SACRED HEART COLLEGE (AUTONOMOUS), THEVARA
KOCHI, KERALA, 682013

CURRICULUM AND SYLLABUS

CHOICE BASED COURSE CREDIT AND SEMESTER SYSTEM
(CBCSS)

MA CINEMA AND TELEVISION PROGRAMME
INTRODUCED FROM 2020 ADMISSION ONWARDS

BOARD OF STUDIES IN CINEMA AND TELEVISION
Sacred Heart College, Thevara, Kochi, Kerala

2020

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INTRODUCTION

Sacred Heart School of Communication (SHSC) was established as the department of Communication of Sacred Heart College, Kochi in 2012 with a vision to make use of the reach of communication media in society and utilize their powers for common good. We give emphasis to develop a balanced sensibility and creative initiative among the Under Graduate and Post Graduate level students.

A Master's Programme in Cinema and Television is not only a professional step towards successful career in Cinema and Television. Challenges in terms of production in this digital age stay beyond, having a neat and reasonably well crafted production. The multiplicity of digital platforms creating audio visual content being a reality, formal production training will equip the students with adequate confidence and leadership skills to take up challenging careers. But this syllabus expects to fulfil some more deeper and wider objectives. Cinema and Television as media of communication and platforms of audio visual art practice in 21st century demand more than just professional productions from practitioners. Film/TV / web content maker as a social, cultural and political being has responsibilities and duties to oneself and the community around. This syllabus details the rights and responsibilities of makers while training each candidate to do justice to the medium of communication as well as art form with the social, political, historical and cultural understanding gathered through learning.

Cinema and Television are the most important sources through which present day human as a spectator finds fulfilment in Entertainment, Information, Education, Adventure and in various other areas. And at a higher level, he/she attains an insight regarding artistic values. Cinema has a history of more than hundred years and Television about sixty. Both originated on different technological bases and therefore, for some time there was aggressive antagonism between the two. However, further advancement forced inter-dependability between the two and in most of these areas, there is healthy synthesis of technologies. With the advent of multimedia, web technologies and platforms to show case audio visual content in web, the synthesis of content and form have grown into further levels.

A hundred years of history of Cinema has laid down clarity in concepts, which are the strong motive forces for a detailed study. The inter-dependability in technologies and the amalgamation in the artistic expressions in the fields of Cinema and Television have to be understood as a single entity. for study and training, one has to depend on practical that gives substantial results. Therefore, digital technology is the basic means through which all the practical academic requirements of the courses are fulfilled. Theoretical understanding of Cinema remains the motive force at the conceptual level.

COURSE DURATION AND FINAL OUTPUT
The course will be completed over a period of 2 years, as 4 semesters. Every semester will consist of five main theory and practical courses of instruction and there will be workshops, debates and exhibitions in every semester regarding relevant topics. The completion of course facilitates the production of a short film at the final semester with the understanding of concepts, application level knowledge and creativity of each candidate.

REGULATIONS FOR POST GRADUATE PROGRAMMES UNDERCREDIT SEMESTER SYSTEM (CSS)– 2020

1. Title

These regulations shall be called '**REGULATIONS FOR POST GRADUATE PROGRAMMES UNDER CREDIT SEMESTER SYSTEM (CSS)– 2020'**

2. Scope

Applicable to all Post Graduate (PG) programmes of the college with effect from 2020-21 admissions. The provisions herein supersede all the existing regulations for the Post Graduate programmes of the college.

3. Definitions

i. '**Programme**' means the entire course of study and examinations.
ii. 'Duration **of Programme'** means the period of time required for the conduct of the programme. The duration of post-graduate programme shall be of 4 semesters and M Phil programmes shall be 2 semesters.
iii. **'Semester'** means a term consisting of a minimum of 90 working days, inclusive of examination, distributed over a minimum of 18 weeks of 5 working days, each with 5 contact hours of one-hour duration
iv. **'Course'** means a segment of subject matter to be covered in a semester. Each Course is to be designed variously under lectures / tutorials / laboratory or fieldwork/ study tour /seminar / project / practical training / assignments/evaluation etc., to meet effective teaching and learning needs.
v. **'Credit' (Cr)** of a course is the numerical value assigned to a course according to the relative importance of the content of the syllabus of the programme.
vi. '**Extra credits**' are additional credits awarded to a student over and above the minimum credits required for a programme
vii. '**Programme Credit'** means the total credits of the PG/M Phil Programmes. For PG programmes the total credits shall be 80 and for M.Phil. it shall be 40.
viii. **'Programme Elective course'** Programme Elective course means a course, which can be chosen from a list of electives and a minimum number of courses is required to complete the programme.
ix. '**Programme Project'** Programme Project means a regular project work with stated credits on which the student undergoes a project under the supervision of a teacher in the parent department / any appropriate Institute in order to submit a dissertation on the project work as specified.
x. '**Internship**' is on-the-job training for professional careers.
xi. '**Plagiarism**' Plagiarism is the unreferenced use of other authors' material in dissertations and is a serious academic offence.

Board of Studies in MA Cinema and Television Programme (PG) Sacred Heart College (Autonomous), Thevara

xii. '**Seminar** '**Seminar** means a lecture by a student expected to train the student in self-study, collection of relevant matter from the books and Internet resources, editing, document writing, typing and presentation.

xiii. '**Evaluation'** means every course shall be evaluated by 50% continuous (internal) assessment and 50% end course/end semester (external) assessment.

xiv. '**Repeat course'** is a course that is repeated by a student for having failed in that course in an earlier registration.

xv. '**Audit Course'** is a course for which no credits are awarded.

xvi. '**Department'** means any teaching Department offering a course of study approved by the college / Institute as per the Act or Statute of the University.

xvii. '**Department Council'** means the body of all teachers of a Department in a College.

xviii. '**Faculty Advisor'** is a teacher nominated by a Department Council to coordinate the continuous evaluation and other academic activities undertaken in the Department.

xix. '**College Co-coordinator** means a teacher from the college nominated by the College Council to look into the matters relating to CSS-PG System.

xx. '**Letter Grade'** or simply '**Grade**' in a course is a letter symbol (O, A, B, C, D, etc.) which indicates the broad level of performance of a student in a course.

xxi. Each letter grade is assigned a '**Grade point'** (GP) which is an integer indicating the numerical equivalent of the broad level of performance of a student in a course.

xxii. '**Credit point'** (CP) of a course is the value obtained by multiplying the grade point (GP) by the Credit (Cr) of the course CP=GP x Cr.

xxiii. '**Semester Grade point average'** (SGPA) is the value obtained by dividing the sum of credit points (CP) obtained by a student in the various courses taken in a semester by the total number of credits taken by him/her in that semester. The grade points shall be rounded off to two decimal places. SGPA determines the overall performance of a student at the end of a semester.

xxiv. **Cumulative Grade point average'** (CGPA) is the value obtained by dividing the sum of credit points in all the courses taken by the student for the entire programme by the total number of credits and shall be rounded off to two decimal places.

xxv. '**Grace Marks'** means marks awarded to course/s, as per the orders issued by the college from time to time, in recognition of meritorious achievements in NCC/NSS/Sports/Arts and cultural activities.

4. ATTENDANCE

Being a regular college, physical presence in the regular activities, especially, classes and exams, is mandatory for the students. However, if a student secures 75% of attendance he/she is eligible to appear for the exams, provided there are no other impediments like disciplinary proceedings, malpractice record etc.

i. **Absence:** A student found absent for one hour in the forenoon or afternoon session is deprived of the attendance for the entire session as far as eligibility for final exam is concerned.

ii.   The hour related calculation in a course is meant for awarding marks for the course concerned, where applicable.

iii. **Late entry**: A student is supposed to be in time for the class. Late arrival related treatment is left to the discretion of the individual teacher. However, as a norm, a late arriving student may be permitted to the class, if it is not inconvenient or distraction to the class as such; though attendance MAY NOT BE GIVEN. Late arrival beyond 5 minutes is treated as ABSENCE; though the teacher may consider permitting the student to sit in the class.

iv.   **Leave**: A student has to formally report his/her absence with reasons either in advance, or immediately after the absence for obtaining an approved leave. This applies to all sorts of leave – medical, on duty or other.

v.   The student is supposed to report in prescribed format on the very next day of the absence; however, up to a week's time is permitted. Afterwards, the leave applications will not be considered.

vi.   The student has to retain a copy/section of the approved leave form and produce the same as proof, in case there is any confusion regarding the leave sanctioning. In the absence of such proof, the claims will not be entertained.

vii. **Duty Leave**: A student representing the college in sports, arts, social service or academic matters, has to get sanction from the class teacher concerned and submit the leave application form duly endorsed by the class teacher and Head of the department, and submit it to the Vice Principal. The same will be forwarded by the Vice Principal for attendance entry. **SPORTS**: The approval of the Department of Physical Education and the class teacher is required. The time limit for submission mentioned above is applicable in the case of duty leave as well.

viii. **Condonation**: A student may have the privilege of condonation of attendance shortage (upto a maximum of 10 days) on the basis of genuineness of the grounds of absence (medical reasons or college duty), duly recommended by the department. This is not a matter of right. It is a matter of privilege based on Principal's discretion and the good conduct of the student on the campus. A student of PG programme may have only one such opportunity.

ix.   **Re-admission**: A student whose attendance is inadequate will have to discontinue the studies. Such students, whose conduct is good, may be re-admitted with the approval of governing council, on the basis of recommendation from the department, and assurance from the student and the guardian regarding good conduct and compliance in academic and discipline matters. For this the prescribed re-admission fee has to be paid.

      As a condition for re-admission, the student should have cleared all academic arrears, or should have appeared for the exams in which he/she is having an arrear (if the results are not out), and should have fulfilled all academic assignments prescribed by the department for compensating for his lack of attendance.

x.   **Unauthorized absence & removal from rolls**: A student absent from the classes continuously for 10 consecutive working days without intimation or permission, shall be removed from the rolls, and the matter intimated to the student concerned. On the basis of recommendation of the department concerned, re-admission process may be permitted by the Principal.

5. **PROGRAMME REGISTRATION**
    i. A student shall be permitted to register for the programme at the time of admission.
    ii. A PG student who registered for the programme shall complete the same within a period of 8 continuous semesters from the date of commencement of the programme.

6. **PROMOTION:** A student who registers for the end semester examination shall be promoted to the next semester. However, in extreme circumstances, a student having sufficient attendance who could not register for the end semester examination may be allowed to register notionally by the Principal with the recommendation of the Head of the department concerned and, by paying the prescribed fee.

7. **EXAMINATIONS**

    All the End Semester Examinations of the college will be conducted by the Controller of Examination. The Principal will be the Chief Controller of Examinations. An Examination committee consisting of the Chief Controller of Examinations, Controller of Examinations, Additional Chief Superintendent, Deans, IQAC Coordinator and other faculty members nominated by the Principal will act as an advisory body on the matters relating to the conduct of examinations.

8. **EVALUATION AND GRADING**

    The evaluation scheme for each course shall contain two parts;
    a. **Continuous Internal Assessment (CIA) and**
    b. **End Semester Examination (ESE).**

    The internal to external assessment ratio shall be 1:3, for both courses with or without practical. For all courses except the courses offered by the school of communications, there shall be a maximum of 75 marks for external evaluation and maximum of 25 marks for internal evaluation. In the case of courses offered by the school of communications, the internal to external assessment ratio shall be 1:1. (In their cases, the components for evaluation and their respective marks shall be determined by their Board of Studies).Both internal and external evaluation shall be carried out in the mark system and the marks are to be rounded to the nearest integer.

    a. **Continuous Internal Assessment (CIA)/ Continuous Assessment**: The internal evaluation shall be based on predetermined transparent system involving periodic written tests, assignments, seminars/viva/field study/industrial visits/study tour etc. with respect to theory courses and based on written tests, lab skill/records/viva voce etc. with respect to practical courses. The marks assigned to various components for internal evaluation as follows.

    Components of Internal Evaluation

	Components	Marks (Theory)	Marks (Practical)
i.	Assignments	15	15

ii	Seminar	10	10
iii	Field study/ /Study Tour/ Industrial Visit etc.	5	5
iv	Quiz/Workshops/ Exhibition/ Screening / Jury	10	10
v	Two Test papers(2x5)	10	10
	Total	50	50

i. **Assignments**: Every student shall submit one assignment as an internal component for every course.

Components	Marks
Punctuality	4
Content	5
Conclusion	5
Reference/Review	1
Total	**15**

ii. **Seminar**: The seminar lecture is expected to train the student in self-study, collection of relevant matter from the books and Internet resources, editing, document writing, typing and presentation.

Components	Marks
Content	5
Presentation	2
Reference/Review	3
Total	**10**

iii. A quiz or viva or field survey or any suitable method shall be used by the course teacher to assess the students and a maximum of 5 marks shall be awarded for this component

iv. **Class Tests**: Every student shall undergo two class tests as an internal component for every course.

Components of Internal Evaluation (for practical)

Components	Marks
Laboratory Involvement	5
Written/ Lab Test (2X5)	10
Record	5
Viva Voce	5
Total	25

b. **End Semester Examination (ESE):** The End Semester Examination in theory courses shall be conducted by the college with question papers set by external experts/ question bank. The evaluation of the answer scripts shall be done by the examiners based on a well-defined scheme of evaluation given by the question paper setters/Prepared as per the direction of the Chairman, Board of Examiners. The evaluation of the End Semester Examinations shall be done immediately after the examination preferably through the centralized valuation.

c. **Project**

Project work is a part of the syllabus of most of the programs offered by the college. The guidelines for doing projects are as follows:

i. Project work shall be completed by working outside the regular teaching hours.

ii. Project work shall be carried out under the supervision of a teacher in the concerned department or an external supervisor.

iii. A candidate may, however, in certain cases be permitted to work on the project in an industrial / Research Organization/ Institute on the recommendation of the Supervisor.

iv. There should be an internal assessment and external assessment for the project work in the ratio 1:3

v. The external evaluation of the project work consists of valuation of the dissertation (project report) followed by presentation of the work and viva voce.

vi. The mark and credit with grade awarded for the program project should be entered in the grade card issued by the college.

Components of Internal Evaluation for Projects

Components	Marks
Topic/Area selected	5
Research	10
Punctuality-Regularity	5
Design-Treatment	10
Content	10
Presentation	10
Total	**50**

Vii. **Components of External Evaluation for Projects**

Components	Marks
Topic/Area selected	5
Objectives	5

Research	10
Content/Analysis	10
Presentation	10
Conclusions/Findings/Summary	5
Reference	5
Total	**50**

d. **Grade and Grade Points**

For all courses (theory & practical), Letter grades and grade point are given on a 10-point scale based on the total percentage of marks, (CIA+ESE) as given below: -

Percentage of Marks	Grade Point (GP)	Grade	Indicator
95 and above	10	A⁺	*Outstanding*
85 to below 95	9	A	*Excellent*
75 to below 85	8	B⁺	*Very Good*
65 to below 75	7	B	*Good*
55 to below 65	6	C⁺	*Above Average*
45 to below 55	5	C	*Average*
40 to below 45	4	D	Pass
Below 40	0	F	*Deficient(Fail)*

Grades for the different semesters and overall programme are given based on the corresponding SGPA/CGPA as shown below:

SGPA/CGPA	Grade	Indicator
Equal to 9.0and above	*A+*	*Outstanding*
Equal to 8.0 and below 9.0	*A*	*Excellent*
Equal to 7.0 and below 8.0	*B*	*Very Good*
Equal to 6.0 and below 7.0	*B*	*Good*
Equal to 5.0 and below 6.0	*C+*	*Fair*
Equal to 4.0and below 5.0	*C*	*Pass*
Below 4.0	*F*	*Deficient(Fail)*

A **separate minimum of 40% marks** required for a pass for both internal evaluation and external evaluation for every PG programme.

A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the end semester examination for the same semester, subsequently.

A student who fails to secure a minimum marks/grade for a pass in a course can be permitted to write the examination along with the next batch.

After the successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester is calculated using the formula given below. For the successful completion of semester, a student should pass all courses and score at least the minimum CGPA grade **'C'**. However, a student is permitted to move to the next semester irrespective of her/his SGPA.

Credit Point (CP) of a course is calculated using the formula

CP = Cr x GP, where Cr = Credit; GP = Grade point

Semester Grade Point Average (SGPA) of a Semester is calculated using the formula

SGPA = TCP/TCr, where

TCP = Total Credit Point of that semester $= \sum_{1}^{\eta} CP_i$;

TCr = Total Credit of that semester $= \sum_{1}^{\eta} Cr_i$

Where n is the number of courses in that semester

Cumulative Grade Point Average (CGPA) of a Programme is calculated using the formula

$$\text{CGPA} = \frac{\sum(SGPA \times TCr)}{\sum TCr}$$

SGPA/CGPA shall be round off to two decimal places

To ensure transparency of the evaluation process, the internal assessment marks awarded to the students in each course in a semester shall be published on the notice board/website at least one week before the commencement of external examination. There shall not be any chance for improvement for internal mark.

The course teacher and the faculty advisor shall maintain the academic record of each student registered for the course which shall be forwarded to the controller of examinations through the Head of the Department and a copy should be kept in the department for at least two years for verification.

9 Admission

The eligibility criteria for admission to all PG programs shall be published by the college along with the notification for admission.

• Basic academic qualification is a graduation in any field.

(However, preference will be given to candidates with training in Multimedia, Animation,

Graphics, Videography, Film Appreciation, Journalism, Communication, Visual Arts, Painting, Theatre, Architecture and Music.)

• Candidates must clear a written test, based on aptitude and general topics

Related to media and English, and an interview.

• The written test and interview will have equal weightage (i.e. 50:50), based on

which, a merit list will be drawn**.**

10 Registration for the examination

a. All students admitted in a Programme with remittance of prescribed fee are eligible for the forthcoming semester examinations.

b. Online application for registration to the various End Semester Examinations shall be forwarded to the CE along with prescribed fee for each course in prescribed format.

c. The eligible candidates who secure the prescribed minimum attendance of the total duration of the course and possess other minimum qualification prescribed in the regulations for each course shall be issued the hall tickets. The hall ticket shall be downloaded by the students from the college website.

d. The mode of fee remittance shall be through the prescribed bank.

11 Supplementary Examinations

Candidates who failed in an examination can write the supplementary examination conducted by the College along with regular examinations.

12 Improvement of Examination

There will be no improvement examinations for PG programmes

13 Promotion to the Next Higher Semester

A candidate shall be eligible for promotion from one semester to the next higher semester if,

a. He / she secures a minimum 75 % attendance and registered for the End Semester Examination of the programme for which he/she is studying.

b. His / her progress of study and conduct are satisfactory during the semester completed, as per the assessments recorded by the course teachers and the Head of the Department concerned.

14. Certificates

1. Diploma and Degree certificates are issued by the Mahatma Gandhi University, Kottayam as per the act and statues of the University on the submission of the consolidated mark / score cards of the students by the College.

2. A consolidated mark / scored card shall be issued to the candidates after the publication of the results of the final semester examination taken by the candidate.

3. A Course Completion Certificate with classification shall be issued to students till the provisional certificate is issued by the university.

15. Award of Degree

The successful completion of all the courses with 'C' grade shall be the minimum requirement for the award of the degree.

16. Monitoring

There shall be a Monitoring Committee constituted by the Principal consisting of faculty advisors, HoD, a member from teaching learning evaluation committee (TLE) and the Deans to monitor the internal evaluations conducted by college. The Course teacher, Class teacher and the Deans should keep all the records of the internal evaluation, for at least a period of two years, for verification.

Every Programme conducted under Credit Semester System shall be monitored by the College Council under the guidance of IQAC Coordinator, Controller of Exams, academic Deans and HoDs. An academic committee consisting of the Vice Principal, Deans and teachers nominated by the Principal shall look after the day-to-day affairs of these regulations.

17. Grievance Redressal Mechanism

In order to address the grievance of students regarding Continuous internal assessment (CIA) a three-level Grievance Redressal mechanism is envisaged. A student can approach the upper level only if grievance is not addressed at the lower level.

Level 1: At the level of the concerned course teacher

Level 2: At the level of a department committee consisting of the Head of the Department, a coordinator of internal assessment for each programme nominated by the HoD and the course teacher concerned.

Level 3: A committee with the Principal as Chairman, Dean of the Faculty concerned, HOD of the department concerned and one member of the Academic council nominated by the principal every year as members.

18. INTERNSHIP (On-the-job training)

Internship gives an opportunity to understand the Graphic Design production pipeline from a reputed design house thereby gaining knowledge of the workings of a professional design firm. The students will have to undergo an Internship at any well-known Design Studio for a fortnight during the fourth semester. The students would prepare individual reports after the Internship and the same should be attested by the organization under which the student did the Internship. The students' comprehensive report along with their works done during this period will be submitted to the Head of Department for evaluation. A faculty member will monitor the students during the Internship.

19. <u>FILM LIST IN THE CURRICULM</u>

1) Arrival of A Train at La Ciotat (1896)
2) Boat Leaving the Port (1895)
3) The Kiss (1896)
4) A Trip to The Moon (1902)
5) The Great Train Robbery (1903)
6) Birth of A Nation (1915)
7) Battleship Potemkin (1925)
8) Man with A Movie Camera (1929)
9) Un Chien Andalou (1929)
10) The Cabinet of Dr. Caligari (1920)
11) Nosferatu (1922)
12) The Gold Rush (1925)
13) Metropolis (1927)
14) The Student of Prague (1913)
15) M (1931)
16) Fantasia (1940)
17) L'Atalante (1934)
18) The Rules of the Game (1939)
19) Bringing Up Baby (1938)

20) The Blue Angel (1930)

21) The Wizard of Oz (1939)

22) The Life and The Passion of Jesus Christ (1903)

23) The Thief of Bagdad (1924)

24) The Phantom of the Opera (1925)

25) The Red Shoes (1948)

26) Gone with The Wind (1939)

27) The River (1951)

28) Peeping Tom (1960)

29) Red Desert (1964)

30) Citizen Kane (1941)

31) The Lady from Shanghai (1947)

32) Double Indemnity (1944)

33) Notorious (1946)

34) Strangers On a Train (1951)

35) Vertigo (1958)

36) Rear Window (1954)

37) The Third Man (1949)

38) The Killing (1956)

39) Morocco (1930)

40) Stray Dog (1949)

41) Rashomon (1950)

42) The Grapes of Wrath (1940)

43) The Brothers and Sisters of Toda Family (1941)

44) Bicycle Thieves (1948)

45) Diary of A Country Priest (1950)

46) Tokyo Story (1953)

47) Psycho (1960)

48) Hiroshima Mon Amour (1959)

49) Persona (1966)

50) The Seventh Seal (1956)

51) The 400 Blows (1959)

52) Day for Night (1973)

53) Breathless (1960)

54) My Life to Live (1962)

55) La Dolce Vita (1960)

56) 8 1⁄2 (1963)

57) L'avventura (1960)

58) End of Summer (1962)

59) Andrei Rublev (1966)

60) Rosemary's Baby (1968)

61) Chinatown (1974)

62) Midnight Cowboy (1969)

63) Woman Under the Influence (1974)

64) Easy Rider (1969)

65) Gods of Plague (1970)

66) Solaris (1972)

67) Last Tango in Paris (1972)

68) Dr. Strangelove (1964)

69) 2001: Space Odyssey (1968)

70) A Clockwork Orange (1971)

71) Aguirre, Wrath of God (1972)

72) The Godfather (1972)

73) Chinese Roulette (1976)

74) The Conversation (1974)

75) Apocalypse Now (1979)

76) The Marriage of Maria Braun (1979)

77) Taxi Driver (1976)

78) Raging Bull (1980)

79) Fitzcarraldo (1982)

80) Blade Runner (1982)

81) Sacrifice (1986)

82) Blue Velvet (1986)

83) Coffee and Cigarettes (1986)

84) A Short Film About Killing (1988)

85) Three Colors: Blue (1993)

86) The Element of Crime (1984)

87) Europa (1991)

88) Dancer in The Dark (2000)

89) Five Obstructions (2003)

90) Cinema Paradiso (1989)

91) Santa Sangre (1989)

92) Last Year at Marienbad (1961)

93) A Woman Is a Woman (1961)

94) Contempt (1963)

95) Koyaanisqatsi (1982)

96) The Passenger (1975)

97) L'Argent (1983)

98) Eraserhead (1977)

99) Lost Highway (1997)

100) The Straight Story (1999)

101) Run Lola Run (1998)

102) The Piano Teacher (2001)

103) Zatoichi (2003)

104) Persepolis (2007)

105) Rebels of The Neon God (1992)

106) The Hole (1998)

107) What Time Is It Over There? (2001)

108) Goodbye, South, Goodbye (1996)

109) Millenium Mambo (2001)

110) Café Lumiere (2003)

111) Bullet Ballet ((1998)

112) Tokyo Fist ((1995)

113) Pulp Fiction (1997)

114) Chunking Express (1994)

115) In The Mood for Love (2000)

116) Unknown Pleasures (2002)

117) Still Life (2006)

118) Suzhou River (2000)

119) Purple Butterfly (2003)

120) The Day Pig Fell into The Well (1996)

121) The Power of Kangwon Province (1998)

122) In Another Country (2012)

123) Trainspotting (1996)

124) Dreams (1990)

125) Stray Dog (1949)

126) Sans Soleil (1983)

127) Aka Serial Killer

128) In The City of Sylvia (2007)

129) Amores Perros (2000)

130) Babel (2006)

131) 8 ½ Women (1999)

132) Japon (2002)

133) Silent Lights (2007)

134) Aka Serial Killer (1969)

135) Mysterious Object at Noon (2000)

136) La Jetee (1962)

137) Tropical Malady (2004)

138) Almanac of Fall (1984)

139) Satatango (1994)

140) Guns of The Trees (1961)

141) In Between (1978)

142) Correspondencia Jonas Mekas- J. L. Guerin (2011)

143) Uncle Boonmee Who Can Recall His Past Lives (2010)

144) The Mirror (1975)

145) The Sacrifice (1986)

146) Slumdog Millionaire.

147) Pather Panchali (1955)

148) Charulata (1964)

149) Mother India (1957)

150) Kodiyettam

151) Swayamvaram

152) Elipathayam

153) Nellu

154) Chemmen

155) Neelakuyil

156) Piravi

157) Yavanika

158) Kummatty

159) T D Dasan Standard 6B

160) Terrorist

161) Visaranai

162) Anand (1971)

163) A Wednesday (2008)

164) Udaan (2010)

165) Swades (2004)

166) Sholay (1975)

167) Lagaan: Once Upon a Time in India (2001)

168) Rang De Basanti (2006)

169) Salaam Bombay! (1988)

170) Nayakan (1987)

171) The Lunchbox (2013)

172) Gangs of Wasseypur (2012)

173) Masaan (2015)

174) Thondimuthalum Driksakshiyum

175) Slum dog Millionaire.

176) Maheshinte Prathikaram

177) Ottal

Documentaries/Short Films List

1) Lumiere Films

2) Glass

3) Red Balloon

4) Nanook of the North

5) Night Mail

6) Super-Size Me
7) Fahrenheit 9/11
8) India Untouched
9) Jai Bheem Comrade
10) An Incident at Owl Creek Bridge
11) Man with a Movie Camera
12) The Corporation
13) Chicken ala Carta
14) White Van Stories
15) Dark Side of Chocolate
16) Baraka (1992)
17) Man on Wire (2012
18) Samsara (2011)
19) Blackfish (2013)
20) He Named Me Malala
21) Period. End of Sentence (2018)
22) I am not your Negro (2016)
23) The act of killing (2012)

POSTGRADUATE PROGRAMME OUTCOMES (POs)

At the end of the programme the students are able to,

PO1

Exercise their critical thinking in creating new knowledge leading to innovation, entrepreneurship and employability.

PO2

Effectively communicate the knowledge of their study and research in their respective disciplines to their stakeholders and to the society at large.

PO3

Make choices based on the values upheld by the institution, and have the readiness and know-how to preserve the environment and work towards sustainable growth and development.

PO4

Develop an ethical view of life and have a broader (global) perspective transcending the provincial outlook.

PO5

Explore new knowledge independently for the development of the nation and the world and are able to engage in a lifelong learning process.

PROGRAMME SPECIFIC OUTCOMES (PSOs)

At the end of the programme a student should be able to:

PSO1

Understand the history of Cinema and Television.

PSO2

Understand the various processes involved in content creation, distribution and exhibition of cinema and television.

PSO3

Practice content creation in cinema and television.

PSO4

Understand the best practices and ethical values in professions related to cinema and television.

CONSOLIDATED SCHEME

Course Code	Course Name	Course Type	Hours	Credit
	MA CINEMA AND TELEVISION			
	Semester I			
20P1CTVT01	Introduction to Communication	Theory	3	3
20P1CTVT02	Cinema and television as art forms	Theory	3	3
20P1CTVT03	Short films and documentaries	Theory	3	3
20P1CTVP01	Techniques of cinema and television: visual aspect	Practical	8	4
20P1CTVP02	Techniques of cinema and television: audio aspect	Practical	8	4
				17
	Semester II			
20P2CTVT04	Shaping the content	Theory	3	3
20P2CTVT05	Aesthetics of cinema and television	Theory	3	3
20P2CTVT06	Media ethics, laws and education	Theory	3	4
20P2CTVP03	Techniques of cinema and television: Editing aspect	Practical	8	4
20P2CTVP04	Methods of shooting	Practical	8	4
				18
20P2CTVXC1	Advertisement production	Additional Credit Course	2	2
	Semester III			
20P3CTVT07	Audio Visual Film/TV/Web Project Management	Theory	3	3
20P3CTVP05	Shooting within TV studio	Practical	6	3
20P3CTVP06	Shaping the form	Practical	6	4
20P3CTVP07	Television/Web shots and serials	Practical	6	3
20P3CTVPJ1	Research Methodologies	Project	4	4
20P3CTVIN1	Internship 1	OJT		2
				19
	Semester IV			
20P4CTVP08	Film analysis	Practical	4	4
20P4CTVP09	Synthesis of cinema and TV techniques	Practical	6	3
20P4CTVPJ2	Graduation film	Project	2	16
20P4CTVIN2	Internship 2	OJT		1
20P4CTVCV1	Comprehensive viva-voce	Viva-voce		2
				26
	Total Compulsory Credits			80

SYLLABUS

Board of Studies in MA Cinema and Television Programme (PG) Sacred Heart College (Autonomous), Thevara

20P1CTVT01
INTRODUCTION TO COMMUNICATION

COURSE OUTCOMES

- Knowledge of the basic theories of human communication in non-mediated and mediated contexts
- Ability to critically apply the various theoretical approaches of media and audience theories
- Ability to successfully apply the above knowledge in actual situations of day-to-day communication and in their future professional areas
- Develop critical understanding about the cultural, geographical, ideological influences on mass communication – the media organizations, the senders and the audience
- Acquire analytical skills to understand the global, national and regional scenario of functioning of mass media
- Demonstrate the skills and knowledge in real life communications and areas of production

Module 1

Communication: definitions, meaning - Elements: source, message, channel, receiver, feedback and noise - process, functions, nature, features and scope - 7'Cs of communication – Early forms of communication - human communication: verbal and non-verbal - types of communication: intra-personal, interpersonal, group and mass communication - nature, functions, barriers to communications - Semiotics: signs, symbols and meaning - Factors influencing perception and construction of meaning - opinion leaders, gatekeepers, persuaders – Needs for communication: sociological and psychological.

Module 2

Models of communication: Aristotle, Shannon and Weaver, Laswell, Schramm and. Osgood, Gerbner, New Comb, David Berlo's SMCR, Becker, Riley and Riley, De Fleur, Westley and McLean, Spiral of Silence Theory: structure, functions, applications, merits and demerits - Theories of Communication: Magic Bullet Theory, Two Step Flow Theory, Cultivation Theory, Agenda Setting Theory, Uses and Gratification Theory, Diffusion of Innovation, Sadharanikaran Theory.

Module 3

Mass media: nature, scope, merits and demerits - Normative theories of the Press: Authoritarian, Libertarian, Communist, Social Responsibility, Development Media and Democratic Participant - Marshall McLuhan**:** concepts of mechanical and electrical age, global village, medium is the message, hot media and cool media - New media and social media - Persuasive communication: inducing cognitive and behavioural level change- overcoming communication barriers.

Module 4

Culture and communication: Roland Barthes, Herbert Schiller, Noam Chomsky, Jacobson, Thompson- Media and Ideology: Gramsci and Althusser, world view, belief system, values - Eastern and Western perspectives - Culture as a social institution, Media criticism by Daniel Boorstin - Culture and media: media as culture industry, media as vehicles of inter-cultural communication - Media audience: classifications, popular culture and Indian media - Legal aspects to freedom of expression.

Module 5

Folk and alternate media: types and functions - Folk media in India: peculiarities: Kerala, South Indian, North, West, East and North Eastern - Community: definitions, concept and characteristics - Community norms, customs and institutions in contemporary India, community social capital- Communities as stakeholders in development: role of groups, community institutions and people's participation in programs and initiatives of social change: Community media.

REFERENCES

- Adler & Rodman (2013). *Understanding Human Communication,* Oxford University Press.
- Daniel Chandler & Rod Munday (2011). *A Dictionary of Media and Communication*. New York: Oxford University Press.
- Keval J Kumar (1994). *Mass communication and Journalism in India*. Mumbai: Jaico Publishing House.
- Peyton Paxson. *Mass Communications and Media Studies: An Introduction*. New York. London: Continuum.
- Raymond W. Preiss (2013). *Mass Media Effects Research: Advances Through Meta-Analysis*. New York, London: Routledge.
- Melvin De Fluer (1988). *Understanding Mass Communication*. Boston, Massachusetts: Houghton Mifflin.
- Emery, E, Ault, P.H Agee and W.K (1997). *Introduction to Mass Communication* (12th ed.) New York: Allyn & Bacon Publishers.
- Wilbur Schramm and Donald F. Roberts (eds.) (I97I). The Process and Effects of Mass Communication. Urbana: University of Illinois Press.
- Hugh Mackay & Tim O' Sullivan (1999). The Media Reader. London, New York: Sage Publications.
- Denis Mc Quail (2009). Mc Quail's Mass Communication Theory. London, Los Angeles, New Delhi: Sage publications.
- Ettorre& Hughes (2008). 'Socio-biology of Communication', Oxford University Press.
- Approvoo, J. Theophilus, (1986). Folklore for Change, Theological Seminary, Madurai.
- Atton, Chris (2002) Alternative Media; Sage, London
- Chantler, Paul & Stewart, Peter (2007) Community Radio- Basic Radio Journalism; Focal Press, Oxford
- Gargi, Balwant (1991). Folk Theatre in India, Rupa and Co., Bombay.
- Lee, Eric, How Internet Radio Can Change the World

20P1CTVT02
CINEMA AND TELEVISION AS ARTFORMS

COURSE OUTCOMES
- Understanding about the growth of Cinema and Television
- Capacity for analyzing and creating the cinema and television programmers without the lose artistic value
- Capacity to express content through cinema and television
- Understanding the importance of cinema and television as communication medium
- Creating a sense for frame and shots
- Brilliance in application of technology in cinema and television
- Understanding the interactive capacity of cinema and television
- Capacity to show the current and socially relevant subjects through the cinema and television

Module 1
Silent Period in Cinema– Growth of silent Visuals as an Expressive Medium for Communication–Realistic Tendency –Expressionism–Influence of Styles of Painting on Cinema-Non Verbal Communication.

Module 2
Verbal Communication and Theatre Influence.

Module 3
Arrival of Color–Hollywood Specializes in Different Genre of Films–Birth of Television-development of television.

Module 4
II World War–Economic Depression–Neo-Realism–Spread of TV–Video Recording Revolutionizes TV Medium.

Module 5
New Wave–Interaction of Cinema and Television–A Synthesis in Technology and Art – Science Fiction Films – Experimental Films -South Asian cinemas -Indian, Iranian, Korean, Chinese and Japanese

REFERENCES
- James, Monaco. How to Read a Film, Oxford University Press; 4th edition, May8; 2009
- Arthur Knight. The Live liest Art, Scribner; Revised edition, April 1, 1978
- S. Krishnaswamy. Indian Cinema, Oxford University Press; 2nd edition, May29, 1980
- S.M. Eisenstein. Film Form and Film Sense, Harcourt; EditionUnstatededitionMarch19,1969
- PeterWollen.SignsandMeaningsinCinema,BFIPublishing;2ndRevisededitionedition
- ,1 October1997
- Adam Sitney. Film CultureReader , CooperSquarePress; 2nd edition ,October17, 2000
- V. Nilsen. Cinema as A Graphic Art, Hill & Wang Pub, September1972

- Richard Merum Barsum. Non-Fiction Film, Indiana University Press; Revised, Expanded ed. edition, November22, 1992S. Eisenstein. Short Fiction scenario,
- Eugene Vale. Techniques of Screenplay Writing, Focal Press; Rev Sub edition,8 April 1998

20P1CTVT03
SHORTFILMS AND DOCUMENTARIES

COURSE OUTCOMES

- Understanding International and national history of documentary film movement to critically analyze, evaluate and create content
- Study TV News content and presentation styles and generate content in video format
- Understand history and working of TV Channels (NGC, Discovery, History, BBC, CNN, Doordarshan) to review, analyze and create content
- Study classification of documentaries and short films into genres
- Understand the process of Electronic News Gathering (ENG) to apply the same in TV News reporting
- Study Investigative Journalism to analyze, evaluate and create content

Module 1

Classification of short films and Documentaries its different genres: -Actualities –News–Compilation Films–Educational Films–Propaganda Films– Sponsored Documentaries–Creative Documentaries–History and Important Milestone in Documentary Movement.

Module 2

Imaginative Documentaries – Works of Grierson, Flaherty, Satyajit Ray, Sukhdev and Other Masters. -history of Indian documentaries.

Module 3

Television Documentaries – History and Important Milestone – National Geographic Channel – Discovery Channel – History Channel.

Module 4

TV News–Electronic News Gathering–Methods of TV News Presentation– Role Played by BBC, CNN, Doordarshan. Making of News Stories–Preparation and Methods–Quality of Objectivity and Truth.

Module 5

Visual language and Aesthetics of short films - making a one-minute video with one character and one location.

REFERENCES

- Paul Rotha. Documentary Films, Averill Press, November29, 2011
- CILECT Publication, Documentary Films
- Karel Reisz, Creative Documentary, Chapters from 'Technique of Film Editing' Focal
- Press;2 edition ,29 September 2009
- Adam Sitney. Film CultureReader , CooperSquarePress; 2nd edition ,October17, 2000
- J. Butter. Television: Critical Methods and Application, Routledge; 4thedition, November19, 2011
- T. Schatz. Hollywood Genres, McGraw-Hill Humanities/Social Sciences/Languages; 1 edition, February1, 1981

20P1CTVP01
TECHNIQUES OF CINEMA AND TELEVISION: VISUAL ASPECT

COURSE OUTCOMES
- Develop an understanding of the industry as a whole by executing all components of development, pre-production, production and post-production planning
- Students will demonstrate that the critical study of cinema inform their filmmaking and that the study and practice of film production enhance their work as film scholars and analysts.
- Develop critical thinking and self-awareness by evaluating a variety of theories and approaches to film analysis.
- Edit digital media at an intermediate level using industry standard non-linear editing software.
- Evaluate digital video projects, identify items for improvement, and implement changes.
- Students will demonstrate that they understand the pre-production, production, and postproduction filmmaking process
- Develop an understanding of the industry as a whole by executing all components of development, pre-production, production and post-production planning

Module 1
Cinema, TelevisionandVideointheSpectrumofart–Verbal and Non-verbal communication - Functional Art – DecorativeArt – Performing Art and Music.

Module 2
FormandFunction–Visuals–Shots–ImageSizes–Composition for still frame and moving frame.

Module 3
Lenses–FixedFocuslenses–Variablefocuslenses–Depth of focus–Depth of field – WideAngle–Normal lens – Telelens–Imagequality.

Module 4
View Points – Moving shots – Camera Movement – Subject Movement – Combined Movement – Zoom and Dolly – Crane Shots – Steady Cam.

Module 5
Combining Visual and Sound for creating an emotional experience- Aesthetics of cinema- Introduction to the art and craft.

REFERENCES
- Don Livingston. Film and the Director, Macmillan; First Edition (1953).
- V.I. Pudovkin. Film Technique and Film Acting, Read Books (15 March 2007)
- Spottis Woode. Technique of Film, University of California Press. (1970)
- Gerald Millerson. Video Camera Techniques, Focal Press ; 2 edition (29 August 1994
- S.M. Eisenstein. Film Form and Film Sense, Harcourt; EditionUnstatededitionMarch19,1969

- M.J. Langford. Basic Photography, Focal Press; 9 editions (23 July2010)
- Aaron Sussman. The Amateur Photographer's HandBook, Harpercollins ; 8 edition (1February1973)
- Wolo Homok. Art of Pictorial Composition,
- Beaumont Neewhall. History of Photography, The Museum of Modern Art; 5 edition (1982) V. Nilsen. Cinema as A Graphic Art, Hill &Wang Pub (September1972)

20P1CTVP02
TECHNIQUES OF CINEMA AND TELEVISION: AUDIO ASPECT

COURSE OUTCOMES
- Understanding and applying the techniques of audio production in the field of sound and picture
- Providing competencies for working on the tasks of production and post production of the sound and picture
- Analysing and practicing skills and knowledge in three related professions (audio and video technology, IT, arts, management) and getting equipped on team work

Module 1
Technique of Sound – Perception of Sound – Sillent Shot – Synchronizing methods – Nature of Sound – Micro-phones– Speakers.

Module 2
ShootingSilent Shot – Shooting Synchronous Shot –Location Recording– Pilot Track – Direct Sound – Sound Mixer. dubbing, sound mixing and sound design.

Module 3
Photographic Recording – Magnetic Recording–Digital Recording.

Module 4
SingleTrackRecording–Multiple Track Recording–Stereophonic Sound– Surround Sound – DTSand Dolby.

Module 5
Components of Sound Track in Cinema &Television – Voice – Music – Synchronous Sound Effect – Ambiance. Dubbing methods.

REFERENCES
- Efron. Sound
- Mackenzie. Acoustic
- Lowry. Background Music, Hutchinson University Library; First Edition (1952). G. Slot. From Microphone to Ear, Macmillan Co, NY (1960).
- C.G Nijsen . TheTapeRecorder ,DrakePublishersInc. (1972).
- John Huntley. The Techniques of Film Music, Communication Arts Books (1969).

20P2CTVT04
SHAPING THE CONTENT

COURSE OUTCOMES
- Identify and study the ways film conventions shape communication content and styles.
- Capability to evaluate a content in cinema
- Capacity for shape an idea
- Capacity for making a screenplay
- Capacity to make a shooting script
- Capacity for writing dialogue for film
- Good knowledge in making screenplay for short-fiction and TV serials

Module 1
Scripting forNon–Fiction Films–Content Structure–Form–FormatforaScript.

Module 2
Scripting for Fiction Film – Beginning – Middle – End – Exposition – Complication– Crisis– Climax–Resolution–Idea –Synopsis–Treatment– Screenplay– ShootingScript.

Module 3
WritingDialogue–Pur pose–Theatrical Dialogue Versus Natural Dialogues– Commentary– Monologue.

Module 4
Cinema, Télévision and Web–Interaction and Synthesis in Technologies.

Module 5
Makingascreenplayforashort fiction orTV / Web series-Practical

REFERENCES
- Alan, Wartzel. Television Production.McGraw-HillHigherEducation;4 edition(1February1995).
- Lajos, Egri. Art of Dramatic Writing. BN Publishing (February21, 2009).
- Bernard, Grebanier. Play Writing. Barnes & Noble Books (January1, 1965).
- Eugene, Vale. Technique of Screenplay Writing. Souvenir Press Ltd; Enlarged edition (October1, 1973).

20P2CTVT05
AESTHETICS OF CINEMA AND TELEVISION

COURSE OUTCOMES

- Identify types of movie genres and various editing styles.
- Recognize types of films/T. V shows about values predominant in society and their roles in our lives
- Identify ways where sound contributes to movies.
- Recognize, identify, and define the main elements through which film is analysed including light, colour, space, time, motion and sound.
- Learn to analyse how these elements individually and collectively contribute to the perception and appreciation of cinema.
- Recall the concepts behind storytelling, Mise en Scène, and cinematography

Module 1

The Art of Photo Graphic Images–TechnologyofPhotographicImages–Silver Halide –Grain Size – Picture Resolution– Color Saturation– Slow and Fast Films – Grading– Rushes to release print.

Module 2

TheArtofElectronicImaging–Composite Signal, Band Width–Scanning, Process in Camera–Scanning Process in Receiver–CCD Camera–CableTV– Microwave Link – Satellite TV – Up linking– DTH – High Definition TV.

Module 3

Video Recording – Various Formats – Analogous Recording – Digital Recording.

Module 4

Expanding Screen Size in Cinema Projection – Visual Space and Audio Equation–Normal Format Aspect Ratio–1:1.33–Cinemascope–Vista Vision – 70 mm –I-Max.

Module 5

Cinema Aesthetics – Video Aesthetics.

REFERENCES

- G. Mast. Film Criticismand Theory. UniversityofIllionis Press
- James, Monaco. How to Read a Film? OUPUSA; 30 edition (15 July2009).
- Herbert, Read. Meaning of Art. Faber &Faber(February1984).
- V.K. Ball. The Art of Color and Design. McGraw-Hill; Second Edition (1951).
- Jacques, Aumont. Montage Eisenstein. Indiana Univ Pr (March 1987).
- Rudolf, Arnheim. Art and Visual Perception. University of California Press; Second Edition, Fiftieth Anniversary Printing edition (November8, 2004).

20P2CTVT06
MEDIA ETHICS, LAWS AND EDUCATION

COURSE OUTCOMES:

- Remember and Understand Indian media laws and regulations in comparison with those of other nations
- Understand, evaluate and analyse how media policies and regulations enable or constrain effective media environments
- Understand and evaluate the rights and responsibilities of media practitioners in the execution of their duties
- Analyse the problems and limitations of applying old media laws in new media environments
- Fathom the complex issues associated with media regulation and need for contextualizing legal and ethical practices according to change
- Understand changing media landscapes and their possible legal, ethical and media education- related implications

Module 1

Ethics – Branches of Ethics, Media Ethics – Mass Media and the shape of the Human Moral Environment. Applied Ethics – Ethical issues in different media professions – Journalism, Cinema, Advertising, Photography, Graphic Design, Animation etc.- Overview of Codes and Regulations in India. Digital Media Ethics. Media ethics-print and broadcasting-code of Ethics for AIR and Doordarshan. Official Secret Act, 1923, Press Ombudsman.

Module 2

Media Education – Objectives and Skills – Key Concepts, Media Scenario: Present Trends – Different Starting points for Media Education – Media Impact in Society – Social and Psychological impacts

Module 3

Indian Constitution-Salient features, Fundamental Rights and Directive Principles. Freedom of Press & Parliamentary Privileges. Powers of President & Governor. Case studies about Freedom of Speech & Expression. Hierarchy of Courts, (Civil and Criminal), Cognizable & Non-Cognizable cases, Anticipatory bail, Bailable& Non Bailable offences, defamation, sedition, types of writs.

Module 4

Press Legislations in India. The Press & Registration of Books Act of 1867. Drug & Magic Remedies (Objectionable Advertisement) Act of 1954 the Working Journalists and other Newspaper Employees (Conditions of Service & Miscellaneous Provisions) Act of 1955.Press Council Act of 1978-Cable Television Networks (Regulation) Act of 1995. Video and Audio piracy. Information Technology Bill. Cyber Laws-Censorship Guidelines-Press Accreditation Rules etc.

Module 5

The Cinematograph Act of 1952, Young persons (Harmful Publications) Act of 1956, Copyright Act. Of 1957, Contempt of Court Act, Consumer Protection Act. Right to Information Act 2005-Intellectual Property Right.

REFERNECES

- Rossi, Philip J. Mass Media and the Moral Imagination. Sheed & Ward,U.S., 1 March 1994
- Srambickal, Jacob. Media Education in India.
- Pattyn, Bart. Media Ethics. VS Verlagfür Sozial wissenschaften, 2001-12
- Christmas, Clifford. Communication Ethics and Universal Values. SAGE Publications, Inc, January28,1997
- Ess, Charles. Digital Media Ethics. Polity; 1 edition, March 16, 2009
- Andrew Belsey and Ruth Chadwick (1992). Ethical issues in journalism and mass media. London, New York: Routledge
- J. S Mudholkar (1975). Press Laws. Kolkata: Eastern Law House
- Ursula Smartt (2006). Media Law for Journalists. London, Thousand Oaks, New Delhi: Sage Duncan Bloy (2006). Media Law. London, Thousand Oaks, New Delhi: Sage
- VenkatIyer (2000). Mass Media Laws and Regulations In India. New Delhi: Bahri Sons (India Research Press)
- Monroe Edwin Price, Stefaan G. Verhulst (2001). Broadcasting Reform in India: Media Law from a Global Perspective. Oxford: Oxford University Press
- Peter Lunt, Sonia Livingstone (2011). Media Regulation: Governance and the Interests of Citizens and Consumers. London, Thousand Oaks, New Delhi: Sage
- B. Manna (2006). Mass Media and Related Laws In India. Kolkata: Academic Publishers
- Monroe E. Price, Stefaan G. Verhulst, Libby Morgan 2013). Routledge Handbook of Media Law. London, New York: Routledge
- Kaye Stearman (2012). Freedom of Information. New York: The Rosen Publishing
- Chris Reed (2004). Internet Law: Text and Materials. New York, Melbourne, Cape Town: Cambridge

20P2CTVP03

TECHNIQUES OF CINEMA AND TELEVISION: EDITING ASPECT

COURSE OUTCOMES

- Understand a well-rounded and comprehensive training on video editing through lectures, exercises and applications.
- Understand a contextual backdrop for aiding ease of understanding, the theoretical background pertaining to video editing would be covered as well.
- Analyse and evaluate skill proficiency so that trainees can practically contribute and provide support to the relevant industry.
- Apply the elements in the production of high-quality videos, films, documentaries and other related formats.
- Practice professional edit of videos of different genres i.e. documentaries, drams, short films, interviews, commercials etc.
- Practice proficient use different video editing software applications including Adobe Premiere and Final Cut Pro.
- Understand, evaluate and apply a theoretical and practical knowledge of video editing and its related constructs in filmmaking.

Module 1

For man Function with regard to Editing–MontageConcepts–Relational/ Constructive Editing– Advanced Montage/Principles.

Module 2

Concept of Continuity – Physical Continuity Psychological Continuity – Concept of Imaginary Line.

Module 3

Unity of Time and Space–Filmic Time and Space–Time and Space in Theatre
– Unity of Time and Space in Cinema& Television.

Module 4

Mis-en-Scene/Mis-en-Shot-Mis-en-SceneinTheatre–Mis-en-SceneinCinema
&Television – Editing Photographic Materials – EditingElectronicImages.

Module 5

LinearEditing–Non-Linear Editing (Practical Work) Shot Transition – Cuts-Match Cut – Jump Cut – Dissolve – Fade – Wipe – Keying in – Mapping

REFERENCES

- P. Spottis, Woode. Film and Its Technique. University of California Press. (1970).
- John, Burder. Technique of Editing 16mm Films. Focal Press ; 1edition (January20, 1976).
- Karel, Rreiz and Carvin, Miller. The Technique of Film Editing. Focal Press ;2edition (29 September2009).
- S.M. Eisenstein . Notesof A Director/Bursar. ForeignLanguages Pub. HouseYear1959

20P2CTVP04
METHODS OF SHOOTING

COURSE OUTCOMES

- Understand and evaluate Technology of film and video.
- Understanding and application of lighting techniques and implementing it by taking shots on Composition, Continuity, Movements, Lenses and View Point
- Understand, analyse and apply indoor lighting techniques
- Understand, analyse and apply outdoor lighting and usage of natural light
- Remembering and Understanding different video and film formats
- Creating shots/ images based on understanding of lighting, formats during the scripting process

Module 1

Preparing a Short Film of 10 Minutes Duration–Idea–Synopsis–Treatment
Screenplay– ShootingScript – Shot Breakdown.

Module 2

Shooting on Location–Key Light–Filler Light–Background Light–Natural Light–Artificial Light Color Temperature –Measuring Incident/Reflected Light.

Module 3

Useof Filters–Effect Filters–Correction Filtres Diffuser–UV Filters–Day for Night Shooting –Matching Indoor and Outdoor Lighting –Mixing Natural Light and Artificial Lights.

Module 4

Different Video Formats–SVHS–Beta System–Digital–Different Film
Formats – 8mm – 16mm – 35mm – Cinemascope– 70mm.

Module 5

Practical: Handling digital cameras–Camera on Location–Shooting Various Shots on Composition, Continuity, Movements, Lenses and View Point

REFERENCES

- Lenny, Lipton. Independent Film Making. Straight Arrow Books (1972). Tremaine, Howard.
- Audio Encyclopedia. HowardW.Sams&Co.;2nd edition (1969)
- Lowry H Background Music. Hutchinson University Library; First Edition (1952).
- Malvino,Leech .DigitalPrinciple&Application.McGraw-Hill, 1969.
- John, Eargle. Sound Recording. VanNostrandReinholdCompany;1976edition(August1976).
- M.T. Lang, Ford. Advanced Photography. Focal Press; 8 editions (27 January2011).
- Happe, Basic Motion Picture Technology. Focal Pr; 2 Revised editions (Mar. 1975).
- Spencer. Color Photography. Am photo (1969).
- Gerald, Millers. Video Camera TechniqueTaylor&Francis Ltd.

- Carlson. Professional Lighting Hand Book. Focal Press; 2 editions (July30,1991).
- Rudolf, Arnheim, Art and Visual Perception. University of California Press; Second Edition, Fiftieth Anniversary Printing edition (November8, 2004).

20P2CTVXC1
ADVERTISEMENT PRODUCTION (ADDITIONAL CREDIT COURSE)

COURSE OUTCOMES
- Demonstrate an understanding of the overall role advertising plays in the business world.
- Demonstrate an understanding of advertising strategies and budgets
- Identify and understand the various advertising media.
- Demonstrate an understanding of how an advertising agency operates.
- Understanding about the creative sides of advertising
- Capacity for creating an advertising

Module 1
Definition- roles of advertising- functions of advertising

Module 2
Types of advertising: consumer, corporate, industrial, retail, cooperative and Public service advertising
Target audience- medium

Module 3
Conceptualization & Ideation. Visualization. Conceive, research and implement an audio-visual advertisement of one-minute duration.

REFERENCES
- Arens, W.F. (2006). Contemporary Advertising. New Delhi: Tata McGraw Hill.
- Belch, G.E. & Belch, M.E. (2004). Advertising & Promotion-An IMC Perspective. New Delhi: Tata McGraw Hill.
- Hackley, C. (2010). Advertising & Promotion - An Integrated marketing communications approach. New Delhi: Sage.
- Kapferer, J.N. (2008). The New Strategic Brand Management. London: Kogan Page.
- Miller, M (2010). Ultimate Web Marketing Guide, Que Publishing.
- Ogilvy, D. (1985). Ogilvy on Advertising. New York: Vintage Books.
- Sengupta, S (2005). Brand Positioning. New Delhi: Tata McGraw Hill.
- Shah & D'Souza. (2009). Advertising & Promotions-An IMC perspective, New Delhi: Tata McGraw Hill.
- Strauss, J. and Frost, R. (2012). E-Marketing, New Jersey: Prentice Hall.
- Valladares, June A: The Craft of Copywriting, New Delhi, Response Books, 2000.
- Frank Jefkins, Advertising Made Simple, Rupa& Co.
- Chunawalla, Advertising Theory and Practice, Himalaya Publishing House
- Jethwaney Jaishri, Advertising, Phoenix Publishing House

20P3CTVT07
AUDIO VISUAL (FILM/ TV/ WEB) PROJECT MANAGEMENT (Practical)

COURSE OUTCOMES
- Capacity to concieve and impliment audio visual projects in various platforms
- Understanding of concept and characteristics of projects
- Understanding best practices for production
- Understanding the roles in Production Management
- Reviewing capacity of footage and final product
- Concieving and implimenting capacity of idea

Module 1

Web, Television and Film making Projects introduction- Project Management in Film, web and TV – Basic differences and comparative understanding of concept and characteristics of projects - types of projects in terms of content- project life cycle - Stages of Project - Statement of Work - Work Breakdown Structure,

Module 2

Research and Preproduction- Project Planning – creating the concept- genre and target audience- envisioning the entire project- Project theme and funding- Budgeting – evaluation and assessment of scripts- Box office trends - Preparing estimates- Best practices for production- Pitching - Legal aspects- copyright, censorship, permissions, registration of content and contracts.

Module 3

Production- Defining roles- Production Management: Work place- Artistes- Work flow- Quality- Leadership and decision making: above and below the line involvement - Managing Project Teams - team building process- team dynamics- Monitoring and assessment of project performance: schedule and cost – performance measurement.

Module 4

Post production- Work flow and production value evaluation- reviewing footage and final check on content quality -locking the content- responsibility for quality in projects - quality management at different stages of project - tools and techniques – Content as product- Communication strategies and media support for marketing the product.

Module 5

Distribution and Exhibition- Festivals and channels of exhibition- theatre distribution- Online Distribution-Strategies for Promotion of content- Basics of audio visual art curation.

Final Project: Conceive a project plan for an upcoming project in web/ TV/ Film based on the understanding imparted through this project.

REFERENCES

- Murrow Edward. R. In search of Light
- World is flat- Thomas Freidman
- Making Documentaries- Michael Rabiger
- The Parades gone by- Kevin Brownlow.

20P3CTVP05
SHOOTING WITHIN TV STUDIO

COURSE OUTCOMES

- Apply effective and collaborative team communication and management skills to complete the video process
- Understand the digital video terms and apply the technique or concept using a digital video camera
- Demonstrate knowledge of the three phase production processes
- Demonstrate ability to properly use and operate the studio
- Setup & control the appropriate lighting on location in a safe manner
- Identify, select and use appropriate audio techniques
- Understand the online editing software
- Select and execute the proper framing of a video shot; demonstrate ability to create different compositions

Module 1

Components of a TV Studio–Studio Floor–Audio Control Room–Vision
Mixer– Master Control – VTR– Telecine.

Module 2

Prepare a Five-Minute Fiction Scene and Plan for Shooting with a Single Camera – Prepare a Floor Chart with Flow of Action, Movement, Camera Set Ups etc. Edit the sequence and assess the result (Single day for shooting and single day for editing).

Module 3

Prepare a News Presentation in the Studio with Three Cameras – One for
Captions and Inserts and two for News Readers (One day for each student).

Module 4

Prepare a Script of 10 Minutes Duration for a Fiction Scene–Prepare a floor Chart–Use Multiple Cameras (three)–Prepare a Story Board for the same and shoot the project in the studio.

Module 5

Shooting for visual effects. Chroma keying production, compositing, matte extraction, paint paper, digital matte painting, color correction,

REFERENCES

- Vladimir, Nizhny. Lessons with Eisenstein. Hill &Wang Pub (January2000).
- Andre, Basin. What is Cinema Vol. I& II University ofCaliforniaPress;2ndRevisededition edition (3 Dec. 2004).
- Jean Luc, Goddard. Goddard on Goddard. DaCapo Press (March 22, 1986)

- James, Monaco. How to Read a Film Oxford University Press; 4th edition (May8, 2009).
- Peter, Woolens. Signs and Meanings in The Cinema. BFIPublishing;2ndRevisededition Edition (1 Oct. 1997).

20P3CTVP06
SHAPING THE FORM

COURSE OUTCOMES
- Understanding the role of Sound in cinema
- Creating capacity to understand, apply and create effective dialogues
- Analyse and evaluate the performance of actor
- Create a capacity for internalize the character in actor's mind
- Creating and implementing song sequences and BGM in cinema
- Remembering and understanding the technology of sound mixing and camera operations

Module 1
Acting Component–Performance for TV and Film–Star–Trained Actor– NonActors–Anti Heroes–Child Actors–Type Casting –Creative Devices to Get Good Performance from Actors– Angle, Lenses, Lighting, View-Point, Color, Editing etc. Make-up for Actors.

Module 2
Synchronous Dialogue–Overlapping Dialogue–Reaction Shots–Creative Use of Dialogue– Dialogue as Counter Point.

Module 3
Use of Song–Purpose of Music–Theme Music–LeitMotif–Musicas
Counter Point – Effect Music– Electronic Music.

Module 4
Post Synchronization – Playback – Piolet Track –Dubbing.

Module 5
Sound Recording and Rerecording– Mixing Sound – Art of Mixing.
Practical: Shootinga Dialogue Scene with dialogue dubbing/ synchronized sound recording

REFERENCES
- C.Stanislavsky. An ActorPrepares. Taylor&Francis(1936)
- C.Stanislavsky.CreatingA Role. Routledge(1989)
- C.Stanislavsky. BuildingA Character. Joshua Logan(1984)
- S.M.EisensteiSensen..Film .A Harvest Books
- Andre,Bazin.What Is Cinema(Vol. I&II). HughGray

20P3CTVP07
TELEVISION /WEB SHORTS AND SERIALS

COURSE OUTCOMES
- Analyze, evaluate and apply critical thinking and knowledge to articulate creative concepts and solve problems in the field of serials and Television shorts.
- Apply cognitive and technical skills to demonstrate a broad understanding of theoretical concepts in Film and Television,
- Understanding of film production, research and scholarship in the production of cinema, broadcast and media content
- apply research principles and methods to exercise critical thinking and judgement to develop new understandings of shorts and serial
- Demonstrate communication skills and the ability to work collaboratively in the development, production and management of Film and Television project work
- Exercise critical thinking in adhering to the principles of sustainability and respectful production principles and knowledge to new and diverse contexts in Film and Television production.

Module 1
Television programming - News channels, entertainment channels and niche channels
Module 2
TV and Panel Discussion–Compering–Anchoring–Commentary for TV Coverage of Sports, Festivals and Other Events–Articulation and Reflex Response– Voice Training and Modulation.
Module 3
Television/Web Serials – Single Episode – Multiple Episodes – Mega Serials – History and Development– Soap Operas–Other Kinds of Serials–Adventure–Mystery–Comedy–Horror–Voyeuristic etc. Form and Content of Serials– Methods of Scripting– Technique and Form – Serials and TV Audience.
Module 4
Cartoon Films – TV / Web Cartoons – Contributions of Walt Disney and Others.
Module 5
Covering a Local Event with a Single Camera–Edit the Same into a Coherent whole not exceeding 10 Minutes – Practical

REFERENCES
- James, Monedo. How to Read a Film? OUPUSA; 30 editions (15 July2009).
- J. Butter. Television: Critical Methods &Application. Routledge;3edition(September8,2006).
- T. Schatz. Hollywood Genres. McGraw-Hill Humanities/Social Sciences/Languages; 1 edition (February1, 1981).
- Michael, H. Adams. Single-Camera Video-The Creative Challenge. William C Brow Pub; First Edition (February1992).

20P3CTVPJ1
RESEARCH METHODOLOGIES

COURSE OUTCOMES

- Develop an understanding of design research.
- Understand and apply quantitative and qualitative research techniques
- Have adequate knowledge of measurement & scaling techniques as well as the quantitative data analysis
- Have a basic awareness of data analysis and hypothesis testing procedures.
- Demonstrate knowledge of research processes (reading, evaluating, and developing)
- Perform literature reviews using print and online databases
- Identify, explain, compare, and prepare the key elements of a research proposal/report.
- Understand and apply Research Methodology for various design research needs

Module 1

Introduction to research: What and Why; Current issues with research and the need for a research methodology; Major facets of research. Introduction to RM -research methodology-its main components, and examples to explain the components.

Module 2

Types of design research, determining type of research to be persuaded. Starting research: Clarification of requirements: Identifying research topics, carrying out literature search, consolidating the topic into research questions and hypotheses, and developing a research.

Module 3

Types of descriptive study; Processes for carrying out descriptive studies for
Developing an understanding a face to design and its influences; Introduction to associated descriptive study real-time and retrospective research methods for data collection such as protocol analysis, questionnaire surveys, interviews; Introduction to quantitative and qualitative data analysis methods.

Module 4

Types of prescriptive study; Processes for developing design support and associated methods. Prescriptive study research methods, Types of support evaluation; Processes for evaluating a design support, and associated Evaluation study research methods, Types and structures of research documentation; Approaches and guidelines for documenting and reporting research process and outcomes.

Module 5

Project: Research Paper

REFERENCES

- Blessing, L.T.M., and Chakrabarti, A. DRM, a Design Research Methodology, Springer, 2009.
- Blessing, L.T.M., and Chakrabarti, A.DRM: A Design Research Methodology, in
- InternationalConferenceonTheScienceofDesign-TheScientificChallengeforthe
- 21st Century, INSA, Lyon, France, 15-16, 2002.
- Blessing, L.T.M., Chakrabarti A. and Wallace, K.M. An Overview of Design Studies in Relation to a Design Research Methodology, Designers: The Key to Successful Product Development, Frankenberg & Badke-Schaub (Eds.), Springer-Verlag, 1998.
- Chakrabarti, A.A Course of Teaching DRM-a Methodology for Design Research, Special Issue on Design Pedagogy, Dan Frey, Bill Binmingham and Clive Dym (Eds.), AIEDAM, 2009
- Blessing, L.T.M, Chakrabarti, A., and Wallace, K.M. A Design Research Methodology, Proceedings of the International Conf. in Engineering Design, Prague, Vol.1, pp50-55, 1995.

20P3CTVIN1
INTERNSHIP 1

COURSE OUTCOMES

- Practice real work on live projects in the industry.
- Interact effectively with media industry professionals and collaborate with other individuals and as members of a team
- Facing challenges in the industry with confidence
- Analyze and create visual media as an effective communication tool.

Internship is on the job training to assimilate professional is in one's career. The students will have to undergo an Internship at a TV Studio/Channel for a fortnight during the fourth semester. The students would prepare individual reports after the Internship and the same should be attested by the organization under which the student did the internship. The students' comprehensive report will be submitted to the HOD for evaluation. A faculty member will monitor the students during the internship.

20P4CTVP08
FILM ANALYSIS

COURSE OUTCOMES
- Knowledge about the film theoriesP
- Capacity for implementation of this theories
- Understanding about the psychological impact of movies
- Analyzing capacity of classic movies
- Understating about the social cultural context of films and subjects
- Understanding about the deconstructive analyze of films

Module 1
Film theories: Introduction

Module 2
Structuralist, Marxist and Apparatus Theories

Module 3
Formalist, Auteur, Feminist, Queer theories

Module 4
Psychoanalytical and Deconstructive Film analysis. Formalist analysis, Feminist and Queer reading of films

Module 5
Project: Film Analysis - Select works of any filmmaker and analyses the social and cultural context and historical perspective on the basis of theories studied.

REFERENCES
- G. Mast. Film Criticism and Theory, OUPUSA; 6 editions (15 April 2004).
- James, Monaco. How to Read a Film, Oxford University Press; 4th edition, May8; 2009
- Herbert Read . Meaning of Art , Faberand Faber (8 April 1974).
- V.K. Ball. The Art of Color and Design. McGraw-Hill; Second Edition (1951). Jacques Aumont. Montage Eisenstein, IndianaUnivPr (March 1987).
- Rudolf Arnhem. Art and Visual Perception, University of California Press; Second Edition, Fiftieth Anniversary Printing edition (November8, 2004).

20P4CTVP09
SYNTHESIS OF CINEMA AND TV TECHNIQUES

COURSE OUTCOMES

* Understanding editing fusing its theoretical and practical frame
* Knowledge about the grading and release print
* Understanding about the mixing
* Understanding about special effects in films and commercials
* Analysis and understanding of creation of action sequences
* Analysis and application of emotional graphs in cinema

Module 1

Process of Editing with Photographic Images– Rushes– Rough Cut–Final Cut – NegativeCutting– RR Print – Grading– Release Print.

Module 2

Process of Editing with Electronic System–Original Negative –Electronic Transfer of Positive Image to Tape or Disc–Capturing Methods–Linear Editing–Dubbing–Recording–Mixing–Cutting of Negative - Grading– First Print – Corrected Print – Release Print.

Module 3

Animation and Special Effects–Animation Films–animation and Live Action – Special Effects for Entertainment Industry – Commercials – Experiment Films.

Module 4

Detailed Study of an Action Sequence –ImageSize–Camera View Points– Movements– Mass and Volume– Pause– Counter Angles.

Module 5

Practical's Analysis of an Action Sequence or Dialogue Sequence or Playback Sequence based on emotional graph not Exceeding 10 Minutes in Duration for Submission as a Term Assignment.

REFERENCES

* Karel Reisz. Technique of Film Editing, Focal Press; 2nd edition, 29 September2009
  R. Spottis Woode. Technique of Film.
* Dwight Swain. Scripting for Video and Audio Visual Media, Focal Press(1September1981).
* George Maestra. Digital Character Animation, New Riders; 1 edition (12 April 2006). Thomas, Frank and Johnson Ollie. Disney Animation
* Ernest Walter. Techniques of Film Cutting Room, Focal Press; First Edition (1973) Adobe Premiere. User Guide

20P4CTVPJ2

GRADUATION FILM : PROJECT

COURSE OUTCOMES

- Create an Idea, develop it to a script, generating a screenplay and finaly segregating the work into production, post production and pre production and producing the graduation film less than 25 minutes based on the student's learning in all semesters
- Analyse and apply guidelines and best practices of Preproduction: Creating Concept with Story, research, Script and Development.
- Analyse and apply guidelines and best practices of Preproduction: Developing Storyboard and location hunting, casting, setting, charting actors, scheduling shoot
- Analyse and apply best practices and guidelines of Production: implementation of script into an audio-visual narrative in cinematic language
- Analyse and apply guidelines and best practices of Post Production: editing, dubbing, mixing, applying visual and sound effects, rerecording, color grading, titling

Graduation Film

A Student will work on an idea approved by the concerned faculty and will bring out detailed screenplay for a short fiction/nonfiction film of not more than 25 minutes' duration. The Student will get a maximum of 10 weeks for the pre-shooting, shooting and post- shooting stages.

20P4CTVIN2
INTERNSHIP 2

COURSE OUTCOMES

- Efficiently work on live projects in the industry.
- Interactive effectively with media industry professionals and collaborate with other individuals and as members of a team
- 3.Facing challenges in the industry with confidence
- Analyze and create visual media as an effective communication.

Internship is on the job training to assimilate professional is in one's career. The students will have to undergo an Internship at a TV Studio/Channel for a fort night during the fourth semester. The students would prepare individual reports after the Internship and the same should be attested by the organization under which the student did the internship. The students' comprehensive report will be submitted to the HOD for evaluation. A faculty member will monitor the students during the internship.

15P4CTVCV1
COMPREHENSIVE VIVA-VOCE

COURSE OUTCOMES:

- To enable the students to review and evaluate the overall work done by the student in four Semesters of Programme

Presentation and evaluation of the overall work done by the student in four Semesters of MACTV through Viva-Voce.

Marks: 100

Method: Viva-Voce