

MA Cinema & Television

SH School of Communication

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 weight age (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**.

CONTINUOUS INTERNAL ASSESSMENT

Following is the pattern of division of marks for Continuous Internal Assessment

05%- Attendance

10%- Internal Examination (continuous assessment tests)

15%- Assignments

10%- Dissemination (Exhibitions/ Screenings of work generated)

10%- Workshops

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 35% 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.

GRADING OF RESULTS

A candidate must secure 40% in each paper in all six semesters in order to get a pass.

The index for classification will be as follows:

40% and above but below 50%	:	Third Class
50% and above but below 60%	:	Second Class
60% and above	:	First Class

Course Code| Subject

Semester I

1. P1CTVT01: Introduction to Communication (T)
2. P1CTVT02: Cinema and television as an art form (T)
3. P1CTVP01: Short films and documentaries
4. P1CTVP02: Techniques of cinema and television: visual aspect
5. P1CTVP03: Techniques of cinema and television: audio aspect

Semester II

1. P2CTVP04: Shaping the content
2. P2CTVP05: Aesthetics of cinema and television
3. P2CTVP06: Techniques of cinema and television: editing aspect
4. P2CTVP07: Methods of shooting
5. P2CTVP08: Television shorts and serials

Semester III

1. P3CTVP09: Shooting within TV studio
2. P3CTVP10: Shaping the form
3. P3CTVP11: Cinema and TV: process of consolidation
4. P3CTVT03: Media ethics and education (T)
5. P3CTVT04: Research Methodologies (T)

Semester IV

1. P4CTVT05: Film analysis (T)

2. P4CTVP12: Synthesis of cinema and TV techniques
3. Internship
4. Graduation film

P1CTVT01

INTRODUCTION TO COMMUNICATION

OBJECTIVE

- 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, Westley 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

1. A Cognitive Psychology of Mass Communication: Richard Jackson Harris
2. Media Effects: Advances in Theory and Research: Jennings Bryant
3. Media Effects and Beyond : Culture, Socialization and Lifestyles : Karl Erik Rosengren
4. Mass Communication Theory : Foundations, Ferment and Future : Stanley J Baran and Dennis K Davis
5. Audience Analysis : Dennis Mc Quail
6. Media Psychology : David Giles

P1CTVT02
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

1. How to Read a Film : James Monaco
2. HliveliestArt : Arthur Knight
3. Indian Cinema : S. Krishnaswamy
4. Film Form and Film Sense : S.M. Eisestein
5. Signs and Meanings in Cinema : Peter Wollen
6. Film Culture : Adam Sitney
7. Cinema As A Graphic Art : V. Nilsen
8. Non-Fiction Film :RichardMerumBarsum
9. Short Fiction scenario : S. Eisenstein

10. Techniques of Screenplay Writing : Eugene Vale
11. Theories of Film : Andrew Tudor
12. Film Theory and Criticism : Gerald Marsh and Cohen
13. American Cinematographer's Manual : A.S.D.

P1CTVP01

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.

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|-----------------|---|
| 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

1. Documentary Films : Paul Rotha
2. Documentary Films : CILECT Publication
3. Creative Documentary : Chapters from 'Technique of Film Editing' by Karel Reiz.
4. Film Culture : Adam Sitney
5. Television: Critical Methods : J. Butter & Application
6. Hollywood Genres : T. Schatz

P1CTVP02
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.

REFERENCE

1. Film and the Director : Don Livingston
2. Film Technique and Film Acting : V.I. Pudovkin
3. Technique of Film : SpottisWoode
4. Video Camera Techniques : Gerald Millerson
5. Film Form : S.Eisenstein
6. Basic Photography : M.J. Langford
7. Amateur Photographer's Hand Book : Sussman
8. Art of Pictorial Composition : Wolohomok
9. History of Photography : Beaumont Neewhall
10. Cinema As A Graphic Art : V. Nilsen

P1CTVP03
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

- | | | |
|-----------------------------|---|--------------|
| 1. Sound | : | Efron |
| 2. Acoustics | : | Mackenzie |
| 3. Background Music | : | Lowry |
| 4. From Microphone to Ear | : | G. Slot |
| 5. The Tape Recorder | : | Nijsen |
| 6. Techniques of Film Music | : | John Hunttey |

P2CTVP04
SHAPING THE CONTENT

OBJECTIVE

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

1. Television Production : Alan Wartzel
2. Art of Dramatic Writing : Lajos Egri
3. Play Writing : Bernard Grebanier
4. Technique of Screenplay Writing : Eugene Vale.

P2CTVP05
AESTHETICS OF CINEMA AND TELEVISION

OBJECTIVE

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 – VistaVision – 70 mm – I - Max.
- Unit V** Cinema Aesthetics – Video Aesthetics.

REFERENCE

1. Film Criticism and Theory : G. Mast
2. How to Read A Film : James Monaco
3. Meaning of Art : Herbert Reed
4. The Art of Color and Design : V.K. Ball
5. Montage Eisestein : Jacques Aumont
6. Art and Visual Perception : Rudolf Arnheim

P2CTVPo6
TECHNIQUES OF CINEMA AND TELEVISION:
EDITING ASPECT

OBJECTIVE

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** Mise-en-Scene/Mise-en-Shot-Mise-en-Scene in Theatre – Mise-en-Scene in Cinema & Television – Editing Photographic Materials – Editing Electronic Images.
- Unit V** Linear Editing – Non-Linear Editing (Practical Work)

REFERENCE

1. Film and Its Technique : P. SpottisWoode
2. Technique of Editing 16mm Films: John Burder
3. The Technique of Film Editing:KarelRreiz and CarvinMiller
4. Notes of A Director/Bursar: : S.M. Eisenstein

P2CTVP07
METHODS OF SHOOTING

OBJECTIVE

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 ViewPoint.

REFERENCE

1. Independent Film Making : Lenny Lipton
2. Audio Encyclopedia : Tremaine Howard
3. Background Music : Lowry H
4. Digital Principle &Application : Malvino Leech
5. Sound Recording : John Eargle
6. Advanced Photography : M.T. Lang Ford
7. Basic Motion Picture Technology : Happe
8. ColorPhotography : Spencer
9. Video Camera Technique : Gerald Millers
10. Professional Lighting Hand Book : Carlson
11. Art and Visual Perception : Rudolf Arnheim

- | | | |
|---------------------------|---|--------------|
| 12. Documentary | : | Eric Barnouw |
| 13. Technique of Film | : | Pudovkin |
| 14. Film Form | : | S.Eisenstein |
| 15. Techniques of Editing | : | KarelReiz |

P2CTVP08

TELEVISION SHORTS AND SERIALS

OBJECTIVE

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

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|-----------------|---|
| 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

- | | | |
|---|---|-----------------|
| 1. How to Read a Film | : | James Monedo |
| 2. Television: Critical Methods & Application | : | J. Butter |
| 3. Hollywood Genres | : | T. Schatz |
| 4. Single-Camera Video - The Creative Challenge | : | Michael H.Adams |

P3CTVP09
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 StoryBoard for the same and shoot the project in the studio.

REFERENCE

1. Lessons with Eisestein : Vladimir Nizhny
2. What is Cinema Vol. I &II : Andre Basin
3. Goddard on Goddard : Jean Kuc Goddard
4. How to Read A Film : James Monaco
5. Signs and Meanings in The Cinema : Peter Woollens

P3CTVP10
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 – Typecasting – 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

- | | | |
|---------------------------------|---|----------------|
| 1. An Actor Prepares | : | C.Stanislavsky |
| 2. Creating A Role | : | C.Stanislavsky |
| 3. Building A Character | : | C.Stanislavsky |
| 4. Film Sense | : | S.M.Eisenstein |
| 5. What Is Cinema (Vol. I & II) | : | Andre Bazin |

P3CTVP11
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.

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

- | | | |
|-----------------------------|---|------------------|
| 1. Social History of Art | : | Arnold Hauser |
| 2. Confessions of a Cultist | : | Andrew Garnis |
| 3. Dialectics of Nature | : | Frederic Engels |
| 4. Understand Media | : | Marshall McLuhan |
| 5. Semiotics of Cinema | : | Christian Metz |

P3CTVT03

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 Ethnorelativism
- 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

1. Mass Media and the Moral Imagination : Philip J Rossi
2. Media Education in India : Jacob Srambickal
3. Media Ethics : Bart Pattyn
4. Communication Ethics and Universal Values: Clifford Christmas
5. Digital Media Ethics : Charles Ess

P3CTVT04
RESEARCH METHODOLOGIES

OBJECTIVE

15P3CTV08

Research Methodologies

Objective:

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

Unit 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 - a research methodology - its main components, and examples to explain the components

Unit 2:

Types of design research, determining type of research to be persuaded.

Starting research: Clarification requirements: Identifying research topics, carrying out literature search, consolidating the topic into research questions and hypothesis, and developing research plan

Unit 3:

Types of descriptive study; Processes for carrying out descriptive studies for developing understanding of effect 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 4:

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 5:

Project: Research Paper

References:

1 Blesing, L.T.M., and Chakraborti, A.DRM, a Design Research Methodology, Springer, 209.

2

Blesing, L.T.M., and Chakraborti, 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, 202.

3 Blesing, L.T.M., Chakraborti A. and Walce, 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, 198.

4 Chakraborti, A. Course of Teaching DRM - a Methodology for Design Research, Special Issue on Design Pedagogy, Dan Frey, Bill Birmingham and Clive Dym (Eds.), AIEDAM, 209

5 Blesing, L.T.M, Chakraborti, A., and Walce, K.M A Design Research Methodology, Proceedings of the International Conf. in

Engineering Design, Prague, Vol.1, p50-5, 195.

P4CTVT05
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

1. Film Criticism and Theory : G. Mast
2. How to Read A Film : James Monaco
3. Meaning of Art : Herbert Reed
4. The Art of Color and Design : V.K. Ball
5. Montage Eisestein : Jacques Aumont
6. Art and Visual Perception : Rudolf Arnheim

P4CTVP12

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 Viewpoints – 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

1. Technique of Editing : Karel Reiz
2. Technique of Film : R. Spottiswoode
3. Scripting for Video and Audio Visual Media : Dwight Swain
4. Digital Character Animation : George Maestri
5. Disney Animation : Thomas, Frank and Johnson Ollie
6. Techniques of Film Cutting Room : Ernest Walter
7. Adobe Premiere : User Guide

COURSE 4 -3 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.

COURSE 4 -4
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 a detailed screenplay for a sort fiction / non fiction 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.

WORKSHOPS AND SEMINARS

COURSE

ASSIGNMENTS AND EXHIBITIONS

COURSE

MA Cinema & Television

