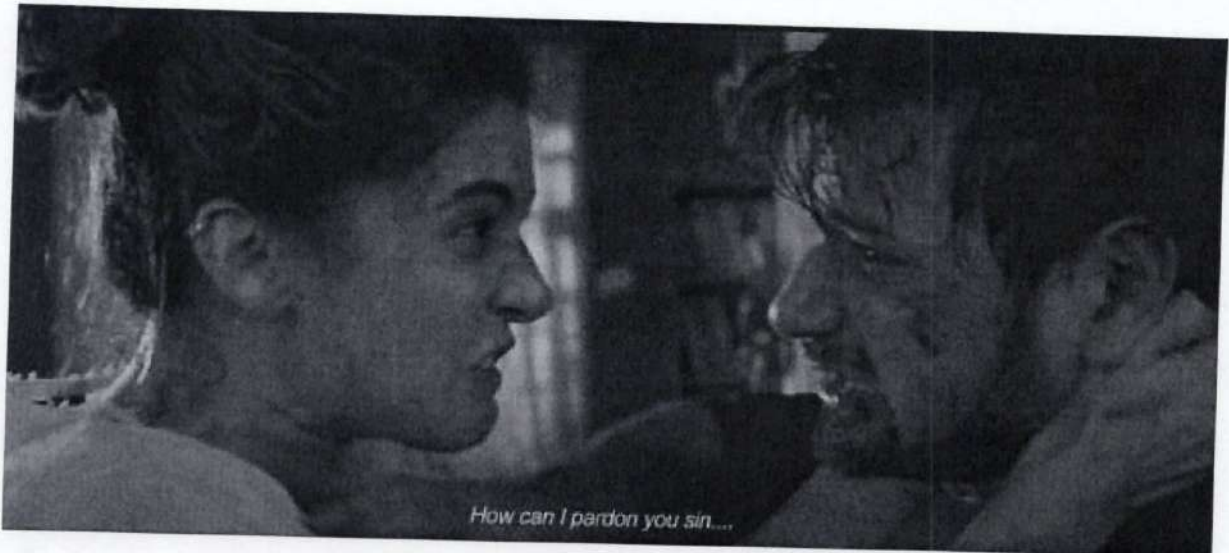
this frame is a typical example of rule of thirds but with it there's a use of leading lines, again unique intricate patterns employed by the DOP to create a strong interesting and layered frame



There were a lot of examples of rule of thirds in the film but I have already covered enough but this is just to show how much the DOP loves the rule. I find the second frame more interesting due to the dark muddy feel employed by the colours used and the silhouette plus there are a lot of elements in the frame.



Handwritten signature



No cinematic reason but I like this frame as this sums up the entire film, the battle of good and evil. You can see the female lead in bright clothes and well lit compared to the male lead who's in antagonist in the film with dark attire and in shadows.

Obviously, these aren't all of the interesting frames in the film but I think these were enough for me to explain my point. It was a very strong film in regards of cinematography, I specially found the laws of composition employed interesting something I would like to try out when I shoot. This is my review or opinion on the cinematography of this film.

Aryan Dave

Sap ID 53008190019





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The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: Dr. M. Kamei

Signature: [Signature]

Date: 28/9/2020

Professor in charge

Name: Ashish Mehta

Signature: [Signature]

Date: 28/9/2020

Course coordinator

PRINCIPAL [Signature]

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Pilot episode for a Fiction Show

For this project we were asked to create a pilot episode for a Fictional Show so we opted to create a psychological suspense drama called Love Shrink. Link - <https://youtu.be/J25hNHmlrlc>





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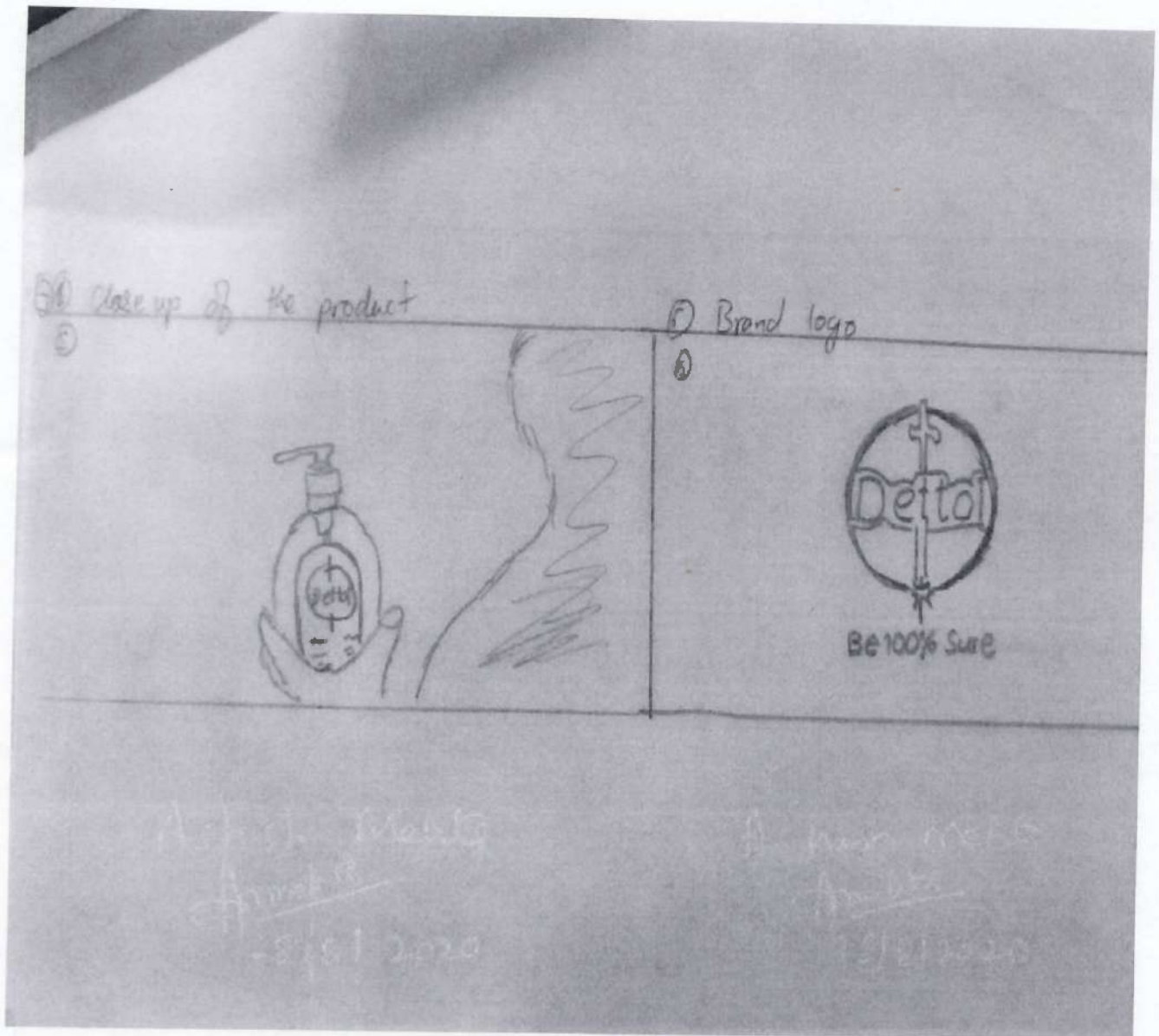
Name: Ashish Mehta
Signature: Ashish Mehta
Date: 28/8/2020
Professor in charge

Name: Ashish mehta
Signature: Ashish Mehta
Date: 28/8/2020
Course coordinator

PRINCIPAL Kapoor

SVKMS USHA PRAVIN GANDHI COLLEGE OF ARTS SCIENCE AND COMMERCE



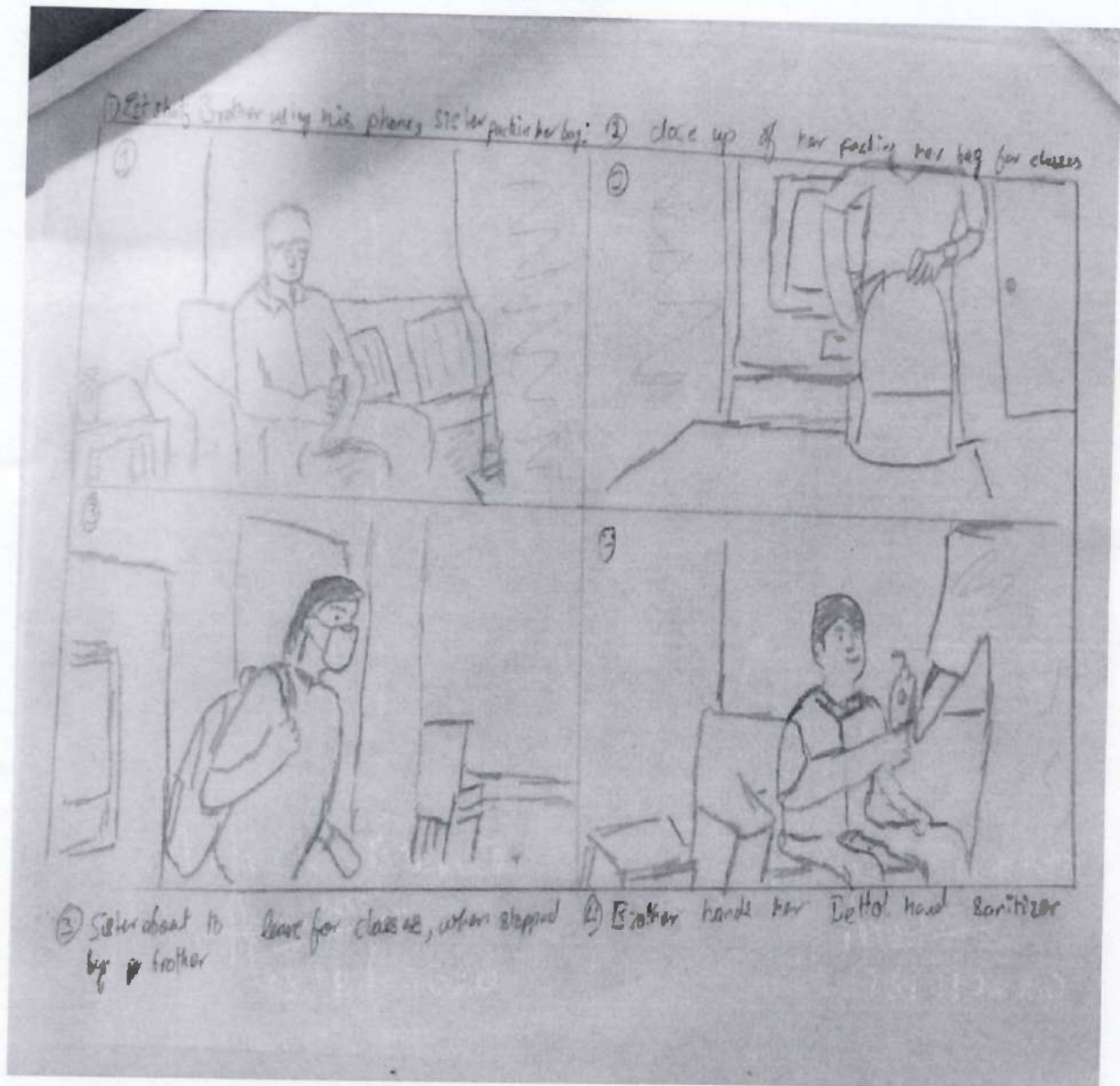


ARYAN DAVE

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SEM III





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SEM III





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The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: <u>Prof. Shalu S. Balan</u>	Name: <u>Prof. Ashish Mehta</u>
Signature: <u>S. Balan</u>	Signature: <u>Ashish Mehta</u>
Date: <u>28th Sept 2020</u>	Date: <u>28/09/20</u>
Professor in charge	Course coordinator

PRINCIPAL Ashish Mehta

SVKMS USHA PRAVIN GANDHI COLLEGE OF ARTS SCIENCE AND COMMERCE



Ashish Mehta

*“always be prepared to reinvent
yourself”*

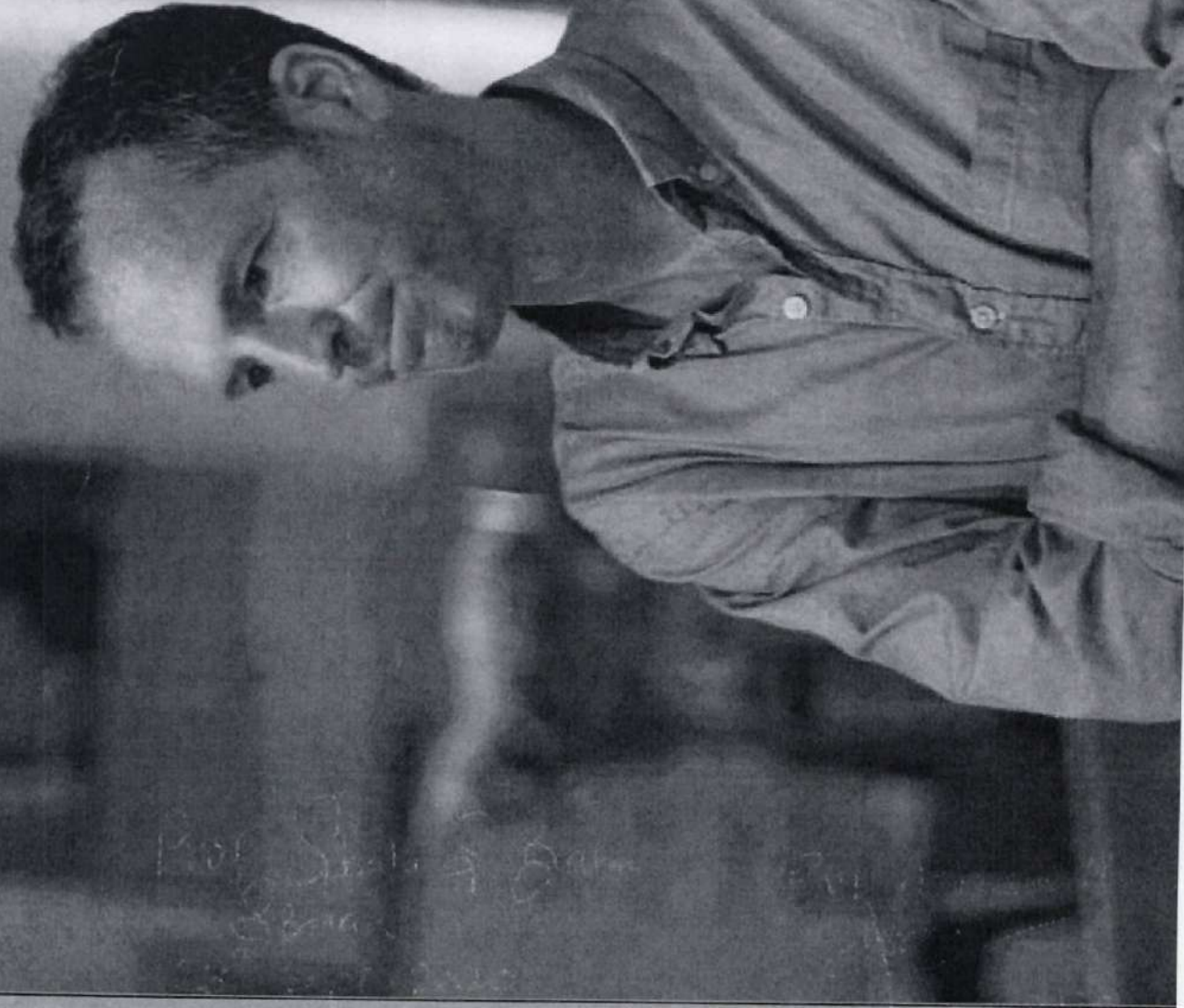
David Hillman Curtis

(February 24, 1961 - April 18, 2012)

**Writer, Musician, Designer, Filmmaker,
photographer and Digital design's first true
luminaries**

By Aryan Dave

Sap id: 53008190019



Introduction.

Hillman Curtis, a former rock musician who became a prominent first-generation Web designer and a visionary figure in the Internet's evolution from a predominantly text-based medium to the multimedia platform it is today.

A multi talented artist, Cooper-Hewitt National Design Award nominee, the 'Michael Jordan of web design' and as he likes to call himself "a serial reinventor".

A true source of inspiration who kept creating content till his last days, fighting with colon cancer.

"The world is changed by many hands all working at once. I think some of my work has influenced some of those hands."

Hillman Curtis, 2009



His Journey, Art of Reinventing yourself.

(Background and work)

Curtis was born on February of 1961 in San Diego, California where he grew up with his two sisters and mom and step both of them were high school professors and exposed him to great literature which led him to take up creative writing theory at San Francisco State University, California post high school. At San Francisco State University he co-founded called "Green thing" he was their bassist and song writer; the band had a good start, they recorded an album with MC Records and toured the world with them before the fall apart. When he was the part of the band, he took up a course the art of designing the posters, this study which started off to make posters and covers for the band would prove to be calling when the band broke up. Curtis started by taking few night classes for photoshop and taking few part time design jobs to pay the bills. After few more of such gigs he would eventually end taking up an entry-level job at Macromedia ; end up as the designing director at Macromedia. While still working there in 1996 he designed the first website using ; technology, a browser plug in Flash Player, which became a milestone in the world of web designing.

In 1997, Curtis founded hillmancurtis Inc, a digital design firm based in New York city which focused on web design and film production. Then in 2000, he published a how to guide, Flash Web Design, which sold over 100,000 copies and a standard text for online design. He designed sites for Yahoo, Adobe System, Metropolitan Opera among others.



Although he was a digital designer but the film making software caught his attention and some how he reinvented himself as an advertising filmmaker, He has made national commercials for IBM and BlackBerry, as well as web content for T-Mobile, Sprint, Bobbi Brown Cosmetics, Fox Spotlight Pictures, SVA, and Rolling Stone. Curtis' step dad was an enthusiastic portrait photographer being one of them and that had created an interest in him for portraits and during the iconic commercial (video link: <https://vimeo.com/21281417>) he had an idea for the moving portrait, basically 24 frames play second, in a way which seemed like a portrait.

After conquering the advertising/ commercials world Hillman thought of taking a creative break from work and during his creative break of his he started creating short content for internet, he personally didn't want to go to any film festival he wanted to reach the masses and believed that if the content was good it will find its way to the audience. He tried his early content around 7 minutes long hence if you see most of his work is short film/ short documentary. He received acclaim for his online "Artist Series", a series of short documentaries on designers and artists like Milton Glaser, Paul David Carson, etc. In 2008, Curtis made a short documentary for the David Byrne and Brian Eno album Everything That Remains Will Happen Today and later directed the feature-length documentary Ride, Rise, Roar which chronicled the life of David Byrne and Brian Eno Tour. He's also known for his films Soldiers (2007), Embrace (2008) and The Happy Fi (2016).

He is credited for directing 8 movies, editing 6 films, writing 3 films, producing 1 of them and he has also published books on new media design which have sold over 150 thousand copies and been translated into 14 languages. Curtis continued to actively manage Hillmancurtis until his death on April 18, 2012 at his Brooklyn home after a prolonged battle with colon cancer, at age of 51.



Filmography

Jump to: Director | Editor | Writer | Producer

Hide all | Show by...

▼

Ed

1

Director (8 credits)	Hide ▲	
The Happy Film (Documentary) (co-director)	2016	
Powerhouse Books (Short)	2011	
Ride, Rise, Roar (Documentary)	2010	
Bridge (Video short)	2008/I	
Embrace (Short)	2008	
Lawrence Weiner (Video documentary short)	2008	
Things I Have Learned in My Life So Far: Stefan Sagmeister (Documentary short)	2008	
Soldiers (Short)	2007	
Editor (6 credits)	Hide ▲	
Bridge (Short)	2009/I	
Bridge (Video short)	2008/I	
Embrace (Short)	2008	
Lawrence Weiner (Video documentary short)	2008	
Things I Have Learned in My Life So Far: Stefan Sagmeister (Documentary short)	2008	
Soldiers (Short)	2007	
Writer (4 credits)	Hide ▲	
Powerhouse Books (Short) (writer)	2011	
Bridge (Video short)	2008/I	
Embrace (Short) (written by)	2008	
Soldiers (Short) (written by)	2007	
Producer (1 credit)	Hide ▲	
Bridge (Short) (producer)	2009/I	



Ata Pool

All the projects here created for Source IMDB

HILLMAN CURTIS
A retrospective of work, life and philosophy

Hillman Curtis is a well-known filmmaker, designer and author whose work has been featured in numerous design publications worldwide. As a writer, designer, and author, he has designed sites for Yahoo!, Adobe, Argus, the American Institute of Graphic Arts, and Postscript and for Searchlight Pictures among others. He has sold close to 150 thousand copies of his books on design and film, which have been translated into 14 languages. Curtis was nominated for the Cooper Hewitt National Design Award in 2009 and has lectured extensively on design and film related subjects throughout Europe, Asia, and the United States.

Gallery Hours
Monday - Friday 10:00am - 8:00pm

BAM PERF
PHILIP GLY
JOHN TUR
OHAD NAH

I: INSPIR

YAHOO!

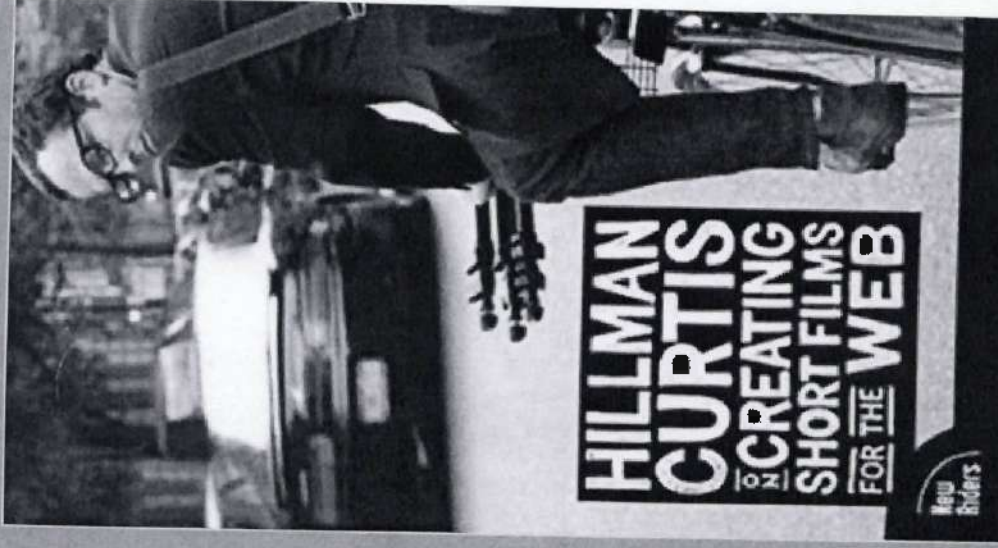
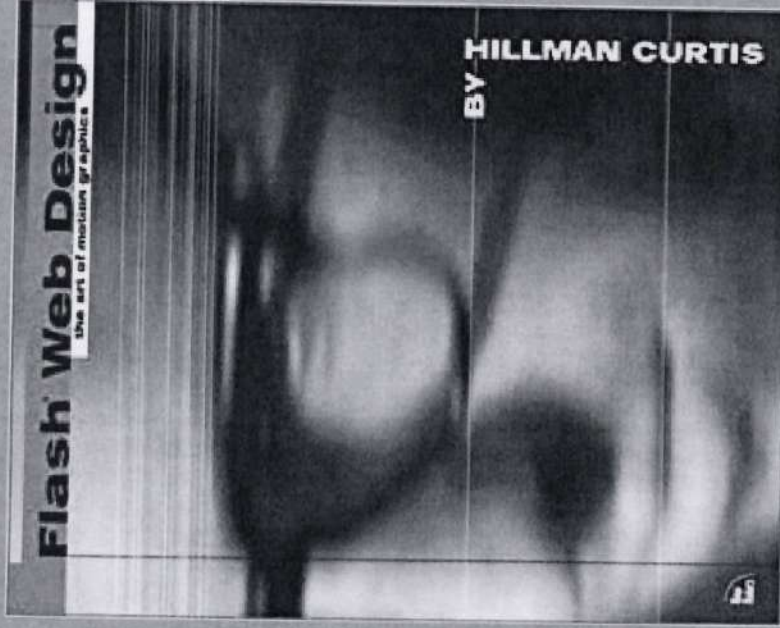
THE HAPPY FILM

a film by STEPHAN SAGMEISTER & BEN NABORS

M



Cover of his books



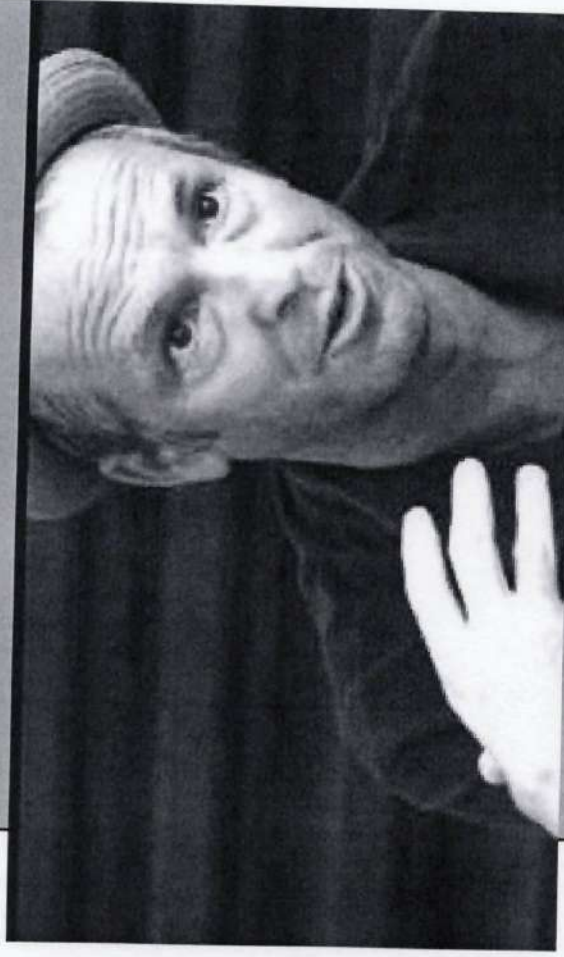
His life in his words: <https://vimeo.com/38130536>



What is the significance of his work in our life?

Hillman Curtis was one of digital design's first true luminaries, He broke rules, Experimented, Discarded formula in favor of freethinking. He did all of this whether making an experimental series of films or building a website for a multinational client. His plug in flash players was the predecessor for the advertising that you see on blog posts, Facebook and even YouTube. So in a way the web monetization is possible because of him. He came up with the concept of moving portraits which I like to believe that Apple took inspiration from this for the creation of their "live pictures" as in theory the concept is the same its just that hillman's style of execution was different. His philosophy of constantly reinventing yourself is also very inspiring. In his words:

"Be prepared to reinvent yourself, be prepared to go out on a limb occasionally, and be prepared to do the things that you feel strongly about that maybe other people don't... For me what started out as a creative vacation...has become my life calling."



Conclusion.

From a musician to a filmmaker hillman Curtis has had an inspiring journey of reinventing himself and the industries he touched. He has been a true pioneer of graphic and digital designing among with web design, photography and filmm. mastery of the technology, which had been developed for several years before but never fully deployed in a way that it its creative potential.

His Flash Player design technique set the groundwork for a format that later evolved exponentially to accommodate o advertisements, Facebook applications and video sites like YouTube.

Long after designing his last Web site, Mr. Curtis remained an important presence in the imagination of Web designer, professional online journals, which referred to him as "the Michael Jordan of Web design" and "the Grandmaster of Flash" remained fascinated by his decision to give it all up.

"It seems like you had it made," an interviewer of Web magazine the 99%. "Why did you move on?"

Mr. Curtis answered that he had always wanted to make films and had accomplished his goals as a designer. He details goals in a 2002 interview: "The reason for designing new media is simple — to subtly and quietly change the world."

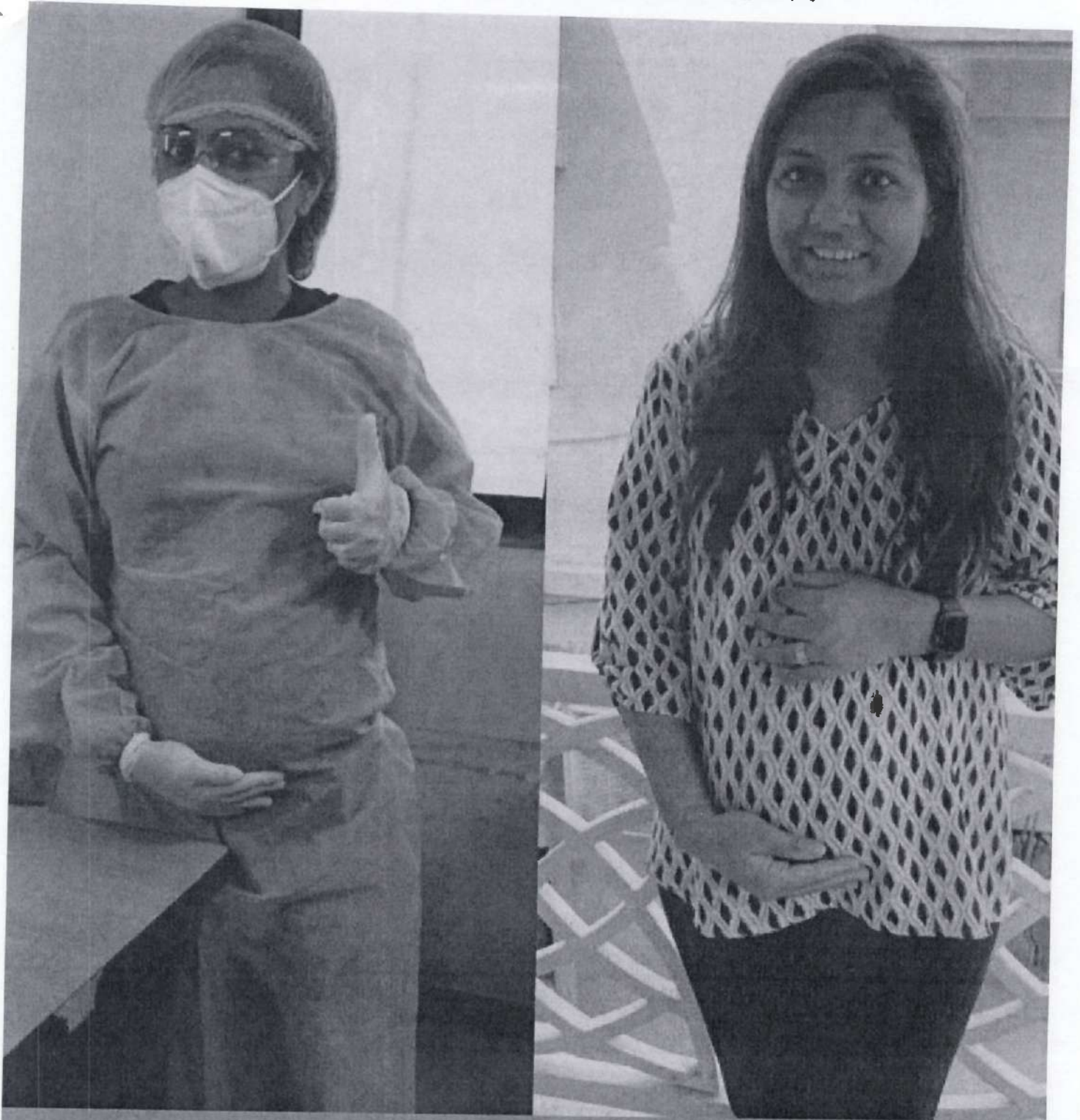


References.

All the information in this power point presentation is taken from:

- 1) <https://www.nytimes.com/2012/04/21/technology/hillman-curtis-a-pioneer-in-web-design-dies-at-51.html>
- 2) <https://www.creativeblog.com/computer-arts/hillman-curtis-1961-2012-4128093>
- 3) <http://idsgn.org/posts/remembering-hillman-curtis/>
- 4) <https://vimeo.com/hillmancurtis/>
- 5) https://en.wikipedia.org/wiki/Hillman_Curtis
- 6) Hillman Curtis on creating short films for the web by hillman Curtis





"I NEVER INTENDED TO GIVE UP MY RESPONSIBILITIES AND SIT AT HOME OUT OF FEAR." ~ DR BRIJAL PATEL, A MEDICAL OFFICER IN AHMEDABAD,

MOM-TO-BE DR BRIJAL PATEL, A MEDICAL OFFICER IN AHMEDABAD, DEVELOPED SYMPTOMS OF COVID-19 BUT TESTED NEGATIVE TWICE, AND RESUMED DUTY TO SERVE SOCIETY

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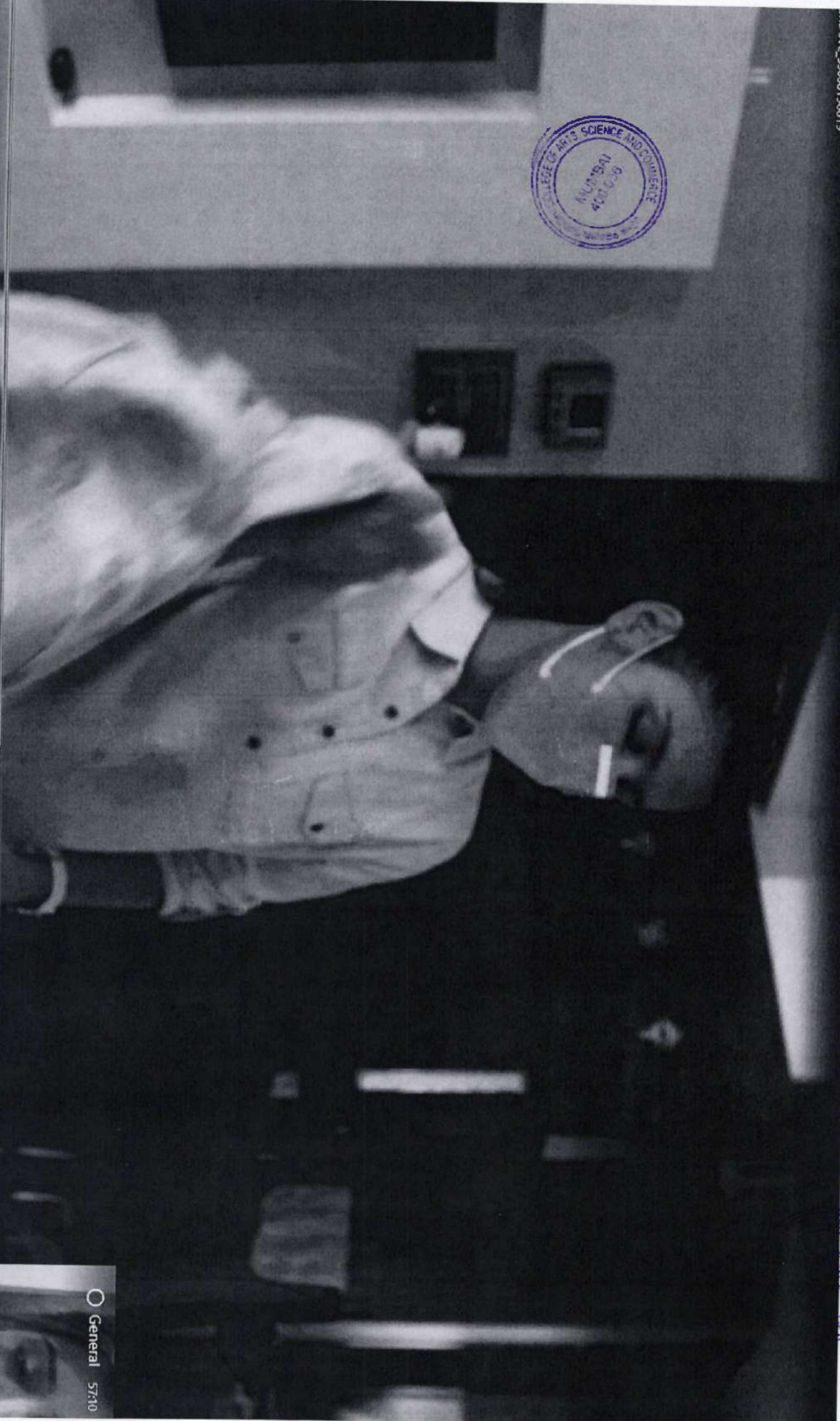


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Aryan Dave

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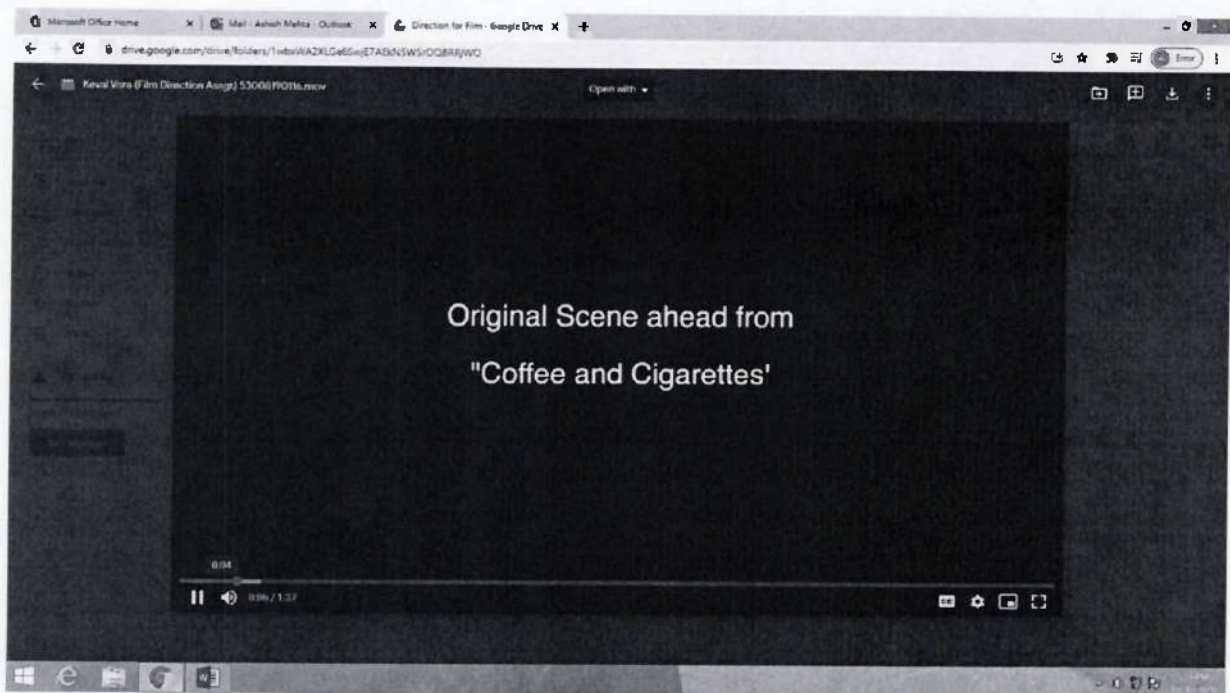
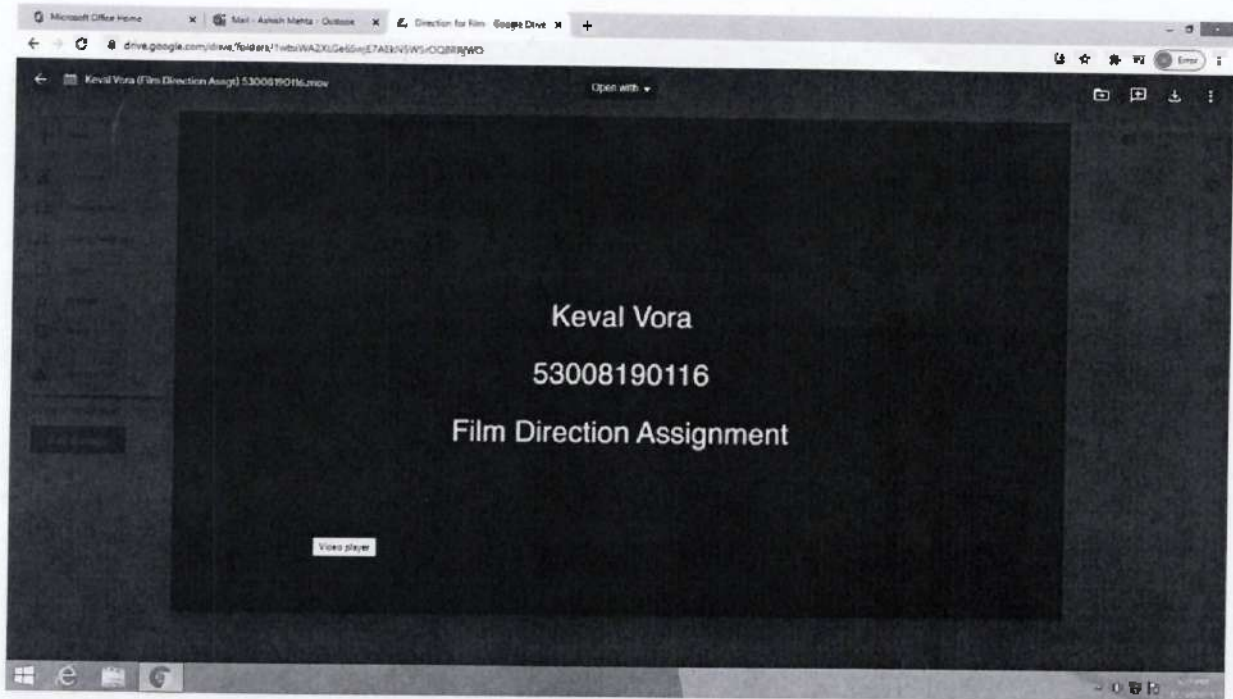
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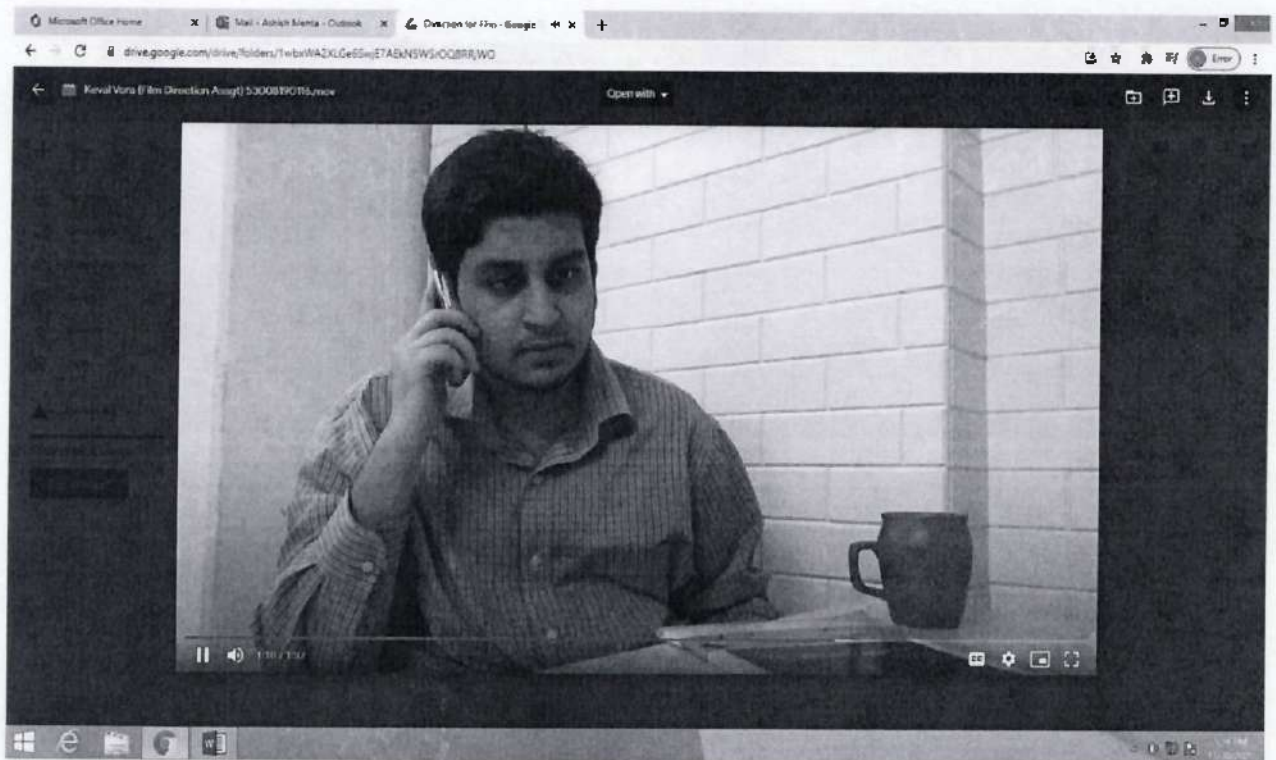
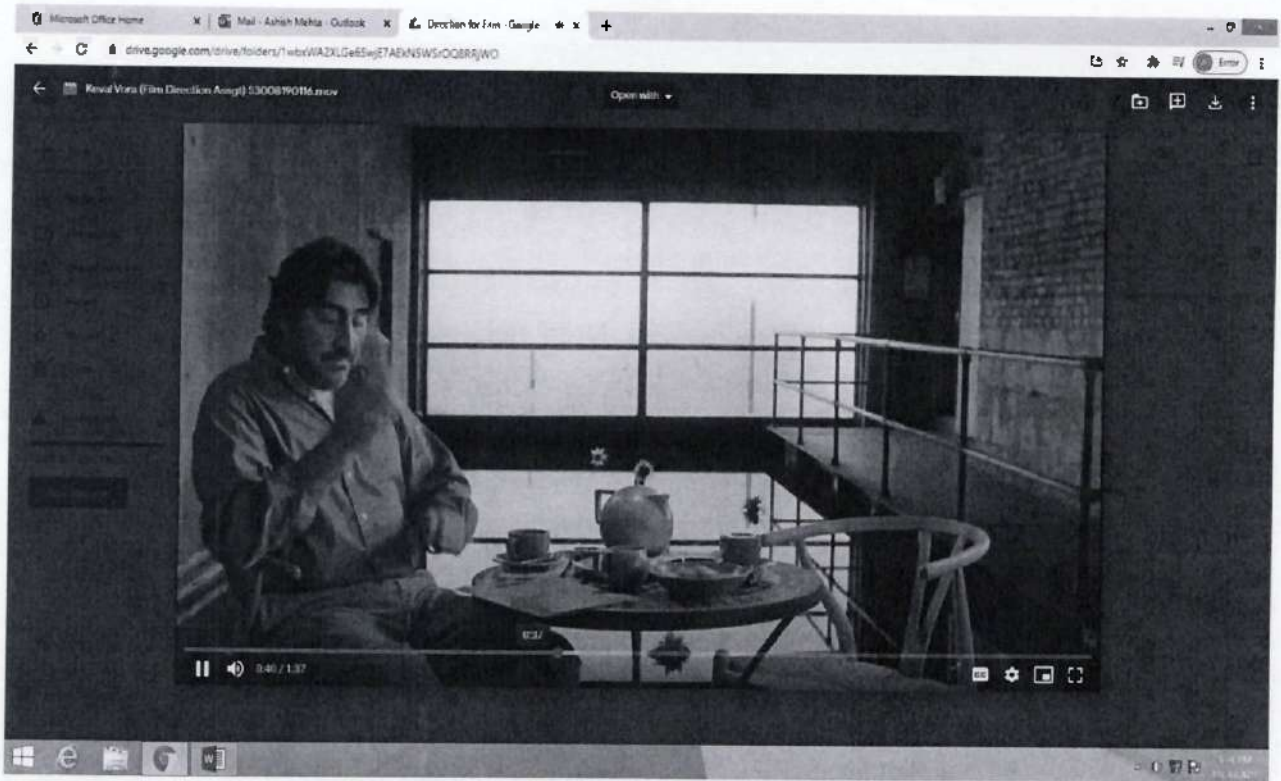
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RASHOMON

- KEVAL VORA (SYBA) 53008190116

Synopsis:

In Japan, 11th century. A woodcutter, a priest, and a common man spend the night in the rain from the ruins of Rashomon Gate, and share the tale of what they have witnessed and then the story unfolds and it gets told in different narratives.

USP:

Seventy-one years after its release, Kurosawa's modernist masterpiece is still minutely dissected on discussion threads, with energetic debates raging over its male gaze, allegorical content, and historical status. The movie had Akira Kurosawa as a director and great actors and great technicians and put Japanese cinema on the International map.

Script/Screenplay/Final Impact:

The short story 'In a Grove' is the story on which Rashomon is based.

Thanks to Kurosawa's expertise, is a milestone in film history that put Japanese cinema firmly on the international map and presage a glorious decade.

The short story was definitely a movie waiting to be made, given that the idea of multiple contradictory perspectives is at least as cinematic as it is literary.

Rashomon is a picture of many faces, many forms, and many perspectives. It can be interpreted in many ways. Also, that is the theme revolving around the movie: interpretation. One event is taken place, and it is seen by a big audience, and all of them telling the story in thoroughly different ways.

The one connection between all of the stories, however, is that the person telling it comes out the best.

Kurosawa's thesis is that all of a story's narrative is a lie and the truth at the same time. It makes a small story feel intensely cinematic.

Each composition does carry you to the next, and the forest is a primal mix of uncovering and claustrophobia.

The director undertakes the different faces that the truth can have and what a man is capable of doing when stripped of power and thrown off his pedestal.

This makes this movie so great, the impact which it has on you is far greater than you imagine, thinking a great movie shall have on the viewer.



Director/DOP:

Akira Kurosawa even though he had made some films before this but this put him on the map as well as the whole industry was recognized. The visuals by the DOP Kazuo Miyagawa are stunning and just don't let you get distracted by the movie.

The highlight for the scene in which the woodcutter walks in the woods (impeccable photography), and for the multifaceted performance of Machiko Kyo - who steals the show even from Mifune himself. But of course, shooting nature plus a brilliant action sequence is commendable.

Beautifully filmed and artfully structured. the story beneath the dynamism and style is a pretty ugly one; This simmers down a bit in the final chapter, opting instead for full-blown misanthropy (which proves more compelling, for better or worse).

Rashomon is a visual and philosophical triumph, the movie offers a moral platform against relativism but through a relativist storytelling structure.

This is what we see is the vision and the partnership of the Director and Director of Photography's duo, we see a great film.

Akira Kurosawa even though he had made some films before this but this put him on the map as well as the whole industry was recognized. The visuals by the DOP Kazuo Miyagawa are stunning and just don't let you get distracted by the movie.

Appreciation/Criticise:

Rashomon shows that this sinful need for ostentatious lying goes beyond the graves; Even a dying character cannot stop lying when he speaks to the living through an intermediary.

Selfishness is a sin that accompanies man from birth. Getting rid of it is the hardest thing. Rashomon is like a strange image scroll that is opened and revealed with "ego".

The opening does it for me, the first images are of a rainstorm of biblical intensity (there's no other kind in Kurosawa's films) and we soon see the huge, partially ruined, still a beautiful feudal gate known as Rashomon, which is on the border of Kyoto.

Each of the very four versions of the story in the forest foreseeably asserts the essential worthiness of the storyteller.



The Woodcutter, though more detached from the event than the others, possesses a viewpoint that's potentially skewed by his own desperation and culpability. Woodcutter's story fundamentally unites all of the stories, and we see the power that subjective experience has over the pursuit of objective purity.

Why you should watch this film:

Kurosawa creates a rich visual fabric that's surreal in its hyper-reality, which is particularly clear in the close-ups of the actors and the blocking of actions.

The ultimate achievement of *Rashomon* is that it is a film that has remained, to an extent, elusive since its release over 71 years ago;

it seems like a different film every time you watch it because you've grown and the viewer's EQ also expands, which was, of course, almost certainly Kurosawa's ultimate aim.

The subjectivity of memory was eminent in each character, also the themes of sin and trust are explored masterfully in the movie.

At the risk of repeating myself, watching its lean, astonishingly fleet 88 minutes of looping truth-and-lies, however, you revel first in its materiality and its fluidity, each camera movement telling its own story, which says less in purple, emotive words than the rest says in jagged, emotive pictures.

This is also one of Kurosawa's most visually appealing films, using the camera to track the individual frame of reference of the characters.

Despite the relatively large number of important characters, the film did not feel too long.





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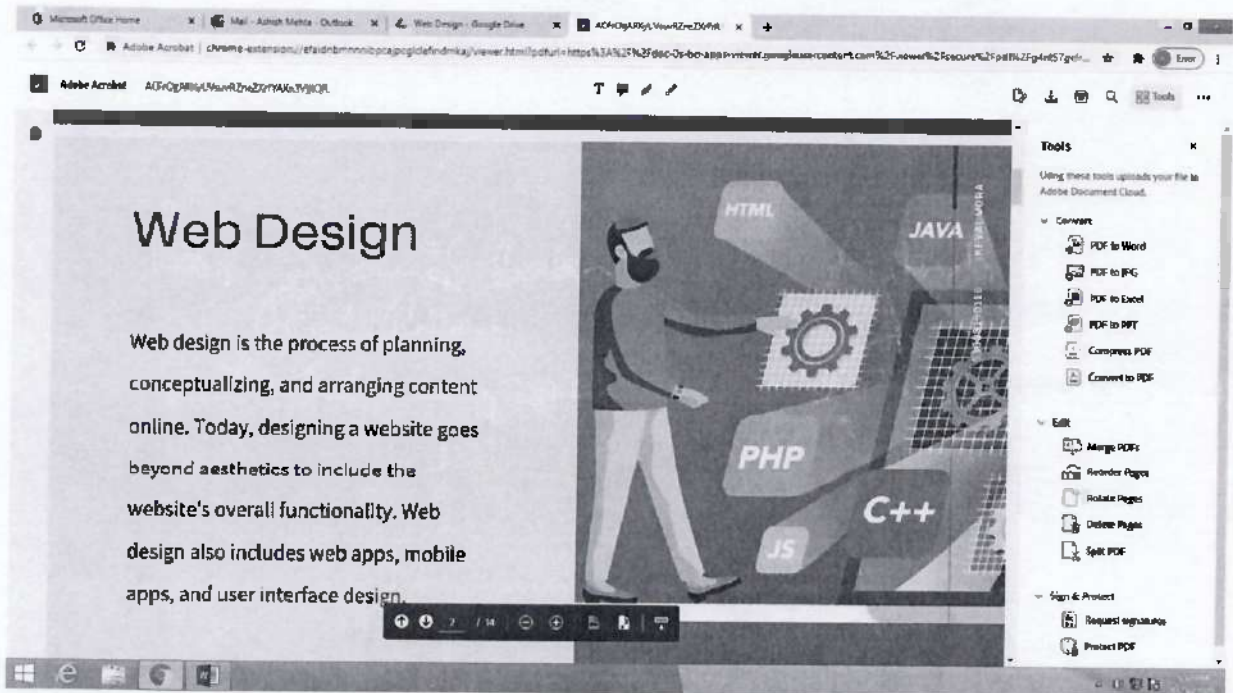
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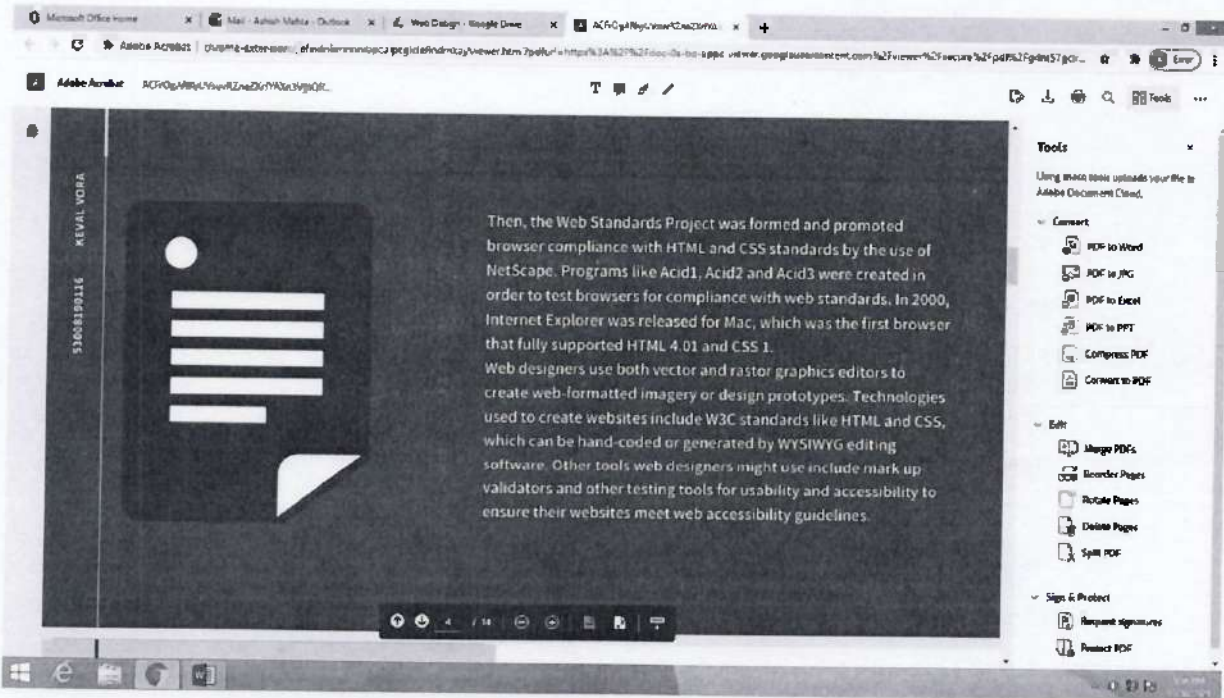
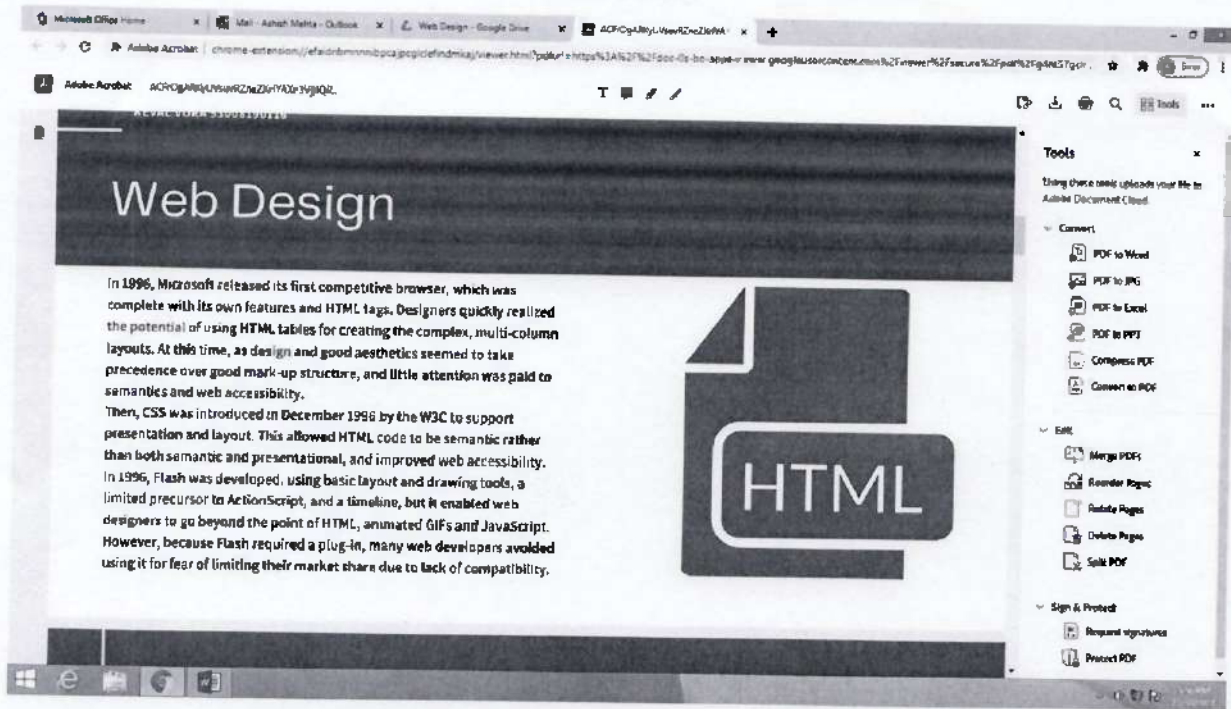
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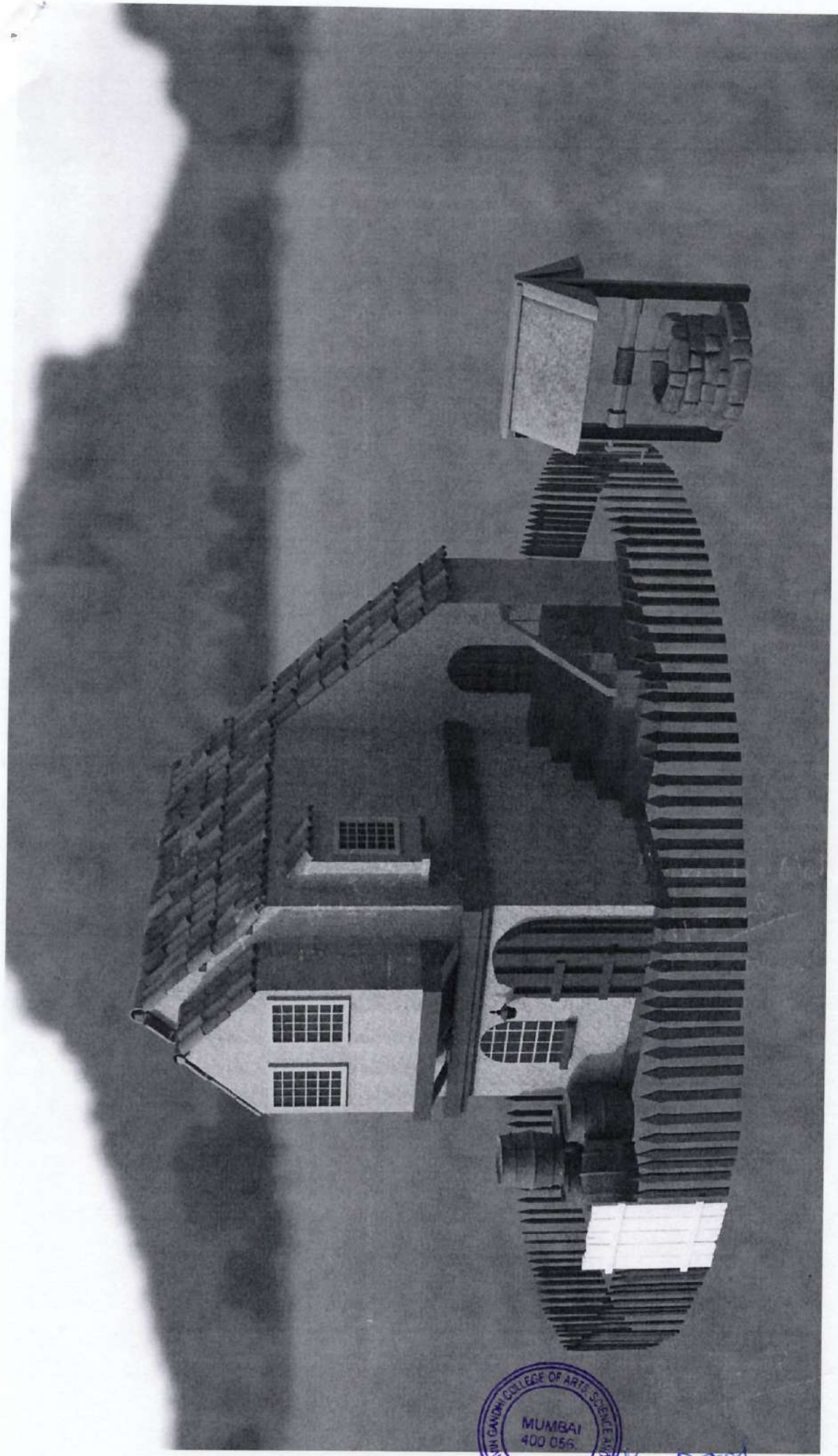
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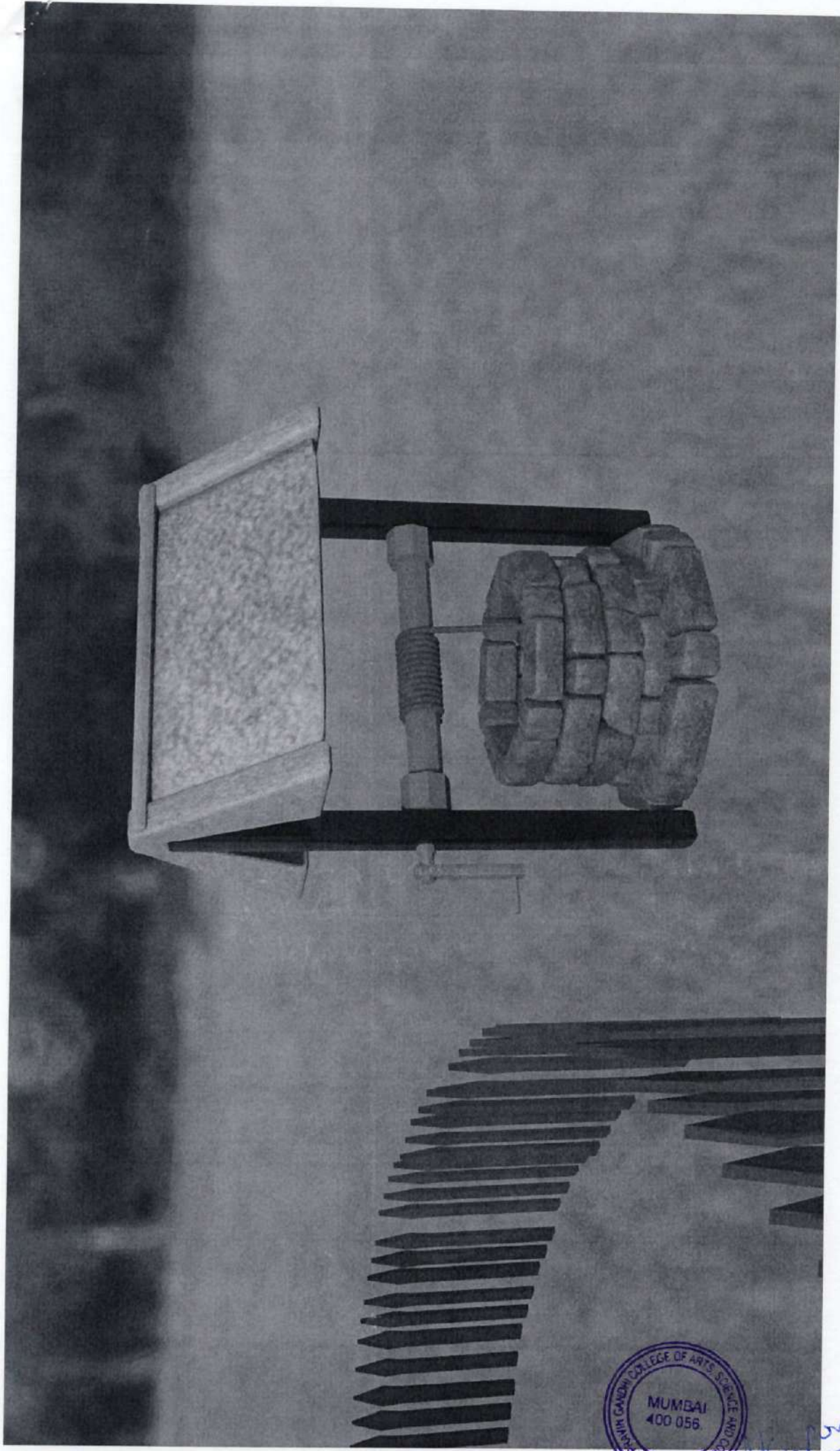


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BULLET IN THE BRAIN ANALYSIS

- Keval Vora 53008190116

Tom Noonan's frantic and fidgety performance as Anders, a writing professor, who dies and the remembrance of his life passing through his eyes and the things which he remembers provides the emotional backbone for David Von Ancken's audacious and wildly accomplished short film.

The film begins with a jaded professor (Anders) haranguing his class because the students have the audacity to not be as incredibly brilliant as he is!

Anders is an over-critical writing teacher who carries his criticism into his own life, finds value in practically nothing but sticking to his own inner sense of self-importance. Additionally, he seems tired and frustrated with the tedium of life.

The opening of the film sets up the character of Anders as an overtly critical man who is unwilling to be nice and pleasant to other people.

He is involved in a bank robbery and his critical remarks and the cliches about the robber leads to his death. It is also a little hard to feel too sorry for the teacher when his overly critical remarks get him shot. But as the title suggests, bullet being entered in his brain we understand about why he became so sated with life in the beginning.

The death of the character ignites a narrator telling us about his life which is flashing before his eyes.

What Anders remembers is wonderful and actually tells you a lot about the characteristics and unknowingness of life.

He did not remember a list of things and those are the things which tell you more about Anders. He does not remember many major events from his life but he remembers the part of his childhood when he was playing with his friends and one guy (new guy) comes and says that 'Short is the best position they is' and the last two words rung in his mind when he is dying. This also makes you sure about the fact that everything is connected to the childhood.

The topics it addresses are gruesome, but the film remains a pleasant watch.



Anders is also a character who is an interesting one, the things which everyone is so keen on getting were not in his list of remembrance at all; also the things in which he was interested in, which made him feel better and superior than everyone was also not on the list of things in which he does remember. It just makes you feel that he improved himself daily and took pride in the writer he is. We also get to know more of him when we see that he relentlessly keeps knocking on the door of the bank when the guard closes the door. We see that he is a stubborn character and he did not want to waste time and do the activity again which he had his time allotted for. The thing which was impressive was the daring that he laughed on the cliches of the burglar even though he has a weapon in his hand. He did not even consider the thought of him dying before dying.

The character of Anders itself sets the theme of the story because he is the shoulder on which the audiences see the film. Anders was a young soul ever ready for experience, whether joyous or forlorn; the result feels not loosely episodic but tightly bound.

The film is set around the theme of the importance and the unexpectedness of time. We see multiple shots of Anders seeing his watch, him not getting in the bank because the guard feels he is late and most importantly, the time when he dies and unbeknownst to him, we see his most important time of his life passing through his eyes.

Plimpton's voice is the best choice for narration.

Direction is what makes his short so interesting. Every shot is captivating – whether it be a washed-out silent classroom or a sun-soaked cornfield where you can feel the summer heat from the screen in front of you.

The film is a great marriage of cinematography and craft of writing.

The first half will keep you hooked and interested as you get to know Anders (the protagonist) and the second half will blow you away as you learn the power of words and images when everything works just splendidly.





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 *No Secrets* 

Practical Filmmaking Project

Black Book

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ACKNOWLEDGMENTS

Completion of no great work is ever possible without either active or passive participation of the people surrounding you in your support.

We would like to take to this opportunity to thank our project mentor **Dr. Machunwangliu Kamei** for her constant support and guidance. Her knowledge and expertise helped us through our difficulties in the making of the film. We also sincerely thank our **Prof. Ashish Mehta** whose moral support made this project a success.

We would like to express our special thanks of gratitude to the **University of Mumbai** for giving us this golden opportunity to work on such a wonderful project which helped us learn and grow as a team and as individuals as well.

We extend our thanks of gratitude to our college **Principal, Dr. Anju Kapoor** for providing us with the adequate resources required in order to complete our project with the least amount of hassle in such difficult situations like the COVID.

Our parents and peers have had a profound impact on this film. We would like to thank each and every one for their time and efforts, which directly or indirectly helped us in any way possible to bring our vision to life and make this film.

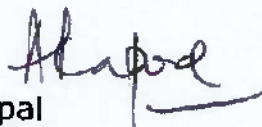




CERTIFICATE

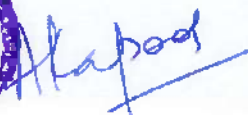
This it to certify that Mr./Ms. Aryan Dave (53008190019), Anmoll Jyotir Jha (53008190045), Apurv Jyotir Jha (53008190039), Devish Ahuja (53008190004), Keval Vora (53008190116), Khushé Taylor (53008190109), Khushi Kothari (53008190053), Om Desai (53008190020), Shaurya Singh (53008190102) and Tejas Oka (53008290068) of the Second Year (FTNMP) Semester IV (2020 - 2021) has successfully completed the Practical Film Making Project "No Secrets" under the guidance of Dr. Machunwangliu Kamei.


Course Coordinator


Principal

Project Guide





GENRE

Teen Drama

THEME

Relationship, Friendship and conflict resolution

LOGLINE

An insecure couple have a dust up which leaves both of them hurt, they must find a way to talk it out or else loose each other forever.

ONE PARAGRAPH

story is a relationship drama, which revolves around two characters who have let their insecurities get better of their relationship and they just don't communicate with each other and they have a fight which puts their relationship to test, when Arav (the protagonist) finds out that Nyra (Arav's girlfriend) has been accepted to UCLA when he didn't even know she had applied their this leads to a dust up which leads to both of them getting hurt, they must find a way to clear the air or end up losing each other forever.



SYNOPSIS

Arav meets Aisha and Nyra at their usual hangout spot. While talking to them Arav asks if they don't have any plans next week would they like to join Rishabh and him on a trip and he notices that Nyra is looking displeased, he urges her to tell him what is bothering her. Then Nyra says that she got into UCLA, Arav is shocked as he wasn't informed even when she even applied. Nyra knew this was going to cause a fight, she tries to tone it down because it wasn't her first decision, she applied as a backup but Arav who has trust issues since his ex-girlfriend, finds it difficult to digest. He storms out without dealing with the matters completely.

Aisha, who is Arav's best friend since childhood calls Arav and apologizes as she did not say it to him but she only did that because Nyra asked her not to. This springs the time when Arav took a drop from college without telling anyone. Arav defends this as that incident and this incident was different. Aisha convinces Arav to talk it out with Nyra.

When Nyra and Arav get on a call to discuss it, things go haywire and the situation decelerates from where it was.

Nyra calls Aisha for support and Rishabh reaches Arav's home to make him feel better with a bottle of old monk.



Aisha convinces Nyra that she is not wrong but she should have told him while on the other hand Rishabh's sole purpose is to Arav drunk and take his mind off things. Arav in a drink state decides that he should once more give it a chance and talk it out with Nyra.

The next day, Arav and Rishabh go to Nyra's house where Aisha is present as well.

Nyra and Arav get talking and after a little heated discussion and Arav opens up a little and when everything's out on the table, Nyra gets a mail that she got into IIM, resulting in her not leaving the country.

Then, the whole gang is happy and eats while Arav banters Rishabh as he realises that Liverpool lost to Burnley at Anfield last night.



Handwritten signature in blue ink, appearing to read 'H. Arav'.



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Date: 20/10/20

Professor in charge

Name: Ashish Mahte

Signature: [Signature]

Date: 20th October 2020

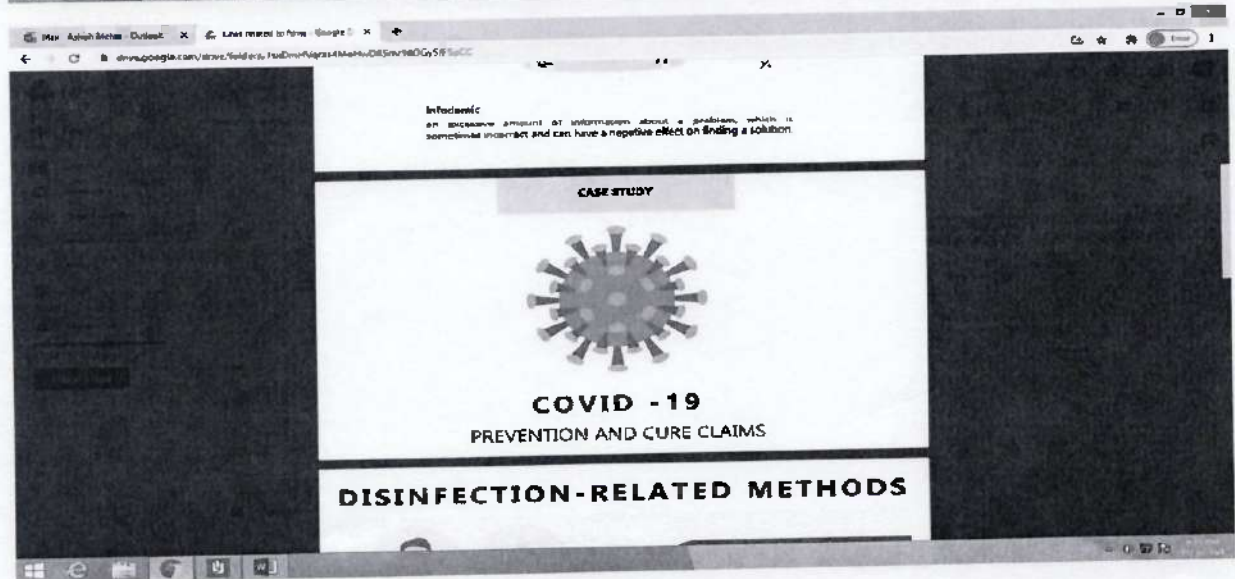
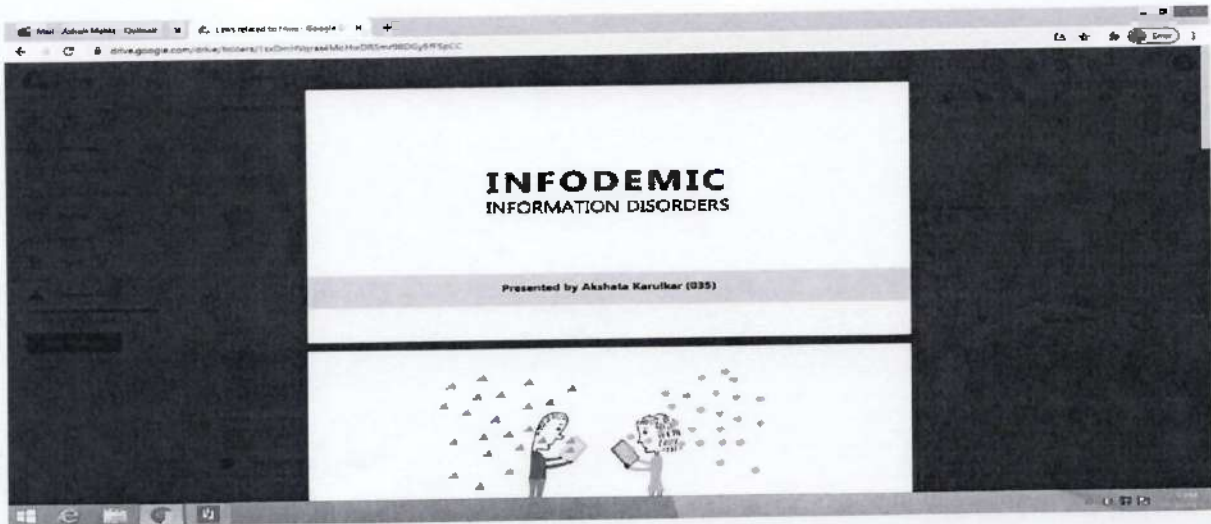
Course coordinator

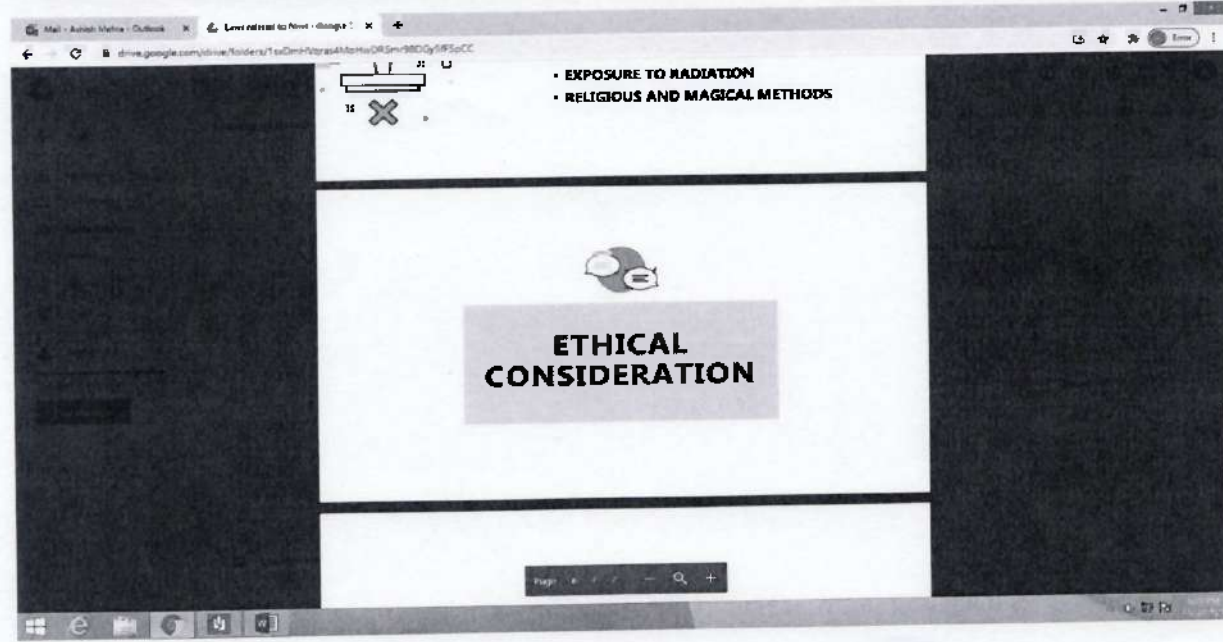
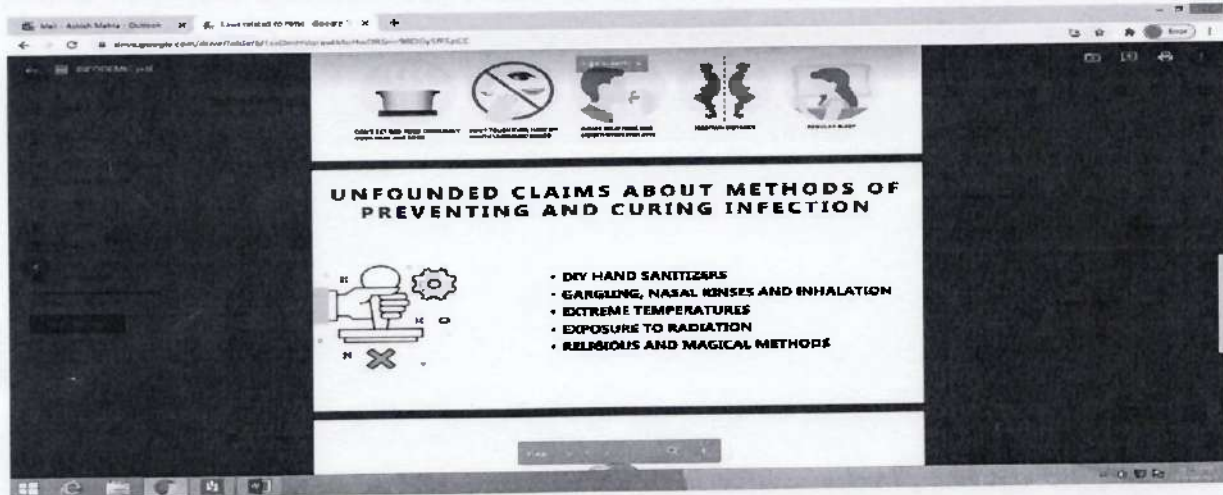
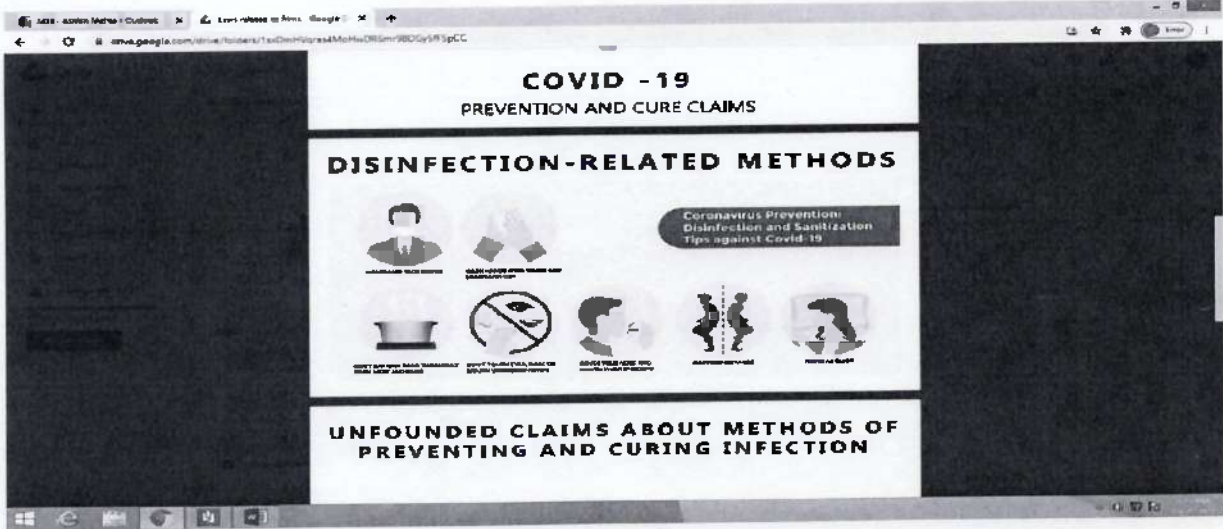
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Alapool



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Date: 22nd October 2020

Professor in charge

Name: Ashish Melke

Signature: Ashish Melke

Date: 22nd October 2020

Course coordinator

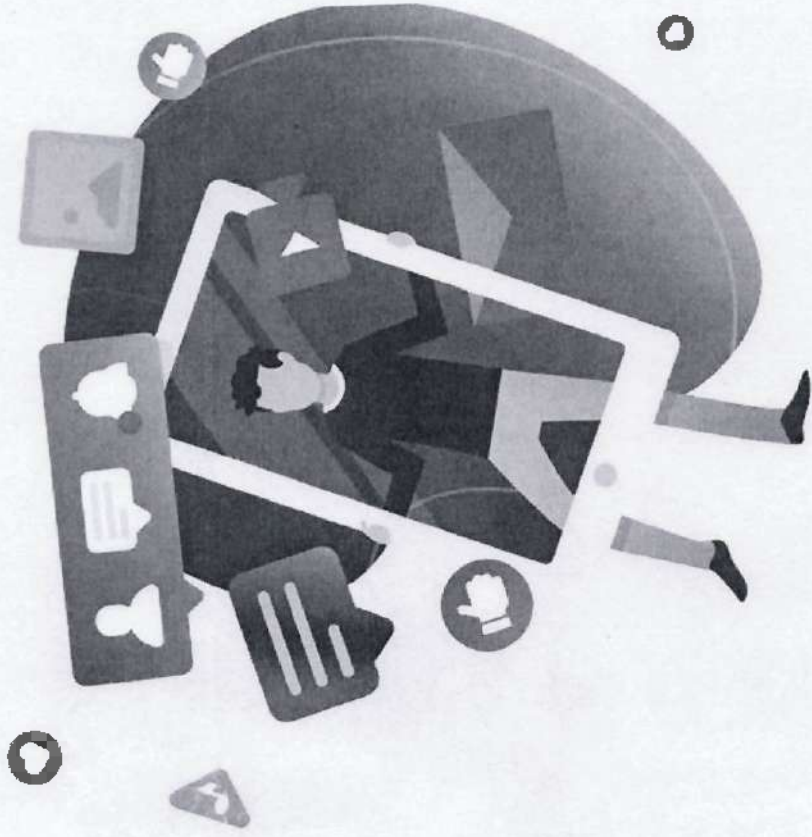
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Atapad

THE EVOLUTION OF SOCIAL MEDIA



PRESENTATION BY
AKSHATA KARULKAR (035)



Akapol

WHAT IS SOCIAL MEDIA?

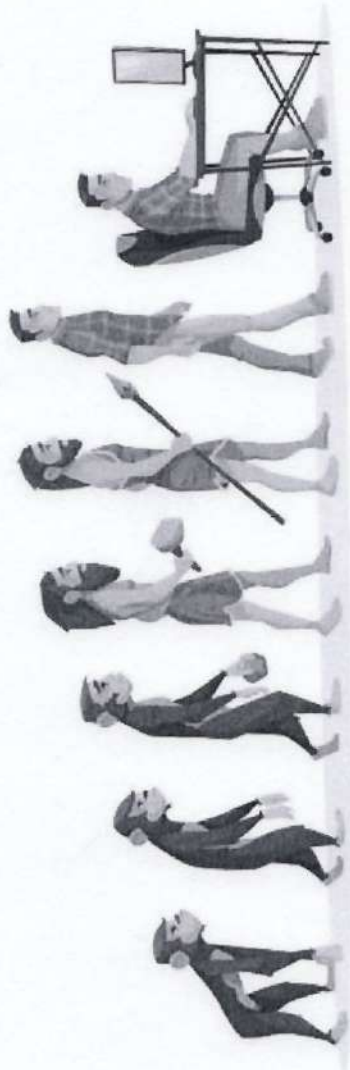
Social media are interactive computer-mediated technologies that facilitate the creation or sharing of information, ideas, career interests and other forms of expression via virtual communities and networks.

VALUABLE FEATURES OF SOCIAL MEDIA

- They provide a platform to meet new people and make friends across international borders.
- They allow users to join groups of others who share their passions and interests.
- They are free to use (but as we all know "if there is no product to buy you are the product").
- Specialized forums or platforms provide a large network to potentially find a new job.
- Networks like Twitter have become a valuable way to get real-time (occasionally true

Often this information can be seen 'raw,' without any traditional media bias or opinion mixed in.





THE EVOLUTION



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NoMoreChaos

— Nutrition for your soul —



Alapool

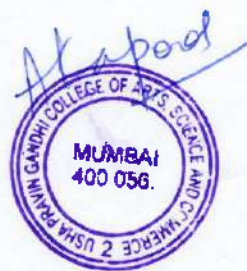


Hi there!

What should we call
you?

Akshata

CONFIRM

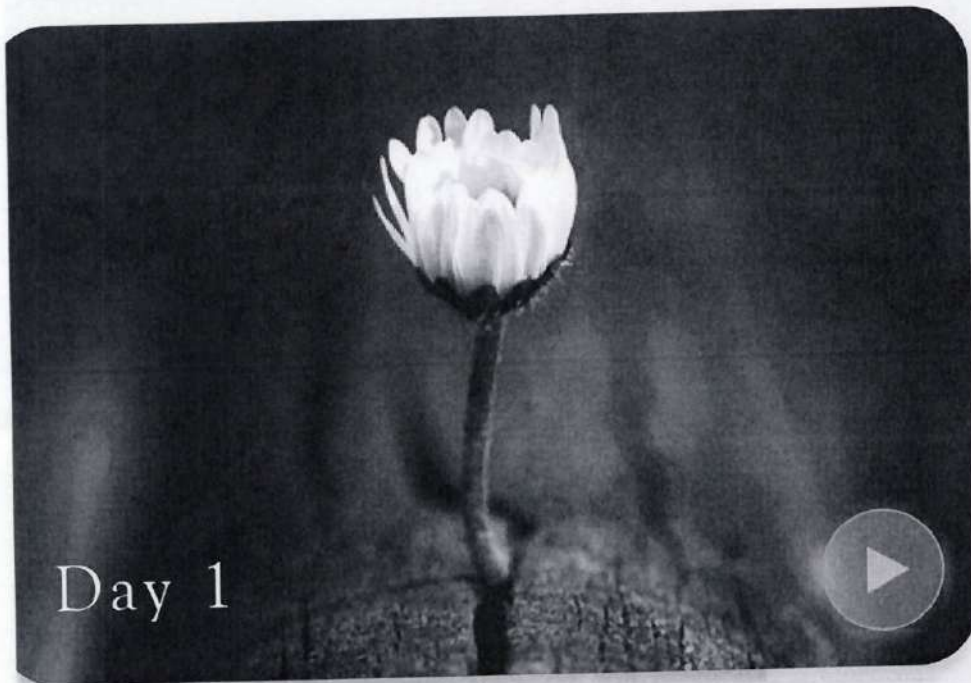


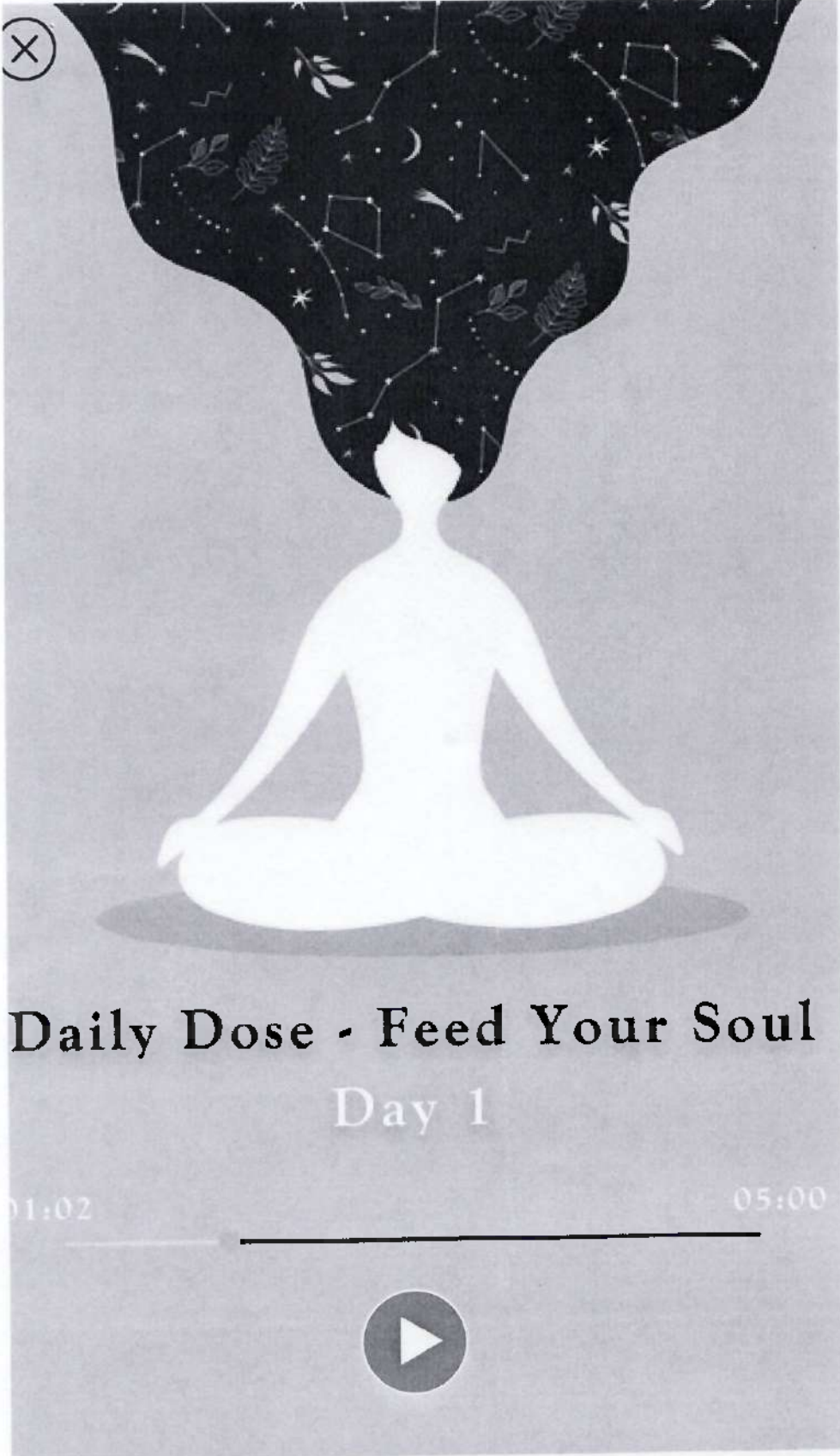


Hello Akshata!

Let's dive in and
get your day started!

DAILY DOSE





Daily Dose - Feed Your Soul
Day 1

01:02 05:00



Akash
MUMBAI
400 056.
SARVODAYA COLLEGE OF ARTS, SCIENCE AND COMMERCE 2
USHA BHAI KRISHNAJI

SERIES

Stress



Health



Anxiety



Focus



Happiness



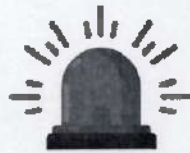
Spiritual



Self



SOS



Relaxation



Sleep



SERIES

Anxiety

Say NO to Caffeine!

Make friends with your Mind

Thought Detox

Take a Break

Too Much to Do?

Accept and Let Go



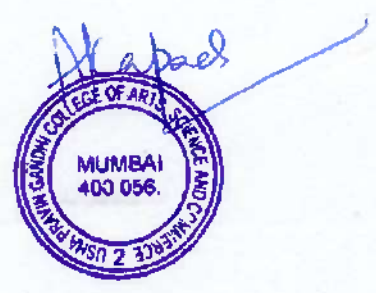
⊗



Say NO To Caffeine!

01:02

05:00



USER PROFILE



Akshata

Remind me to meditate at

6:00 PM

PLAYLISTS



PROGRESS





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Date: 20th October 2020
Course coordinator

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AN ESSAY ON REGIONAL CINEMA

'KILLA'

A film by Avinash Arun

Submitted by -

Akshata Karulkar | TYBA - A

SAP ID - 53008180035



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INTRODUCTION

Killa (The Fort), is a 2014 released Marathi film directed by Avinash Arun and written by writer Tushar Paranjape. Avinash came up with the idea of Killa when he studied in FTII and his father kept having to be transferring from job to job. Avinash struggled to get a job as a cinematographer, is when he pitched the idea to his fellow student Tushar Paranjape, who ended up writing a beautiful script. JAR Pictures, an Indian Indie production company showed interest to fund independent cinema and within four months in went into production. The film is edited by Charu Shree Roy and music is given by Naren Chandavakar and Benedict Taylor.

TRAILER LINK - https://www.youtube.com/watch?v=t3B_WzebSHM

OVERVIEW

Set in late 90s or early 2000s, the film tells a very simple story of an 11 year old boy who has recently moved to a coastal town of Konkan along with his mother from the a busy city, Pune. The narrative revolves around the constant coping of this young lad to transformations and coming of age on day to day basis. It also focuses on his mother's journey of single parenting and a working women.

We see Killa from a young Chinmay Kale's perspective. Chinmay also fondly called Chinu is a very a shy and sensitive boy, who lost his father the previous year. He unwillingly shifts from Pune with his mother – Aruna Kale. Not just his father's death but also adjusting to the new place is the biggest obstacle for Chinmay. Even though in desperate need of friends, Chinmay wishes to lead an unnoticeable life at his new school that appears to be populated by unruly, egg-headed local kids. Chinmay has a very little in common with these kids as he is a smart and diligent student, has a thick mop of hair that is always neatly parted on a side. He is keen on subject matters like mathematics. His school life takes off on a rough start when he is introduced as a scholarship holder putting him into limelight and a 'special' category. A smart city mouse. An 'outsider'. His sober demeanour is not just a result of good upbringing but also grief of his lost father who he happened to be closer to.

Chinmay's mother – Aruna Kale, is a government official who is transferred here for a year. This is not the first or the last time that she is subjected to a transfer. While muddling through with all the constant and drastic transitions in her life, she also struggles with the pressures of being a single mother, a widow at a young age and the infamous governmental corruption at her workplace. She tends to internalize all her feelings unlike Chinmay who chooses to express his displeasure.

Things takes a turn for the better when Chinmay finds a new group of friends and, after a rough incident, embarks on a journey at a deserted fort. Many of the mixed feelings find their way into Chinmay's explorations of a new world along with his classmates, which include a mischief maker Bandy and his his gang of goofballs bringing in a lot of relaxed humour to the narrative. While most of the scenes are existential, some scenes are tweaked to bring in some drama, for example - finding a dead snake, cycle races along the Ghats, a trip to a nearby fort, an afternoon catching crabs on the beach, dark clouds and stormy rains hung over. These scenes



are written in a way that do not create melodrama but develop its own rhythm, mostly easy-going. In one scene, Chinmay sets off in a boat, out to the vastness of the sea, letting his mind slowly still and take in the beauty before him. This is one of the most memorable sequences where little is said, but whatever emerges persuades him to give a second chance at life.

Even as a first-time director, Avinash has the good sense not to push scenes into revealing their meaning. Early on, Chinmay and his mother visit a lighthouse, and a guide explains how its light guides ships home. Much later, Chinmay reads aloud a poem about a sailor surviving a storm and finds courage in the image of his mother. The film could have spelt things out at this point but Chinmay just smiles and says to his mom, "Deep, isn't it?" It's moments like these, which transform an emotion for better.

The exceptional cinematography by Avinash Arun himself is a visual treat for the audience. The film opens with slow glide down shots of forest road, a small someone sitting at the beach after sunset, and a young boy coming in from the rain. The establishing shots are not those typical wide or aerial shots of the location yet are soothing and satisfying. The film seems to have been shot at extremely difficult weather conditions on purpose which serves a bigger agenda visually. The setting and geography of the film plays a very important role as it defines the attachment of locals to nature and their psychology and philosophy towards life. The fierce darks and shiny bright tones are captured and graded in a way that they preserve its authenticity. There is attention given to every minute detail like a crab scuttling across the sand, the spiral of a staircase.

The music of the film is traditional but energetic, used precisely and carefully creating an effective impact and adding an additional tugs to the heartstrings. It completely justifies all the emotions that the story tries to communicate – loss, longing and hope.

STONE AND THEMES

Even if one has never lived outside of a big city or comfort zone, most of us at some point know what it is like to walk in and feel as an outsider. To feel like you don't belong here. The constant fight to 'fit in'.

Most of the film is deep and observational. The pace and tone of the film are layers of gentle melancholy. It breathes thoughtfully like its quiet protagonist. All of it blends well given the unusual themes that the film explores delicately. The frustration of not belonging, the constant pressure to feel at home, the weight of loss of parent, husband and emotional comfort and frustration of single parenting.

Killa is a story of grief, friendship, trust and forgiveness. It is well put adult perspective on life and childhood in an 11 year Old's body of character exploring the bond between a single parent and a child.



SYMBOLISM

The killa or fort in the film is the biggest metaphor. The fort appears to be abandoned still possess the beauty of lush green nature, complex and solid infrastructure fighting the gushing waves on its own. Similarly, even Chinmay's mind is desolate yet stoic in the face of all the tough times life throws at him. It is representation of his reckless and young self that you would come back to how much ever tangled it seemed. The scene where he discovers and explores the fort is rendered in light and shadow, beautiful and unforgettable.

PERFORMANCES

Killa is aided by an excellent cast. Chinmay played by Archit Devdhar proves to be an impressive protagonist. His capacities to emote complex emotions comes across way more mature than his real age. Amruta Subhash known for her versatility as an actor has pulled off Chinmay's mother's role exceptionally. She conveys both heartbreak and strength nicely in a modest performance, she is entrancing on screen. The mother-son equation is portrayed beautifully too, with both characters locked in circumstance, unable to discuss their pain. How does a mother explain helplessness, or loneliness? How does a child find closure? The film also derives its power from naturalistic performances by the set of kids playing Chinmay's friends. All of them, except for Parth Bhalerao (as Bandyas) had never faced the camera before.

ACCOLADES

Avinash Arun's debut feature came to the cinema with critical acclaims, such as Crystal Bear - Best Film Generation KPlus Section and Special Mention - Generation KPlus Section at Berlin Film Festival. Best Feature Film in Marathi and Special Mention (Feature Film) for Parth Bhalerao at 62th National Film Awards. It was also nominated for Best Youth Feature Film at Asia Pacific Screen Awards.

CONCLUSION

Killa is a very deeply moving film with lofty ambitions. The unpredictability that ends in a bite of fish is exactly where the film soars jaw dropping high. It would leave one with a tinge of sadness but also with satisfaction with how things turn out for the protagonist by the end of the film. It is not just the scenes that will leave one awestruck, because it has much more to offer. Killa is a pleasure to watch for its lovely lulls.





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Professor in charge

Name: Prof. Ashish Mehta
Signature: Ashish Mehta
Date: 22nd October 2020
Course coordinator

PRINCIPAL Ashish Mehta

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FILM PRODUCTION UNIT 'Departments'

Presentation by -

Akshata Karulkar

Sap no. 53008180035



INTRODUCTION

- Teamwork and collaboration.
- An organized groups of people working on a film set is known as - film crew.
- Size of the crew depends on the film budget.
- A production unit is divided into different departments for smooth functioning.



OUTLINE



Pool



DEPARTMENTS

Direction

Production

Camera

Art

Locations

Hair, Make and Wardrobe

Stunts and FX

Post Production



DIRECTION

- Director
- First Assistant Director (aka First AD or First)
- Second Assistant Director (aka Second AD or Second)
- Third Assistant Director (aka Third AD or Third)
- Script Supervisor



Thapal



PRODUCTION

- Producer
- Line Producer
- Production Manager
- Production Assistant
- Production Co-ordinator



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CAMERA

- Director of Photography (DOP)
- First Assistant Camera (First AC)
- Second Assistant Camera (Second AC)
- Camera Operator
- Steadicam Operator
- Data Wrangling
- Digital Imaging Technician
- Lighting and Grips





ART

- Art Director
- Production Designer
- Set Decorator
- Prop Master and Prop Maker
- Greensman



Report



LOCATIONS

- Location Manager
- Location Scout
- Location Assistant





HAIR, MAKEUP AND WARDROBE

- Costume Designer
- Hair Stylist
- Makeup Artist
- Special FX Makeup
- Wardrobe Stylist



Harpoof



SOUND

- Production Sound Mixer
- Boom Operator
- Sound Designer





STUNTS AND FX

- Pyro Technicians / Explosives
- Special Effects Coordinator
- Special Effects Technician
- Stunt Coordinator



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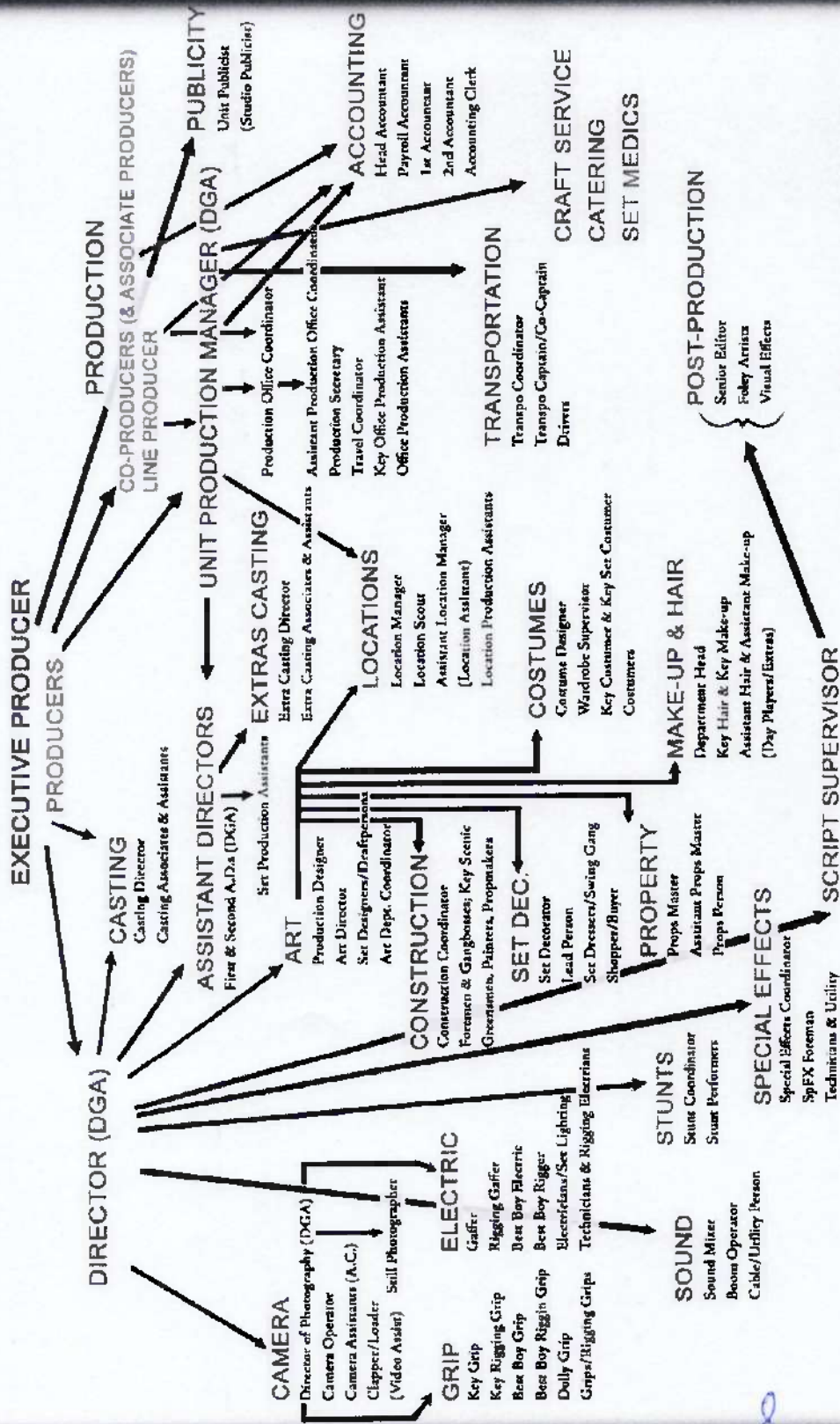


POST PRODUCTION

- Film Editor
- Post-Production Supervisor
- Colorist
- Music Supervisor
- Visual Effects (VFX)



CREW POSITIONS: CHAIN OF COMMAND



filmnewmexico
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Date: 20th October 2020
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BOLLYWOOD SONGS AND BRAND COLLABORATION

MANYAVAR IN PARTNERSHIP WITH 'MORNI BANKE'

Badhaai Ho, a comedy-drama directed by Amit Sharma was one highest grossing small budget film of 2018. The film starred Ayushmann Khurrana and Sanya Malhotra in the lead and a fabulous supporting cast like Gajraj Rao and Neena Gupta. The film tells the story of a middle-aged couple who get pregnant much to the disappointment of their adult son.

Even though it was a small budget film, it was powered by well-known brands like Godrej, Fortis, Pregakem. One of these brands was Manyavar. Known for its flawless ethnic and traditional wear, this famous brand of India also made an appearance in the film. One whole scene is engaged by Manyavar where Ayushmann's character Nakul is seen shopping for his cousin's wedding.

The film ends with a perfect Punjabi wedding song featuring the engagement ceremony of Nakul and his girlfriend, Renee. The song deeply explains the feeling of a lover boy towards his fiancé just a moment before engaging. Ayushmann and Sanya are styled in beautiful, aesthetic and trendy Manyavar's celebration outfits, Sherwani and Lehenga respectively.

Song and dance are easy ways to grab eyeballs and break through the clutter, especially in Hindi films. The film released in the month of October which usually marks the beginning of the famous and the huge wedding season in India. Both the lead characters are heartthrobs of the young generation which makes it easier for brand to grab attention of the young fashion lovers. Also, content creators try to recreate these looks in their capacity, which helps the brand reach the audience. The film crossed the 200cr banner by collecting Rs. 221.44cr at the box office. The song by far has more than one hundred million views.

Submitted by-
Akshata Karulkar
Tyba – 035.



PROMOTION PLAN FOR BIOPIIC OF A SUPERSTAR

Theme of the film / Genre: The film is a biopic on the life of Nargis Dutt.

PRODUCT: Summary of the film

The film starts in the era of British Raj in India, with the birth of Fatima Rashid in Calcutta, Bengal Presidency (now Kolkata, West Bengal) in 1929. Born in a rather wealthy Punjabi Hindu family from Rawalpindi who later converted to Islam. Her mother Jaddanbai, a Hindustani classical music singer and one of the early pioneers of Indian cinema introduces her daughter to the movie culture unfolding in India at that time. Thus, at the age of six, Fatima makes her first appearance in the 1935 film *Talashe Haq* where she was credited with a new name – ‘Baby Nargis’. We show how after appearing in numerous films as a child artist, in 1943 at the age of 14, she makes her debut in Mehboob Khan’s *Taqdeer* which proves to be a box office hit. Not only that her performance is also praised as ‘an excellent debut’.

Followed by that, we skim through her early career days in the form of montage like 1945 period drama *Humayun*, *Mela Anokha Pyar* and *Aag* in 1948. This is also when we introduce her collaborations with superstars like Dilip Kumar and Raj Kapoor. *Mela* proved to be the highest grossing film of 1948.

In her breakthrough years in 1949, Nargis starred in Mehboob Khan’s drama *Andaz* which was critically acclaimed. It has a slow start at the box office initially but later emerged as a major commercial success of all time through positive word-of-the-mouth publicity. After this success, Raj Kapoor casted her as his leading lady in his second directional venture – *Barsaat*. This again was the highest-grossing film of 1949, breaking her own record of *Andaz*. She went on to give further hits like *Jogan* and *Babul* with Dilip Kumar. Impressed by her charm and presence, Raj Kapoor chose her to play an important role of lawyer in the film *Awaara*. Unlike her other roles, this role was a rather of an outspoken woman-lawyer. She was also seen donning a swimwear in a scene, which was quite bold for that era. The film received a universal acclaim for all the performances even in countries like Greece and USA. This again break the records of *Barsaat* at box office. *Deedar* was another consecutive hit in her filmography.



For next 2 years though, out of six only Anhonee performed fairly well. She revived her career with social drama Shree 420 in 1955. She bounced back with hits like Chori Chori and Jagte Raho. In 1957, she appeared in Oscar-nominated epic drama 'Mother India', for which she also received Filmfare Best Actress Award.

In 1958, she gave up her film career to settle down with her family. After 16 years she made her last film appearance in 1967 film Raat Aur Din. The film was well received and she won the National Film Award for Best Actress becoming the first actress to win in this category. She was also nominated to the Rajya Sabha from 1980-1981.

While we portray her career, we also include details of her personal life chronologically. Nargis loved wearing white saris and eating street-side food like panipuri. She was an excellent swimmer and enjoyed playing cricket. For a span of 10 years Nargis did around 16 films with Raj Kapoor. They had a long-time relationship but Raj Kapoor was married and had children. After he refused to divorce his wife, Nargis ended their nine-year long relationship. During the time that Raj Kapoor's and Nargis's relationship moved from reel life to real life, Sunil waited patiently. Once Nargis's relationship ran its expected course, Dutt found himself in the right place at the right time. Love started blossoming on the sets of Mehboob Khan's Mother India. True love came to the fore when Nargis was caught in a terrible fire on the sets of Mother India. Dutt jumped in to save her and ended up getting injured in the process. Nargis nursed him back to health and that's how their story blossomed from just infatuation to love. The couple finally tied a knot. She converted to Hinduism on her marriage. The couple was eventually blessed with three children: Sanjay, Namrata and Priya.

After being a member of Rajya Sabha, she fell ill which was assumed to be jaundice. She was admitted to Breach Candy Hospital in Bombay. Her health kept worsening and she rapidly lost weight. After fifteen days of tests, she was diagnosed with pancreatic cancer in 1980. She underwent treatment for the disease in New York. After she returned back to India, her health condition deteriorated even further. She went into coma in 1981 and passed away on 3rd May, 1981. On 7th May, one seat was kept vacant for her at her son's debut film premiere.



After a year of her death, her husband Sunil Dutt established 'the Nargis Dutt Memorial Cancer Foundation' in her memory. A postal stamp of face value 100 paise was issued in her honour by India Post in 1993. A scene from film Barsaat was chosen as the basis of the logo of R.K.films. Multiple books are written and published about her. At present, a street in Bandra, Mumbai is named in her memory. The National Film Awards honoured her by instituting 'the Nargis Dutt Award for Best Feature Film on National Integration' upon her achievement in Hindi Cinema.

We roll the credits of the film by showcasing her photos from childhood, film days and souvenirs of her unbeatable legacy.

Expected Starcast and Other Supporting Cast:

Female Lead - Taapsee Pannu as Nargis Dutt.

Other cast - Ranbir Kapoor as Raj Kapoor.

Aamir Khan as Sunil Dutt.

Directed by - Rajkumar Hirani.

Produced by - Rajkumar Hirani films and Vinod Chopra Films.

Written by - Rajkumar Hirani and Abhijat Joshi.

Cinematography by - S. Ravi Varman

Edited by - Rajkumar Hirani

Music by - A.R.Rahman

Distributed by - Fox Star Studios, UTV Motion Pictures

Budget:

Total Budget - Rs. 100 crore

Cost of Production - Rs. 80 crore

Marketing Budget – Rs. 20 crore

Bifurcation of Marketing Budget:

1. Teasers and Official Trailer
2. Interviews Actors on different TV channels, shows, media houses and radio



3. Print Media - Newspapers, Posters, Hoardings
4. Special appearances at Events, College/Institute festivals
5. Advertisements

Place:

All over India.

Promotion:

Advertising (Offline):

1. Posters and Hoardings on Highways, Newspapers front page and magazines.
2. Articles in Newspaper about the concept of the film, short candid interviews of family members, about the costumes and set designs, etc.

Publicity:

1. Late Rishi Kapoor's opinion on the portrayal of his father in films.
2. Press release.
3. Panel discussions with authors and publishers of books written on Nargis.
4. Manisha Koirala's say on Taapsee playing Nargis' role.
5. Who all were offered the roles before the cast was finalized?

Sales Promotion:

1. Win a contest to chat with starcast of the film.
2. Contest only true Nargis fans falling in age group of 40s and above to win goodies from brand sponsors.
3. Quiz on how well you know Black and White Hindi cinema and songs to win tickets for cricket matches.

Public Relation:

1. Organize an events at the RK studios, Nargis Dutt Road in Bandra like song release or trailer release.
2. Starcast visiting Nargis Dutt Cancer Memorial Foundation.

Social Media Marketing:

1. Interactive pages of the film on various social media platforms like Instagram, Twitter, and Facebook.
2. Release looks of the cast, or a new behind the scenes reels on Instagram.



3. Snippets of what her co-stars have to say about the biopic being made. Short videos.
4. Release the trailer of the film on her birth anniversary.

Conclusion: With a strategized marketing plan there are high chances for the movie to be a success.

Submitted by-

Akshata Karulkar, TYBA – 035.



PROMOTIONAL PLAN FOR A ROMCOM

Theme of the film / Genre: Romantic-Comedy

Product: Summary of the film

Aisha Solanki is an exercise physiologist with a not-so-happening life. She is bored with her job by training young cricketers at small academies in Karol Bagh, Delhi. To add up she does not have a love life too. Sooner than expected, her sweet-nature and some good luck helps her bag a huge job of training players of the Indian cricket team. Her loveable and quirky nature aids her to instantly gel up with almost all the players except for the captain – Samar Rathore. Rathore is a mostly no nonsense and focused guy on field and lets himself slack mostly off the field but not too often. This sometimes irks Aisha as she finds the guy too strange and egoistic while he hardly tries to change himself for her ways of working, which doesn't go unnoticed by the team.

Post a series win, Aisha is also invited for the same after-party as the team. She gets stuck in the elevator with Samar. Displeased and sulky, both do not seem to find any way to get out of the situation. Things change for both of them when they end up spending time with each other in a stuck elevator instead of the party. They warm up to each other and eventually hit it off! Those secretly exchanging smiles and comfort with each other at work intensifies their closeness with each other.

While everything looks like a dreamy fairytale, Samar's performance in next few matches unfortunately deteriorates and makes headlines in the media. Social media is heated up and rage of the troubles an already struggling Samar. Things go down the hill when the officials question his capabilities and fitness. A raged Samar ends up blaming Aisha for being his biggest distraction. Angry and hurt Aisha distances herself from Samar for the next few weeks. In the eagerness of proving everyone wrong, Samar gets into rigorous practice sessions. Similarly, Zoya also puts her hundred percent at work. While both are successful in bouncing back at their game, they are definitely not in pushing each other thoughts away. They reminisce the happy moments they had spent together and how they celebrated each other's child-like innocence. How they brought they made each other happy. The distance makes them realize that they had fallen for each other. They had feelings for each other.



When things change from anger to awkwardness, Samar realizes her mistake and decides to reconcile with Aisha. But Aisha's self-respect and broken heart makes it difficult for Samar to win her. Samar shows up at window of Aisha's room late night, making a sweet gesture expressing his love for her and earns her respect back and love in bonus.

Expected Starcast:

Male Lead - Karthik Aaryan as Samar Rathore.

Female Lead - Sara Ali Khan as Aisha Solanki.

Directed by - Punit Malhotra.

Produced by - Dharma Productions.

Written by - Juhi Chaturvedi.

Cinematography by – Ravi Chandra.

Edited by - Namrata Rao.

Music by - Vishal-Shekhar.

Distributed by - Fox Star Studios.

Budget:

Total Budget - Rs. 80 crore

Cost of Production - Rs. 60 crore

Marketing Budget – Rs. 20 crore

Bifurcation of Marketing Budget:

1. Teasers and Official Trailer
2. Interviews Actors on different TV channels, shows, media houses and radio
3. Print Media - Newspapers, Posters, Hoardings
4. Special appearances at Events, College/Institute festivals
5. Advertisements

Place:

All over India.

Promotion:



Advertising (Offline):

1. Posters and Hoardings on Highways, Newspapers front page and magazines.
2. Articles in Newspaper about the concept of the film, short candid interviews of Indian cricket players, about the costumes and set designs, etc.

Publicity:

1. Snapping Karthik and Sara playing gully cricket in Mumbai.
2. Song release.
3. Meme reactions.
4. Whatsapp stickers.
5. Who all were offered the roles before the cast was finalized?

Sales Promotion:

1. Win a contest to meet with starcast of the film.
2. Hashtag challenges and lucky winners get freentickets for IPL matches.
3. Collaboration with dating apps and gaming apps, win to get invited for the premiere of the film.

Public Relation:

1. Organize an events at the stadiums like song release or trailer release.
2. Rumours about Karthik and Sara's next film together or personal life.

Social Media Marketing:

1. Interactive pages of the film on various social media platforms like Instagram, Twitter, and Facebook.
2. Release looks of the cast, or a new behind the scenes reels on Instagram.
3. Snippets of every promotions. Short videos.

Conclusion: With a strategized marketing plan there are high chances for the movie to be a success.

Submitted by-

Akshata Karulkar, TYBA – 035.





Shri Vile Parle Kelvani Mandal's
USHA PRAVIN GANDHI COLLEGE OF ARTS, SCIENCE & COMMERCE
Juhu Scheme, Vile Parle West, Mumbai – 400056.
NAAC ACCREDITED 'A' GRADE



This is to certify that Mr / Ms. AKSHATA KARULKAR , student of THIRD YEAR of BAFTNMP, SEMESTER – V, Sap No: 53008180035 has successfully completed ASSIGNMENT / PRACTICAL WORK / PROJECT WORK / FIELD STUDY in ADVANCE PRACTICE FILM MAKING (MUSIC VIDEO) in partial fulfilment as per the syllabus prescribed by University of Mumbai for academic year 2020 – 2021.

The assignments/ practical work/ experiential learning is completed successfully under the supervision of the undersigned.

Name: Ashish Mehta
Signature: Ashish Mehta
Date: 20th October 2020
Professor in charge

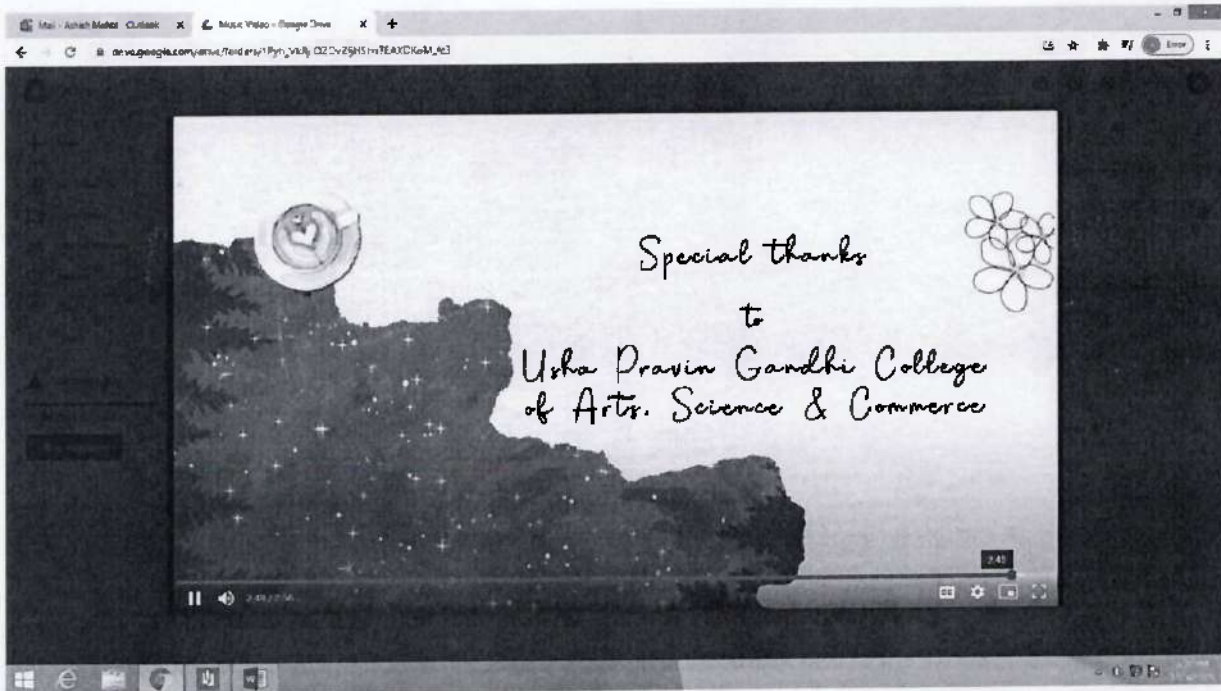
Name: Ashish Mehta
Signature: Ashish Mehta
Date: 20th October 2020
Course coordinator

PRINCIPAL A Kapoor

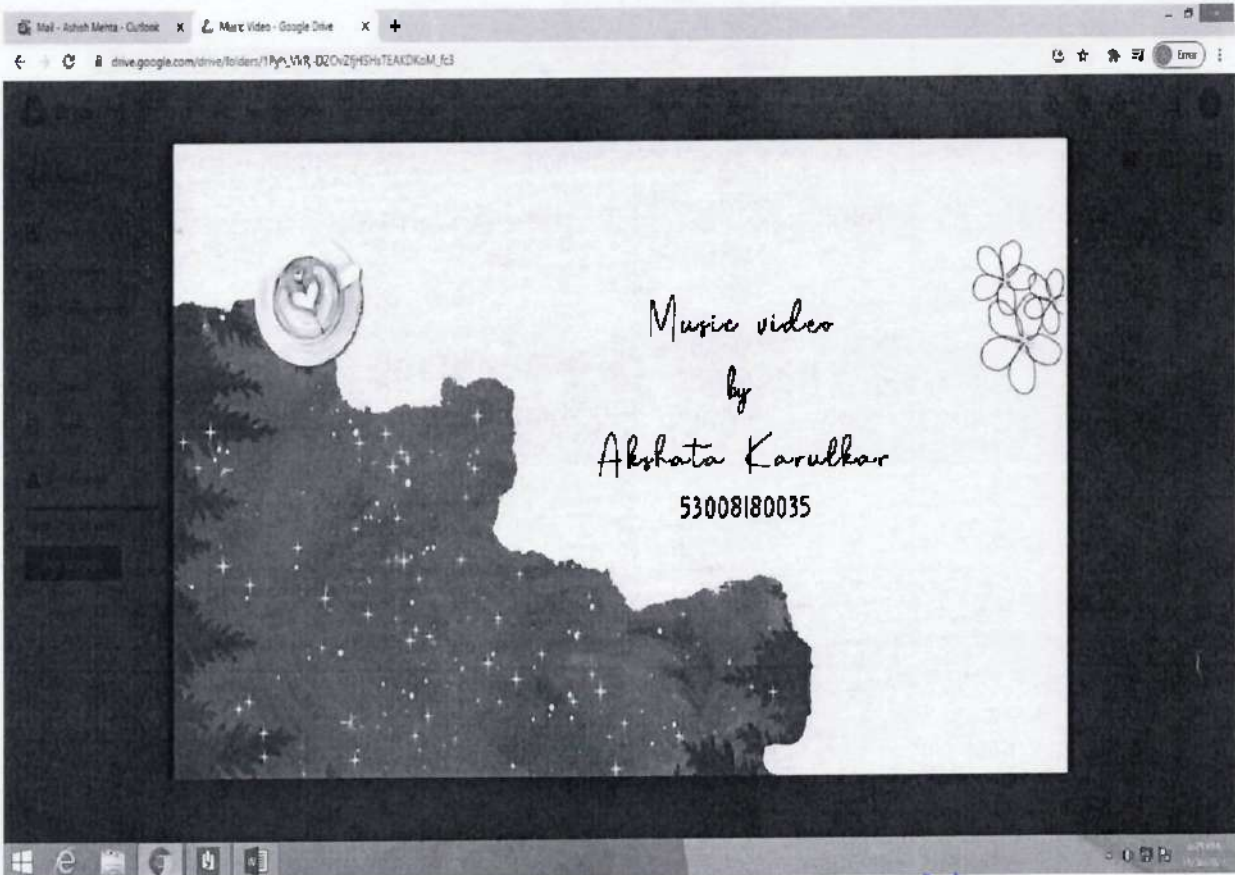
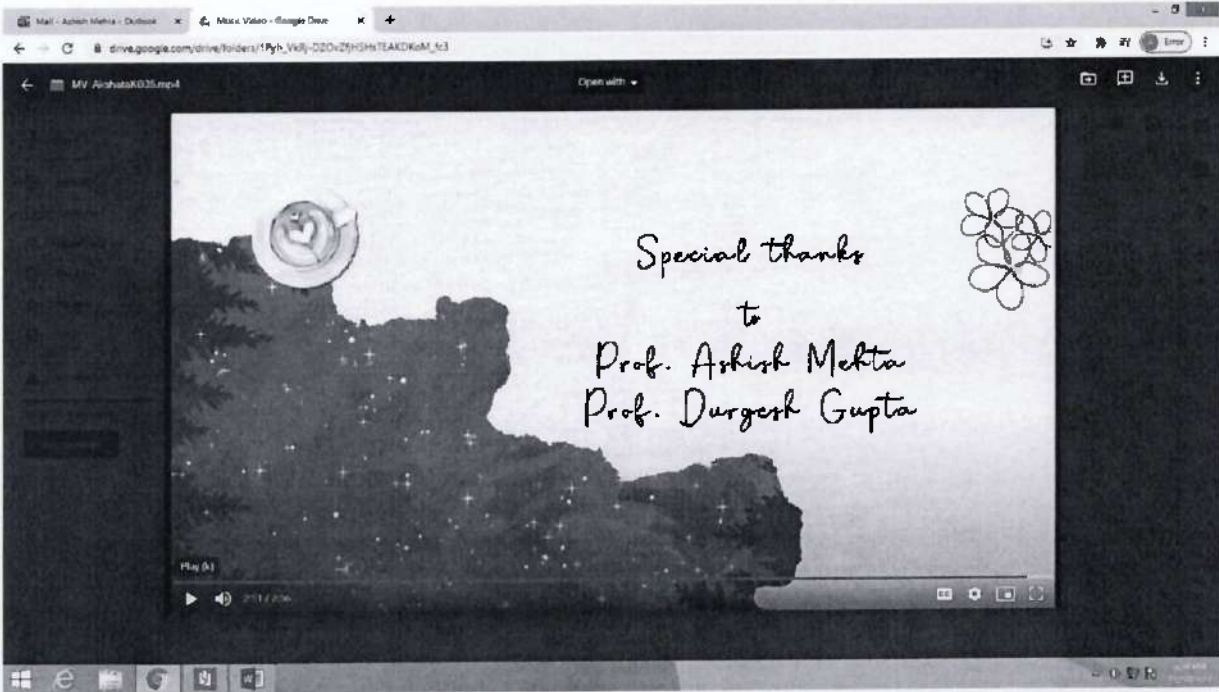
SVKMS USHA PRAVIN GANDHI COLLEGE OF ARTS SCIENCE AND COMMERCE



A Kapoor



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UNIVERSITY OF MUMBAI

Sykm's Usha Pravin Gandhi College of Arts, Science and Commerce

Third Year B.A. (Film, Television and New Media Production)

Semester VI Final Project

LIBAAS

SUBMITTED BY:

Name	Sap ID
Mehwish Khan	53008180038
Kashish Khan	53008180037
Suryansh Gupta	53008180027
Prajakta Dhamdhere	53008180019
Satyam Prakash	53008180061

PROJECT MENTOR

Dr. Machunwangliu Kamei

Academic Year 2020-21

[1]

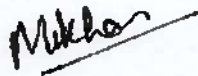

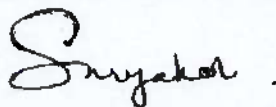
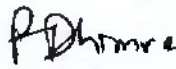
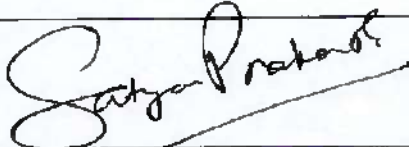


DECLARATION

I, Mehwish Khan, Kashish Khan, Suryansh Gupta, Satyam Prakash & Prajkta Dhamdhare the students of TYBA (FTNMP) Semester VI (2020-2021) hereby declare that I have completed the final project (Mid-Feature Film) 'Libaas.'

The information submitted is true and original to the best of my knowledge.

Signature of the students:


Name	Signature
Mehwish Khan	
Kashish Khan	
Suryansh Gupta	
Prajakta Dhamdhare	
Satyam Prakash	

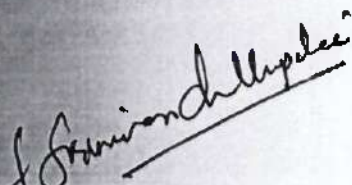


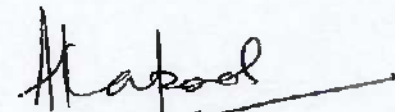


CERTIFICATE

This is to certify that Mr./Ms. *Mehwish Khan (53008180038), Kashish Khan (53008180037), Suryansh Gupta (53008180027), Prajka Dhamdhare (53008180019), Satyam Prakash (53008180061)* of Third Year BA (FTNMP) Semester 6 (2020-2021) has successfully completed the Final Project 'Libaas' under the guidance of Dr. Machunwangliu Kamei.


Prof. Ashish Mehta


External Examiner


Dr. Anju Kapoor


Dr. Machunwangliu Kamei





ACKNOWLEDGMENTS

To those who all have helped us throughout this journey and supported us every step of the way and we appreciate their time, patience, and guidance. We would like to acknowledge the following as being our support systems and fresh dimensions in the completion of this project.

We take this opportunity to thank our Project Guide, **Dr. Machuwangliu Kamei** for her timely guidance and complete cooperation towards the course and the project. Without her, we would not be able to accomplish what we had set out to reach. We would also like to express our gratitude towards our coordinator for BA, **Prof. Ashish Mehta** whose moral support and care made the project successful. We thank profusely to all the **Visiting Faculties** who have helped us with their time and approach towards our project.

We take this opportunity to thank the **University of Mumbai** for giving us a chance to work on this Project.

We would like to thank our **Principal, Dr. Anju Kapoor** for providing us with the necessary facilities required for the completion of this project.

Lastly, we would like to thank every person who directly or indirectly helped us in the completion of the project especially our **parents, peers, and crowdfunding supporters** who have supported us throughout our project.

[4]



Anju Kapoor

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विश्व

A Film By Kashish & Mehwish Khan



Alapad

GENRE:

Drama

THEME:

Dramatic Suspense, Specific Motive, Acceptance, Closure

LOGLINE:

A series of conversation taking place between an estranged mother and daughter, about their bitter relationship, reminiscing and secrets; that changed both of their lives forever.

ONE PARAGRAPH:

The story of a mother, Saabira and daughter, Amal having estranged pasts, who come together to meet one day as Amal's father Sufiyan's death anniversary comes close. They talk about many things amongst which are the many closures Amal learns for the first time and it changes her life forever.





UNIVERSITY OF MUMBAI

SVKM's USHA PRAVIN GANDHI COLLEGE OF ARTS, SCIENCE AND COMMERCE

FINAL PROJECT

TYBA (FTNMP)

SEMESTER VI

DEAR LALYA

SUBMITTED BY:

Name of The Student & Roll No:

Aakash Dhakan - 53008180018

Karen Doshi – 53008180020

Kriya Gandhi – 53008180022

Riddhesh Ghadigaokar – 53008180024

Shagufta Khan – 53008180039

Hardi Parekh – 53008180057

Sharad Parmar – 53008180058

Yaashna Pejawar – 53008180059

Jesal Shukla – 53008180084

Saundarya Goyal – 53008180096

Neera Bane – 53008180097

PROJECT GUIDE

PROF. ASHISH MEHTA

THE ACADEMIC YEAR 2020-2021



Ashish Mehta

DECLARATION

I, Neera Bane, Aakash Dhakan, Saundarya Goyal, Karen Doshi, Kriya Gandhi, Riddesh Ghadigaokar, Shagufta Khan, Hardi Parekh, Sharad Parmar, Yaashna Pejawar, Jesal Shukla, the students of TYBA(FTNMP) Semester VI (2020-2021) hereby declare that I have completed the Final Project (Mid-Feature Film) "Dear Lalya."
The information submitted is true and original to the best of my knowledge.

Signature Of

Students Name Of

Students Roll No:

Aakash Dhakan - 53008180018

Karen Doshi – 53008180020

Kriya Gandhi – 53008180022

Riddhesh Ghadigaokar – 53008180024

Shagufta Khan – 53008180039

Hardi Parekh – 53008180057

Sharad Parmar – 53008180058

Yaashna Pejawar – 53008180059

Jesal Shukla – 53008180084

Saundarya Goyal – 53008180096

Neera Bane – 53008180097

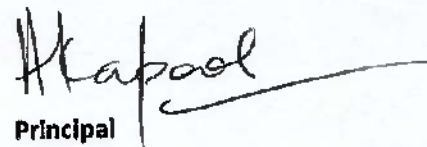




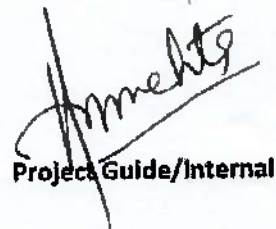
CERTIFICATE

This is to certify that Mr./Ms. Neera Bane (53008180097), Aakash Dhakan (53008180018), Karen Doshi (53008180020), Kriya Gandhi (53008180022), Riddhesh Ghadigaokar (53008180024), Shagufta Khan (53008180039), Hardi Parekh (53008180057), Sharad Parmar (53008180058), Yaashna Pejawar (53008180059), Jesal Shukla (53008180084), Saundarya Goyal (53008180096) of Third Year BA (FTNMP) Semester VI (2020-2021) has successfully completed the final Project "Dear Lalya" under the guidance of Prof. Ashish Mehta.


Course Coordinator


Principal


External Examiner


Project Guide/Internal



ACKNOWLEDGEMENTS

In a situation as terrifying as the COVID-19 Pandemic, we found ourselves lucky to be surrounded with an incredible support system. We wish to take a moment to thank all those who all have helped us throughout this journey and supported us every step of the way and we appreciate their time, patience, and guidance.

Firstly, we would like to thank Mr. Shishya Ray and Mr. Rishikant Raut for providing us with the beautiful script of "Dear Lalya."

We take this opportunity to thank our Coordinator for BA. Film, Television, and New Media Production and Project Guide, Prof. Ashish Mehta for his words of wisdom, and guidance. Without him, we would not be able to accomplish our goals in the tough situation of the pandemic.

We also wish to thank the University of Mumbai for giving us the opportunity to work on this film.

We would like to thank our Principal, Dr. Anju Kapoor for providing us with the necessary resources and facilities needed in order to complete this film.

A very special thanks to Mr. Ajit B. Pejavar and Family who gave us our outstation locations and warmly took us in, gave us lodging, and cooperated with us fully in this process.

Lastly, we would like to thank every person who directly or indirectly helped us in the completion of the project, especially our parents, peers, and crowdfunding supporters who have supported us throughout our project.



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dear
लाल्या

WRITTEN BY SHISHYA RAY AND RISHIKANT RAUT

DIRECTED BY NEERA BANE



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GENRE

Light-Hearted Drama

THEME

Education, Life Lessons, Teacher Student Relationship

LOGLINE

The film is about the beautiful relationship between a student and a teacher,

their unending faith in each other and their thirst for knowledge

ONE PARAGRAPH

Some bonds are irreplaceable. Just how permanent our bond is with our parents, we also have that one bond which is a student and a favourite teacher bond. We present to you "Lalya the accidental teacher & Shantanu an orphan" whose thirst and desire for knowledge bring them close to each other.



PERMISSION LETTER



Shri Vile Parle Kelvani Mandal's
USHA PRAVIN GANDHI COLLEGE OF ARTS, SCIENCE AND COMMERCE
 (Affiliated to University of Mumbai)
 Bhaktivedanta Swami Marg, Juhu Scheme, Vile Parle (West), Mumbai - 400 056.
 Tel: 42332041/42/43/44/45/46 • Website: www.upgcm.ac.in • Email: info@upgcm.ac.in
 NAAC ACCREDITED 'A' GRADE WITH CGPA 3.04



10th March, 2021

To,
Whosoever it may concern

Subject: Permission to shoot a "short film"

Respected Sir/Madam,

As a part of the curriculum the students of Bachelor of Arts (FTNMP) of our college have to submit a project on making a short film "Dear Lalya". They are interested to shoot for the project work at Neelambika plot, Rothe village, Kelve road (west), Taluka and District - Palghar 401401. 18th March 2021 - 25th March 2021. Your guidance and support will be helpful in completing the project work. Following other eleven students in BA- FTNMP of our college,

STUDENTS NAME:

Akash Dhakan- 53008180018	Sharad Parmar-53008180058
Karen Doshi- 53008180020	Yaashna Pejawar - 53008180059
Kriya Gandhi-53008180022	Jesal Shukla- 53008180084
Riddhesh Ghadigaokar- 53008180024	Saundarya Goyal- 53008180096
Shagufta Khan- 53008180039	Neera Bane- 53008180097
Hardi Parekh- 53008180057	

Aditi Parmar- 53008200041	Hem Joshi- 53008190043
Shraddha Shetty- 53001208038	Dharam Joshi- 530081900102
Yash Joshi-530082000102	

We request you to oblige us by granting permission to the students for shooting in the said location. We assure you no mal practice shall be performed. Your support and corporation in this regard will be highly appreciated.

Thanking you in anticipation.

Yours sincerely,

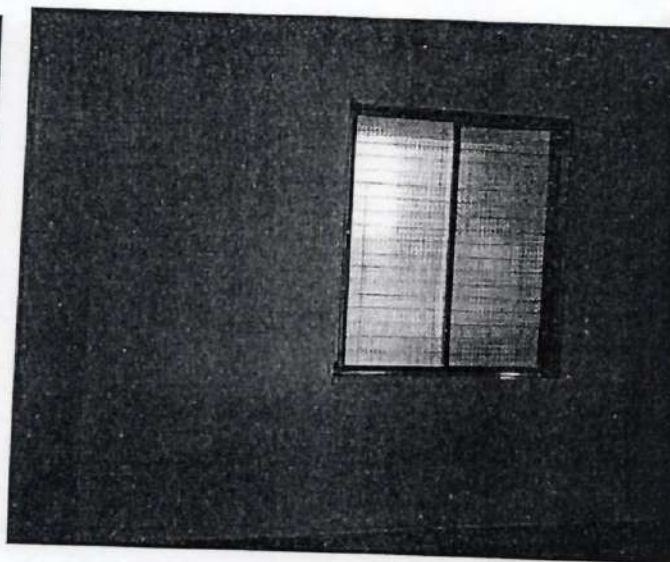
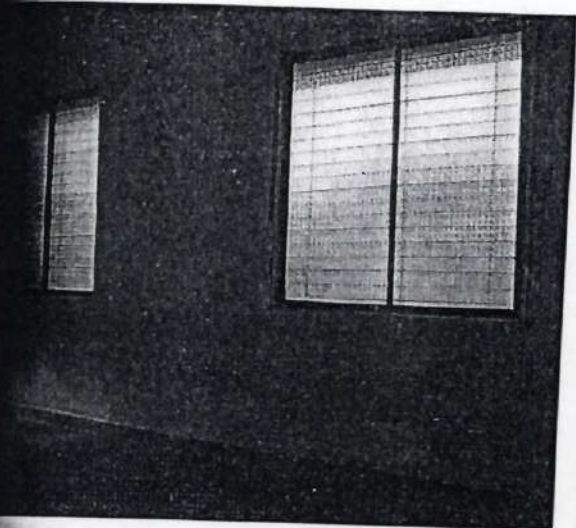
(Signature)
Prakashish Mehta
Course Coordinator.

(Signature)
Dr. A. Kapod
Principal.

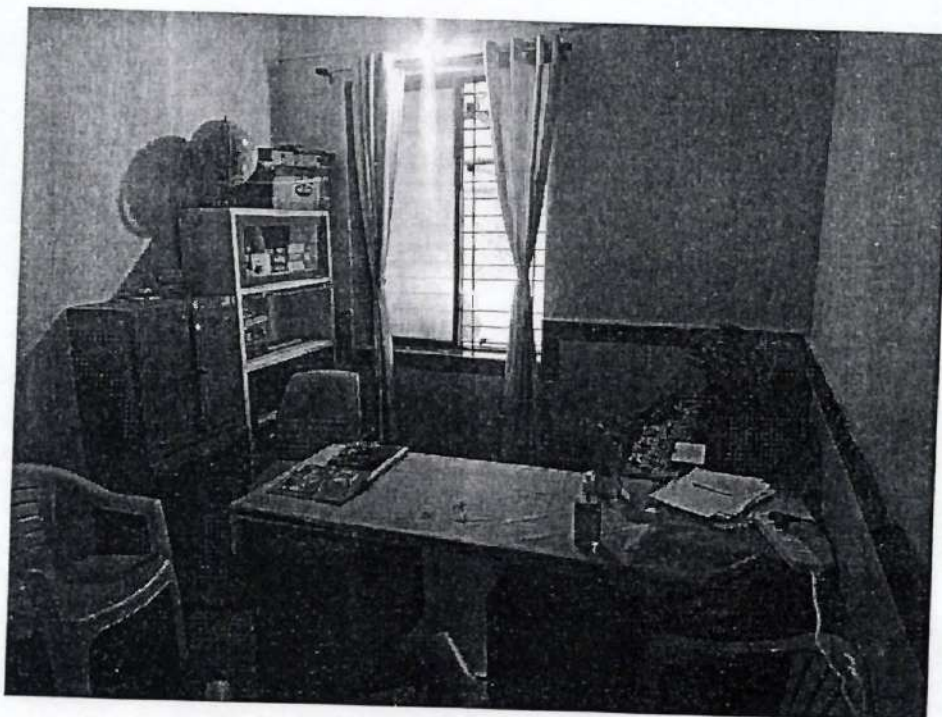


LOCATION PICTURES

1. Orphanage Dorm Room



2. Interview Room - School



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Overview

Fund has it's 98.93% of investments in equity – companies engaged in banking and financial services

Suitable for long term capital appreciation

Exit load (less than 1 year) - 1%

Fund manager – Amit Premchandani



Fund name	UTI Banking and financial sector fund
Benchmark	Nifty financial service
Category	Sectoral - Banking
Fund Start date	April 7, 2004
Risk metric	high
Fund size	517.92 cr

UTI banking and financial sector funds

Harshita Rathi

Sap 53002180078

