



CURRICULUM AND SYLLABI

CHOICE BASED CREDIT SYSTEM (CBCS-PG)

M. A. CINEMA AND TELEVISION

INTRODUCED FROM 2015 ADMISSION ONWARDS

**BOARD OF STUDIES IN CINEMA AND TELEVISION
SACRED HEART COLLEGE (AUTONOMOUS) – THEVARA, KOCHI -13.**

OBJECTIVE

A course in Cinema and Television at the Master's level is a professional step towards successful careers in Cinema and Television. The multiplicity of Television channels being a reality, a formal training in these areas will equip the students with adequate confidence and leadership to take up challenging careers. The syllabus that is envisaged for a course in Cinema and Television fulfils the requirements.

INTRODUCTION

Cinema and Television are the most important sources through which present day man as a spectator finds fulfilment in Entertainment, Information, Education, and Adventure and in various other areas. And at a higher level, he 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 sometime there was aggressive antagonism between the two. However, further advancement forced inter-dependability between the two and in most of the areas there is a healthy synthesis of technologies. Most of the institutions undertaking training in Cinema and Television have clearly understood this fact and steer the courses in a composite manner.

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 give quick results. Therefore, videography is the technical means through which all the essential academic requirements of the courses are fulfilled. Cinema remains the motive force at the conceptual level.

The following syllabus tries to impart adequate training in Cinema and Television at the M.A. level.

COURSE DURATION

The course will be completed over a period of 2 years, as 4 semesters. Every semester will consist of 125 hours of instruction and apart from this there will be workshops, debates and exhibitions in every semester regarding relevant topics.

ELIGIBILITY

- Basic academic qualification is a graduation in any field.
(However preference will be given to the candidates with the following: - 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.

EVALUATION

- There shall be an End Semester examination (ESE) either written or practical for each paper. A paper carries a total of 100 marks each. The distribution of marks in each paper shall be 50% for ESE and 50 % for internal evaluation. The Internship carries 50 marks. The total marks for the entire course is **1750**.

COURSE SUMMARY

Course Name	Hours per week	Credit
Introduction to Communication	3	3
Cinema and television as an art form	3	3
Short films and documentaries	2	3
Techniques of cinema and television: visual aspect	3	4
Techniques of cinema and television: audio aspect	5	4
		17
Shaping the content	2	3
Aesthetics of cinema and television	3	3
Techniques of cinema and television: editing aspect	5	4
Methods of shooting	6	4
Television shorts and serials	5	4
		18
Shooting within TV studio	5	3
Shaping the form	5	3
Cinema and TV: process of consolidation	5	4
Media ethics and education	3	4
Research Methodologies		4
		18
Film analysis	5	4
Synthesis of cinema and TV techniques	5	3
Internship		2
Graduation film	2	18
		27
Total Credits		80

INTERNSHIP (on the job training)

Internship is on the job training to assimilate the professionalism in a career. The students will have to undergo an Internship at a T.V. 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.

PASS REQUIREMENTS

- The aggregate marks (external + internal) required for a pass in each paper including Internship shall be 40%. The pass minimum for External (Written/Practical) shall be 40% and 40% for internal evaluation. All the components of the internal evaluation will be considered as a single unit.
- The candidates failing in any papers in the semester examinations will have to reappear for the same along with the junior batch. (There will be no separate supplementary examination for the failed candidates). Internal marks secured by the candidate will be carried over to the supplementary appearance. The candidates will have to re-do/re-appear only the part in which he/she has failed to secure the minimum. In case a candidate fails in the Internal evaluation he/she will have to re-do the same altogether with the subsequent batch, as a supplementary candidate.

EVALUATION AND GRADING

Evaluation: The evaluation scheme for this course shall contain two parts; (a) internal evaluation (ISA) and (b) external evaluation (ESA). 50 marks shall be given to internal evaluation and 50 marks to external evaluation so that the ratio between internal and external mark is 1:1. Both internal and external evaluation shall be carried out in mark system. Both internal and external marks are to be mathematically rounded to the nearest integer.

Internal evaluation: The internal evaluation shall be based on predetermined transparent system involving periodic written tests, assignments, seminars/viva/field survey and attendance in respect of theory courses and based on written tests, lab skill/records/viva and attendance in respect of practical courses. The marks assigned to various components for internal evaluation is as follows.

Components of Internal Evaluation

All the components of the internal evaluation are mandatory.

a) For Theory

	Components	Marks
i.	Attendance	5
ii	Seminar/ exhibition/ screening	10
iii	Assignments	15
iv	CIA written tests (2x5)	10
v	workshops	10
	Total	50

b) For Practical

	Components	Marks
i.	Attendance	5
ii	Seminar/ exhibition/ screening	10
iii	Assignments	15
iv	Jury/ CIA written tests (2x5)	10
v	workshops	10
	Total	50

c) guidelines for projects shall be provided with conduct of each course

Equal to 4.5 and below 5.5	C Average
Equal to 4.0 and below 4.5	D Pass
Below 4.0	F Failure

Evaluation

Attendance

% of attendance	Marks
Above 90%	5
Between 85 and < 90	4
Between 80 and below 85	3
Between 76 and below 80	2
75	1

Assignment

Components	Marks
Punctuality	2
Content	7
Research	3
Presentation	3
Total	15

Seminar

Components	Marks
Content	5
Presentation	2
Research	3
Total	10

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 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 Principal and a copy should be kept in the college for at least two years for verification.

External Evaluation: The external 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. The external evaluation shall be done immediately after the examination preferably through the centralised valuation.

The question paper should be strictly on the basis of model question paper set by BoS with due weightage for each module of the course and there shall be a combined meeting of the question paper setters and experts for scrutiny for finalisation of question paper. Each set of question should be accompanied by its scheme of valuation.

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

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

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

GPA	Grade
Equal to 9.5 and above	O Outstanding
Equal to 8.5 and below 9.5	A+ Excellent
Equal to 7.5 and below 8.5	A Very Good
Equal to 6.5 and below 7.5	B+ Good
Equal to 5.5 and below 6.5	B Above Average

A **separate minimum of 40% marks** (D grade) required for a pass for both internal evaluation and external evaluation for every course.

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 will be permitted to write the examination along with the next batch.

There will be no supplementary/improvement examinations

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 a minimum SGPA of 4.0 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

$CP = Cr \times GP$, where Cr = Credit; GP = Grade point

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

$SGPA = TCP/TCr$, where

$TCP = \text{Total Credit Point of that semester}$
 $= \sum_1^n CP_i$; $TCr = \text{Total Credit of that semester}$
 $= \sum_1^n Cr_i$

Where n is the number of courses in that semester

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

$CGPA = \frac{\sum(TCP \times TCr)}{\sum TCr}$ **GPA shall be round off to two decimal places**

Pattern of questions

Questions shall be set to assess knowledge acquired, standard, application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. The question setter shall ensure that questions covering all skills are set. He/ She shall also submit a detailed scheme of evaluation along with the question paper.

A question paper shall be a judicious mix of, multiple/objective, short answer type, short essay type /problem solving type and long essay type questions.

Pattern of questions for external examination for theory paper

Type of Questions	Total no. of questions	Number of questions to be answered	Marks of each question	Total marks
Section A – Short Answer	8	5	2	10
Section B- Short essay/ Problems	8	4	5	20
Section C- Long essay	3	2	10	20
	19	11		50

Pattern of questions for external examination of practical papers will be decided by Practical exam board chairman as per the guidelines of Board of Studies.

Course Code | Subject

Semester I

15P1CTVT01: Introduction to Communication (T)

15P1CTVT02: Cinema and television as an art form (T)

15P1CTVT03: Short films and documentaries (T)

15P1CTVT04: Techniques of cinema and television: audio aspect (T)

15P1CTVP01: Techniques of cinema and television: visual aspect

Semester II

15P2CTVT05: Shaping the content (T)

15P2CTVT06: Aesthetics of cinema and television (T)

15P2CTVP02: Techniques of cinema and television: editing aspect

15P2CTVP03: Methods of shooting

15P2CTVP04: Television shorts and serials

Semester III

15P3CTVT07: Media ethics and education (T)

15P3CTVT08: Research Methodologies (T)

15P3CTVP05: Shooting within TV studio

15P3CTVP06: Shaping the form

15P3CTVP07: Cinema and TV: process of consolidation

Semester IV

15P4CTVT09: Film analysis (T)

15P4CTVP08: Synthesis of cinema and TV techniques

15P4CTVP09: Internship

15P4CTVP10: Graduation film

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15P1CTVT01 INTRODUCTION TO COMMUNICATION

OBJECTIVE

To give a basic **understanding of communication studies, its relevance and applicability.**

- Unit I** Communication - Definitions, Meaning, Elements, Process, Functions, Nature, Features & Scope 7 Cs of Communication. Barriers to communication. Early Forms of Communication, Human Communication-Verbal & Non Verbal. Types of Communication. Sociological & Psychological needs & importance. Media as a social institution. Media Influence and socialization.
- Unit II** Models of Communication - Aristotle, Claude E. Shannon & Warren Weaver, Harold D. Lasswell, Wilbur Schramm, Charles E. Osgood E. Osgood, Gerbner, Newcomb, David Berlo, SMCR, Becker, Riley & Riley, De Meur, Westely & Maclean-structure, functions, applications, merits & demerits.
- Unit III** Emergence of Mass Media. Mass Communication- Nature, Functions, Scope. Opinion leaders, Gatekeepers, Persuaders. Present Scenario of Mass Media. Internet-Nature, Scope merits & demerits, Multi-Mediality, Blogging. Social media as a new method of communication. Demassification, Convergence, Accessibility, Reach. Global issues in Mass Communication: the Geopolitics of Information and Cultural Imperialism – Media Imperialism – Neo colonialism and Media Globalism: Indian Experience
- Unit IV** Mass Media effects-impacts on different groups, attitude and behavioural changes, Media Audience Analysis, typology of audience & critical consumer – Audience Construction – Social Patterns of Media Reception

Unit V Folk Media, Culture and communication. - Roland Barthes, Herbert Schiller, Noam Chomsky, Jacobson, Thompson. Culture as a social Institution – Value Systems: Eastern and Western Perspectives. Inter-cultural Communication: Traditional Communication Media and Modern Mass Media as vehicles of Inter-Cultural Communication, Culture and Media, Popular Culture and Indian Media.

REFERENCE

- Richard, Jackson Harris. *A Cognitive Psychology of Mass Communication*, Routledge; 5 edition, 24 June 2009
- Jennings, Bryant. *Media Effects: Advances in Theory and Research*, Routledge; 3rd edition, 20 December 2008
- Karl, Erik Rosengren. *Media Effects and Beyond: Culture, Socialization and Lifestyles*, Routledge 27 February 2014
- Stanley J Baran and Dennis K Davis. *Mass Communication Theory: Foundations, Ferment and Future*, Wadsworth Publishing; 7th edition January 1, 2014
- Dennis McQuail. *Audience Analysis*, SAGE Publications Inc; 1st edition, 1 July 1997
- David, Giles. *Media Psychology*, Routledge, 15 March 200

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15P1CTVT02 CINEMA AND TELEVISION AS AN ART FORM

OBJECTIVE

The student should receive adequate information on the **growth of Cinema and TV as the modern artistic medium.**

- Unit I** 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.
- Unit II** Arrival of Talkies – Cinema and Photoplays – Theatrical Dialogues, Script and Framing of Shots – Verbal Communication and Theatre Influence.
- Unit III** Arrival of Color – Hollywood Specializes in Different Genre of Films – Birth of Television.

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

Unit V New Wave – Interaction of Cinema and Television – A Synthesis in Technology and Art – Science Fiction Films – Experimental Films

REFERENCE

- James , Monaco . *How to Read a Film* , Oxford University Press; 4th edition , May 8 ; 2009
- Arthur Knight . *The Liveliest Art* , Scribner; Revised edition ,April 1, 1978
- S. Krishnaswamy . *Indian Cinema* , Oxford University Press; 2 edition ,May 29, 1980
- S.M. Eisenstein . *Film Form and Film Sense* , Harcourt; Edition Unstated edition March 19, 1969
- Peter Wollen . *Signs and Meanings in Cinema* , BFI Publishing; 2nd Revised edition edition ,1 October 1997
- Adam Sitney . *Film Culture Reader* , Cooper Square Press; 2nd edition ,October 17, 2000
- V. Nilsen . *Cinema As A Graphic Art* , Hill & Wang Pub ,September 1972
- Richard Merum Barsum . *Non-Fiction Film* , Indiana University Press; Revised, Expanded ed. edition ,November 22, 1992
- S. Eisenstein . *Short Fiction scenario* ,
- Eugene Vale . *Techniques of Screenplay Writing* , Focal Press; Rev Sub edition ,8 April 1998
- Andrew Tudor . *Theories of Film*, Martin Secker & Warburg Ltd , March 11, 1974
- Gerald Mast, and Marshall Cohen . *Film Theory and Criticism*, Oxford University Press, 1974
- A.S.D. *American Cinematographer's Manual* , ASC Press, 2007

15P1CTVTO3 SHORT FILMS AND DOCUMENTARIES OBJECTIVE

The student should get a **thorough grounding on the various TV shorts** based on the historical perspectives of short films.

- Unit I** 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.
- Unit II** ENG and Investigative Journalism – Preparation and Methods – Quality of Objectivity and Truth.
- Unit III** Imaginative Documentaries – Works of Grierson, Flaherty, Satyajit Ray, Sukhdev and Other Masters.
- Unit IV** Television Documentaries – History and Important Milestone – National Geographic Channel – Discovery Channel – History Channel.
- Unit V** TV News – Electronic News Gathering – Methods of TV News Presentation – Role Played by BBC, CNN, Doordarshan etc.

REFERENCE

Paul Rotha . *Documentary Films* , Averill Press , November 29, 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 Culture Reader* , Cooper Square Press; 2nd edition ,October 17, 2000

J. Butter . *Television: Critical Methods and Application*, Routledge; 4th edition ,November 19, 2011

T.Schatz . *Hollywood Genres* , McGraw-Hill Humanities/Social Sciences/Languages; 1 edition , February 1, 1981

15P1CTVT04 TECHNIQUES OF CINEMA AND TELEVISION: AUDIO ASPECT

OBJECTIVE

The place of audio as an important element and the methods of its application should be understood as an affective factor in communication.

- Unit I** Technique of Sound – Perception of Sound – Silent Shot – Synchronizing methods – Nature of Sound – Microphones – Speakers.
- Unit II** Shooting Silent Shot – Shooting Synchronous Shot – Location Recording – Pilot Track – Direct Sound – Sound Mixer.
- Unit III** Photographic Recording – Magnetic Recording – Digital Recording.
- Unit IV** Single Track Recording – Multiple Track Recording – Stereophonic Sound – Surround Sound – DTS and Dolby.
- Unit V** **Components of Sound Track in Cinema & Television** – Voice – Music – Synchronous Sound Effect – Ambience.

REFERENCE

Efron . *Sound*

Mackenzie . *Acoustics*

Lowry . *Background Music* , Hutchinson University Library; First Edition edition (1952). G.

Slot . *From Microphone to Ear* , Macmillan Co, NY (1960).

C.G Nijsen . *The Tape Recorder* ,Drake Publishers Inc. (1972) .

John Huntley . *The Techniques of Film Music* , Communication Arts Books (1969).

15P1CTVP01 TECHNIQUES OF CINEMA AND TELEVISION: VISUAL ASPECT

OBJECTIVE

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The academic work in the Semester aims at bringing students of different disciplines to a common level of comprehension of the subjects.

- Unit I** **Cinema, Television and Video in the Spectrum of art** – Verbal and Non-verbal communication - Functional Art – Decorative Art – Performing Art and Music.
- Unit II** Form and Function – Visuals – Shots – Image Sizes – Composition for still frame and moving frame.
- Unit III** Lenses – Fixed Focus lenses – Variable focus lenses – Depth of focus – Depth of field – Wide Angle – Normal lens – Tele lens – Image quality.
- Unit IV** View Points – Moving shots – Camera Movement – Subject Movement – Combined Movement – Zoom and Dolly – Crane Shots – Steady Cam.
- Unit V** Shot Transition – Cuts-Match Cut – Jump Cut – Dissolve – Fade – Wipe – Keying in – Mapping.

15P1CTVP01 TECHNIQUES OF CINEMA AND TELEVISION: VISUAL ASPECT

OBJECTIVE

The academic work in the Semester aims at bringing students of different disciplines to a common level of comprehension of the subjects.

- Unit I** Cinema, Television and Video in the Spectrum of art – Verbal and Non-verbal communication - Functional Art – Decorative Art – Performing Art and Music.
- Unit II** Form and Function – Visuals – Shots – Image Sizes – Composition for still frame and moving frame.
- Unit III** Lenses – Fixed Focus lenses – Variable focus lenses – Depth of focus – Depth of field – Wide Angle – Normal lens – Tele lens – Image quality.
- Unit IV** View Points – Moving shots – Camera Movement – Subject Movement – Combined Movement – Zoom and Dolly – Crane Shots – Steady Cam.
- Unit V** Shot Transition – Cuts-Match Cut – Jump Cut – Dissolve – Fade – Wipe – Keying in – Mapping

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REFERENCE

Don Livingston. *Film and the Director* , Macmillan; First Edition edition (1953) .

V.I. Pudovkin . *Film Technique and Film Acting* , Read Books (15 March 2007)

SpottisWoode. *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; Edition Unstated edition March 19, 1969

M.J. Langford. *Basic Photography* , Focal Press; 9 edition (23 July 2010)

Aaron Sussman . *The Amateur Photographer's Hand Book* , Harpercollins; 8 edition (1 February 1973)

Wolo Homok . *Art of Pictorial Composition* ,

Beaumont Newhall. *History of Photograhly* , The Museum of Modern Art; 5 edition (1982) V.
Nilsen . *Cinema As A Graphic Art* , Hill & Wang Pub (September 1972)

OBJECTIVE

15P2CTVT05 SHAPING THE CONTENT

At the conceptual level, the student should gain adequate **information and practice to shape his ideas.**

- Unit I** Scripting for Non – Fiction Films – Content Structure – Form – Format for a Script.
- Unit II** Scripting for Fiction Film – Beginning – Middle – End – Exposition – Complication – Crisis – Climax – Resolution – Idea – Synopsis – Treatment – Screenplay – Shooting Script.
- Unit III** Writing Dialogue – Purpose – Theatrical Dialogue Versus Natural Dialogues – Commentary – Monologue.
- Unit IV** Cinema and Television – Interaction and Synthesis in Technologies.
- Unit V** Making a screenplay for a short fiction or TV series- Practical

REFERENCE

Alan, Wartzel .*Television Production* .McGraw-Hill Higher Education; 4 edition (1 February 1995).

Lajos,Egri. *Art of Dramatic Writing*. BN Publishing (February 21, 2009).

Bernard ,Grebanier .*Play Writing*. Barnes & Noble Books (January 1, 1965).

OBJECTIVE

Eugene, Vale. *Technique of Screenplay Writing*. Souvenir Press Ltd; Enlarged edition (October 1, 1973).

15P2CTVT06AESTHETICS OF CINEMA AND TELEVISION

The student should gain adequate information regarding the **art and technique for cinema and TV images.**

- Unit I** The Art of Photographic Images – Technology of Photographic Images – Silver Halide – Grain Size – Picture Resolution – Colour Saturation – Slow and Fast Films – Grading – Rushes to release print.
- Unit II** The Art of Electronic Imaging – Composite Signal, Band Width – Scanning Process in Camera – Scanning Process in Receiver – CCD Camera – Cable TV – Microwave Link – Satellite TV – Up linking – DTH – High Definition TV.
- Unit III** Video Recording – Various Formats – Analogous Recording – Digital Recording.
- Unit IV** 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.
- Unit V** Cinema Aesthetics – Video Aesthetics.

REFERENCE

G. Mast. *Film Criticism and Theory*. University of Illionis Press

James ,Monaco .*How to Read A Film*. OUP USA; 30 edition (15 July 2009).

Herbert, Read .*Meaning of Art*. Faber & Faber (February 1984).

V.K. Ball. *The Art of Color and Design*. McGraw-Hill; Second Edition edition (1951). Jacques ,Aumont.*Montage Eisestein*. Indiana Univ Pr (March 1987).

Rudolf, Arnheim .*Art and Visual Perception*. University of California Press; Second Edition, Fiftieth Anniversary Printing edition (November 8, 2004).

OBJECTIVE

15P2CTVP02 TECHNIQUES OF CINEMA AND TELEVISION: EDITING ASPECT

The student should grasp the various methods through which shots are juxtaposed so that the process of communication becomes meaningful and simple.

- Unit I** Form and Function with regard to Editing – Montage Concepts – Relational / Constructive Editing – Advanced Montage/Principles.
- Unit II** Concept of Continuity – Physical Continuity Psychological Continuity – Concept of Imaginary Line.
- Unit III** Unity of Time and Space – Filmic Time and Space – Time and Space in Theatre – Unity of Time and Space in Cinema & Television.
- Unit IV** Mis-en-Scene/Mis-en-Shot-Mis-en-Scene in Theatre – Mis-en-Scene in Cinema & Television – Editing Photographic Materials – Editing Electronic Images.
- Unit V** **Linear Editing – Non-Linear Editing** (Practical Work)

REFERENCE

- P. Spottis, Woode .*Film and Its Technique*. University of California Press. (1970).
John, Burder .*Technique of Editing* 16mm Films. Focal Press; 1 edition (January 20, 1976).
Karel, Rreiz and Carvin, Miller. *The Technique of Film Editing*. Focal Press; 2 edition (29 September 2009).
S.M. Eisenstein . *Notes of A Director/Bursar*. Foreign Languages Pub. House Year 1959

15P2CTVP03 METHODS OF SHOOTING

The student should get a clear idea for visualizing and shooting the same.

- Unit I** Preparing a Short Film of 10 Minutes Duration – Idea – Synopsis –Treatment Screenplay – Shooting Script – Shot Breakdown.
- Unit II** Shooting on Location – Key Light – Filler Light – Background Light – Natural Light – Artificial Light Color Temperature – Measuring Incident / Reflected Light.
- Unit III** Use of Filters – Effect Filters – Correction Filters Diffusers – UV Filters – Day for Night Shooting – Matching Indoor and Outdoor Lighting – Mixing Natural Light and Artificial Lights.
- Unit IV** Different Video Formats – SVHS – Beta System – Digital – Different Film Formats – 8mm – 16mm – 35mm – Cinemascope – 70mm.
- Unit V** Practical: **Handling a SVHS** – Camera on Location – Shooting Various Shots on Composition, Continuity, Movements, Lenses and View Point.

REFERENCE

Lenny,Lipton.*Independent Film Making*. Straight Arrow Books (1972). Tremaine,Howard. *Audio Encyclopedia*. Howard W. Sams & Co.; 2nd edition (1969)Lowry H . *Background Music*. Hutchinson University Library; First Edition edition (1952).

Malvino, Leech .*Digital Principle &Application*. McGraw-Hill, 1969.

John, Eargle .*Sound Recording*. Van Nostrand Reinhold Company; 1976 edition (August 1976).

M.T. Lang, Ford. *Advanced Photography*. Focal Press; 8 edition (27 January 2011).

Happe.*Basic Motion Picture Technology*. Focal Pr; 2 Revised edition (Mar. 1975).

Spencer.*ColorPhotography*. Amphoto (1969).

Gerald, Millers. *Video Camera Technique* Taylor & Francis Ltd.

Carlson. *Professional Lighting Hand Book*. Focal Press; 2 edition (July 30, 1991).

Rudolf, Arnheim. *Art and Visual Perception*. University of California Press; Second Edition, Fiftieth Anniversary Printing edition (November 8, 2004).

OBJECTIVE

Eric ,Barnouw . *Documentary*. Oxford University Press; 2nd Revised edition (January 7, 1993).

Pudovkin . *Technique of Film*. Sims Press (August 8, 2014).

S.Eisenstein. *Film Form*. Mariner Books (first published 1949).

Karel,Reiz. *Techniques of Editing*. Focal Press; 2 edition (29 September 2009)

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15P2CTVP04 TELEVISION SHORTS AND SERIALS

OBJECTIVE

To expand the area of **concept with regard to short films and TV programmes.**

- Unit I** ENG and Investigative Journalism – Preparation and Methods – Quality of Objectivity and Truth.
- Unit II** TV and Panel Discussion – Compering – Anchoring – Commentary for TV Coverage of Sports, Festivals and Other Events – Articulation and Reflex Response – Voice Training and Modulation.
- Unit III** Television 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.
- Unit IV** Cartoon Films – TV Cartoons – Contributions of Walt Disney and Others.
- Unit V** Covering a Local Event with a Single Camera – Edit the Same into a Coherent Whole Not Exceeding 10 Minutes – Practical.

REFERENCE

James, Monedo .*How to Read a Film*. OUP USA; 30 edition (15 July 2009).

J. Butter .*Television: Critical Methods & Application*. Routledge; 3 edition (September 8, 2006).

T. Schatz. *Hollywood Genres*. McGraw-Hill Humanities/Social Sciences/Languages; 1 edition (February 1, 1981).

Michael ,H.Adams .*Single-Camera Video - The Creative Challenge*. William C Brown Pub; First Edition edition (February 1992).

15P3CTVT07 MEDIA ETHICS AND EDUCATION (Theory)

OBJECTIVE

To understand the positive as well as negative influence of media and the critical evaluation of media

- Unit I** 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.
- Unit II** 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
- Unit III** Culture and Communication – Culture as Communication – Inter-cultural Communication – Values, World view and Perception – Values in Culture – Values and Communication – From Ethnocentrism to Ethno relativism
- Unit IV** Mass Media: Relevance and significance. Purpose and functions of Mass Media – Mass Media, Individuals and Society – Connecting to “Reality” through Media – Media and Society: Normative theory
- Unit V** Media Language – Media as Art Experiences – De-Mystifying the Media – Media and Consumerism – The Philosophy commercialism – Media and De- humanization – Sex and Violence in the Media – Media and Moral Permissiveness – Media and Imperialism – Cultural Erosion and Mental Colonization – Media Control – Alternative Media

REFERENCE

Philip J Rossi. *Mass Media and the Moral Imagination*. Sheed & Ward, U.S. (1 March 1994).

Jacob, Srambickal. *Media Education in India*. Aph Publishing Corporation (2010). Bart,

Pattyn. *Media Ethics*. VS Verlag für Sozialwissenschaften

Clifford, Christmas. *Communication Ethics and Universal Values*. SAGE Publications, Inc (January 28, 1997).

15P3CTVT08 RESEARCH METHODOLOGIES

OBJECTIVE

This course is intended for graduate students planning to conduct **qualitative research in a variety of different settings**

Unit I

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

Unit II

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 plan

Unit 111

Types of descriptive study; Processes for carrying out descriptive studies for developing an understanding a facet of 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 etc; Introduction to quantitative and qualitative data analysis methods

Unit IV

Types of prescriptive study; Processes for developing design support and associated 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

Unit V

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 International Conference on The Science of Design - The Scientific Challenge for the 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, Frankenberger&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.), AI EDAM, 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.

15P3CTVP05 SHOOTING WITHIN TV STUDIO

OBJECTIVE

The students should gain detailed knowledge with regard to shooting within a studio.

- Unit I** Components of a TV Studio – Studio Floor – Audio Control Room – Vision Mixer – Master Control – VTR – Telecine.
- Unit II** 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).
- Unit III** 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).
- Unit IV** 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.

REFERENCE

Vladimir, Nizhny. *Lessons with Eisestein*. Hill & Wang Pub (January 2000).

Andre,Basin. *What is Cinema Vol. I &II*. University of California Press; 2nd Revised edition edition (3 Dec. 2004).

Jean Kuc, Goddard. *Goddard on Goddard*. Da Capo Press (March 22, 1986)

James ,Monaco. *How to Read A Film*.Oxford University Press; 4th edition (May 8, 2009). Peter ,Woollens. *Signs and Meanings in The Cinema*. BFI Publishing; 2nd Revised edition edition (1 Oct. 1997).

15P3CTVP06 SHAPING THE FORM

OBJECTIVE

To make the student to comprehend the details those go into the shaping of an artistic form.

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

Unit II Synchronous Dialogue – Overlapping Dialogue – Reaction Shots – Creative Use of Dialogue – Dialogue as Counter Point.

Unit III Use of Song – Purpose of Music – Theme Music – Leit Motif – Music as Counter Point – Effect Music – Electronic Music.

Unit IV Post Synchronization – Play back – Piolet Track – Dubbing.

Unit V Sound Recording and Re recording – Mixing Sound – Art of Mixing.

Practical: Shooting a Dialogue Scene.

REFERENCE

C.Stanislavsky. *An Actor Prepares*. Taylor & Francis(1936)

C.Stanislavsky.*Creating A Role*. Routledge (1989)

C.Stanislavsky. *Building A Character*. Joshua Logan(1984)

S.M.Eisenstein*Sensen..Film .A Harvest Books*

Andre,Bazin.*What Is Cinema (Vol. I & II)*. Hugh Gray

15P3CTVP07 CINEMA AND TV: PROCESS OF CONSOLIDATION

OBJECTIVE

To student should be adequately prepared for the use of the methods used both in TV and Cinema.

Curriculum for MA Cinema & Television Programme – 2015

- Unit I** Methods of Dubbing in Cinema – Methods of Dubbing in Video – Consolidation of Methods.
- Unit II** Music Recording – Background Music Recording – Music Director and Director – Procedure for Background Music Recording.
- Unit III** Choosing Playback situation in a story – Purpose of Songs – Title Songs – Overture – Procedure for Song Recording – Union Rules.
- Unit IV** Choreography for Films and TV Programmes – Choreography as a Unified Part of the Visual Design of the Film – Shooting a Dance Sequence with Single Camera and Multiple Cameras.
- Unit V** Shooting Live Action of Panel Discussions, Festivals, Music, Programmes and Sports with Multiple Cameras for TV.

REFERENCE

Arnold Hauser. *Social History of Art*. Routledge; Box edition (August 3, 1999)

Andrew Garnis. *Confessions of a Cultist*. Simon and Schuster, 1970

Frederic Engels. *Dialectics of Nature*. Wellred; 2nd edition (1 June 2012)

Marshall McLuhan. *Understand Media*. The MIT Press; Reprint edition (October 20, 1994)

Christian Metz. *Semiotics of Cinema*. December 15th 1990 by University Of Chicago Press

15P4CTVT09 FILM ANALYSIS

OBJECTIVE

The student should learn to understand and interpret films in order to relate them to their contexts.

Unit I Film theories: Structuralist, Marxist and Apparatus Theory- Formalist, Auteur, Feminist theories

Unit II Psychoanalytical and Deconstructive Film analysis.

Practical- Formalist analysis, Feminist reading of films

Practical- Psychoanalytical analysis, Selected works of any filmmaker and analyse the context and historical perspectives.

REFERENCE

G. Mast . *Film Criticism and Theory* , OUP USA; 6 edition (15 April 2004).

James , Monaco . *How to Read a Film* , Oxford University Press; 4th edition , May 8 ; 2009

Herbert Read . *Meaning of Art* , Faber and Faber (8 April 1974).

V.K. Ball . *The Art of Color and Design* . McGraw-Hill; Second Edition 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 (November 8, 2004).

15P4CTVP08 SYNTHESIS OF CINEMA AND TV TECHNIQUES

OBJECTIVE

To give adequate information to the students regarding the diversity and commonality in the Craft and Art of TV and Cinema.

Unit I Process of Editing with Photographic Images – Rushes – Rough Cut – Final Cut – Negative Cutting – RR Print – Grading – Release Print.

Unit II 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.

- Unit III** Animation and Special Effects – Animation Films – animation and Live Action – Special Effects for Entertainment Industry – Commercials – Experiment Films.
- Unit IV** Detailed Study of an Action Sequence – Image Size – Camera View Points – Movements – Mass and Volume – Pause – Counter Angles.
- Unit V** Practicals **Analysis of an Action Sequence or Dialogue Sequence or Playback Sequence** not Exceeding 10 Minutes in Duration for Submission as a Term Assignment.

REFERENCE

Karel Reisz . *Technique of Film Editing* , Focal Press; 2 edition ,29 September 2009

R. SpottisWoode . *Technique of Film*.

Dwight Swain . *Scripting for Video and Audio Visual Media* , Focal Press (1 September 1981).

George Maestri . *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 edition (1973)

Adobe Premiere . *User Guide*

15P4CTVP09 INTERNSHIP

OBJECTIVE

To acquire practical industry based experience.

Internship is on the job training to assimilate professionalism 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.

15P4CTVPJ GRADUATION FILM : PROJECT

OBJECTIVE

The student should reach a high professional level in preparing the Graduation Film.

Graduation Film

A Student will work on an idea approved by the concerned faculty and will bring out detailed screenplay for a sort fiction / nonfiction film of 23 minutes duration. The student will get a maximum of 10 weeks for the pre-shooting, shooting and post-shooting stages.

The entire schedule will be fixed by the faculty and if the film remains incomplete, will be assessed as it is.

A Viva Voce will be held based on the Graduation Film.

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