

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



CURRICULUM AND SYLLABUS

FOR

M.A. CINEMA AND TELEVISION

INTRODUCED FROM 2024 ADMISSION ONWARDS

Prepared by:

BOARD OF STUDIES IN COMMUNICATION

Sacred Heart College, Thevara, Kochi, Kerala

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

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ACKNOWLEDGEMENT

This revised syllabus of M. A. Cinema and Television tries to transmit the most essential and updated information to the students. field trips, interactions with leading professionals, internships and engagement with practitioners in the industry and social issues are employed in administering the curriculum and syllabus. Industry relationships are promoted for professional competence on a long-term basis. The candidates become eligible for a Degree after four semesters of study spanning over a period of two years and successful completion of the examination.

The Academic Council of the College decided to implement the revised syllabus with effect from academic year 2024-25.

School of Communication is grateful to all of those with whom we have had the pleasure to work during the restructuring of the syllabus and curriculum of M.A. Cinema and Television Programme 2024 of Sacred Heart College (Autonomous), Thevara, Kochi.

There are many personalities whose support and guidance made this restructured syllabus a reality. We express our profound gratitude to the Honorable Principal, Governing council and the Academic Council for their leadership and guidance for making this endeavor a great success.

We thank the members of BOS Core-Committee and all the staff members of SH School of Communication for offering their service for the flawless completion of the syllabus.

The successful completion of this syllabus is the end product of hard work by academicians from the College and eminent personalities from the media industry. We would like to thank them all for their valuable service during the restructuring process.

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1. INTRODUCTION

Sacred Heart School of Communication (SHSC) was established as the Communication and Media wing 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 postgraduate programme in Cinema and Television is not just 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.

The meeting of the Board of Studies in Communication held on 22nd January 2024 recommended the revision of the existing PG Cinema and Television Syllabus in comparison with the parent university (MG University) syllabus with appropriate modifications. The Academic Council of the college decided to implement the revised syllabus with effect from the academic year 2024-25.

The revision of syllabus is processed on the basis of Outcome Based Education (OBE) principles with specific goals or outcomes set for the Programme and for each Course. Students are expected to achieve the specified outcomes at the completion of the educational experience.

1.1 PROGRAMME OUTCOMES

At the end of the programme, the students will be:

- PO1:** Capable of exercising their critical thinking in creating new knowledge leading to innovation, entrepreneurship and employability.
- PO2:** Able to effectively communicate the knowledge of their study and research in their respective disciplines to their employers and to the society at large.
- PO3:** Able to make choices based on the values upheld by the college, and have the readiness and know-how to preserve environment and work towards sustainable growth and development.
- PO4:** Possessing an ethical view of life, and have a broader (global) perspective transcending the provincial outlook.
- PO5:** Possessing a passion for exploring new knowledge independently for the development of the nation and the world and are able to engage in a lifelong learning process.

1.2 PROGRAM SPECIFIC OUTCOMES

At the end of the programme, the students will be able to:

PSO1: Evaluate the history of Visual Content

PSO2: Analyse all processes involved in content creation, distribution and exhibition of
Cinema and Other Audio-Visual Media

PSO3: Practice content creation in Cinema, Television and Web

PSO4: Apply Best Practices and Ethical values in all professions in Media

1.3 COURSE DURATION AND FINAL OUTPUT

The course will be completed over a period of 2 years, as 4 semesters. There will be workshops, debates, and/or exhibitions in every semester regarding relevant topics of each theory and practical course of instruction. 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.

1.4 ELIGIBILITY FOR ADMISSION

Basic academic qualification is a graduation in any fields with not less than 45% marks (or equivalent grade) in the Part III subjects (Main/Core + Subsidiaries/Complimentarssies) with an aptitude in media field and adequate software knowledge.

- 1) Candidates should submit a portfolio of their works along with their application.
- 2) Candidates will be finally selected after a qualifying examination and an interview.
- 3) Merit list will be drawn on the basis of the port-folio, qualifying examination and interview (that is, 20:40:40)

1.5 MEDIUM OF INSTRUCTION AND ASSESSMENT

The medium of instruction shall be English.

2. REGULATIONS FOR POST GRADUATE PROGRAMMES UNDER CREDITSEMESTER SYSTEM (CSS) – 2024

2.1 TITLE

These regulations shall be called ‘SACRED HEART COLLEGE REGULATIONS FOR POST GRADUATE PROGRAMMES UNDER CREDIT SEMESTER SYSTEM (CSS) – 2024

2.2 SCOPE

Applicable to all Post Graduate (PG) programmes of the college with effect from 2024-25 admissions. The provisions herein supersede all the existing regulations for the post graduate programmes of the college.

2.3 DEFINITIONS

2.3.1 “Programme” means the entire course of study and examinations.

2.3.2 “Duration of Programme” means the period of time required for the conduct of the programme. The duration of post graduate programme shall be of four semesters spread over two academic years.

2.3.3 “Semester” means a term consisting of a minimum of ninety working days, inclusive of examination, distributed over a minimum of eighteen weeks each having five working days, each with five contact hours of one-hour duration.

2.3.4 ‘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 requirements.

2.3.5 ‘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.

- 2.3.6** “**Extra credits**” are additional credits awarded to a student over and above the minimum credits required for a programme.
- 2.3.7** “**Programme Credit**” means the total credits of the PG Programmes. For PG programmes the total credits shall be eighty.
- 2.3.8** “**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.
- 2.3.9** “**Elective Group**” means a group consisting of elective courses for the programme.
- 2.3.10** “**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.
- 2.3.11** “**Internship**” is on-the-job training for professional careers.
- 2.3.12** “**Plagiarism**” is the unreferenced use of other authors’ material in dissertations and is a serious academic offence.
- 2.3.13** “**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.
- 2.3.14** “**Evaluation**” is the process by which the knowledge acquired by the students is quantified as per the criteria detailed in the regulations.
- 2.3.15** “**Repeat Course**” is a course that is repeated by a student for having failed in that course in an earlier registration.
- 2.3.16** “**Audit Course**” is a course for which no credits are awarded.

2.3.17 'Department' means any teaching department offering a programme of study approved by the college / institute as per the Act or Statute of the University.

2.3.18 'Department Council' means the body of all teachers of a department in a college.

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

2.3.20 'College Coordinator' means a teacher from the college nominated by the College Council to look into the matters relating to CSS-PG system.

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

2.3.22 'Grade Point' (GP), is an integer indicating the numerical equivalent of the broad level of performance of a student in a course.

2.3.23 'Grade Point Average' (GPA) is an index of the performance of a student in a course. It is obtained by dividing the sum of the weighted grade points obtained in the course by the sum of the weights of the course ($GPA = \frac{\sum WGP}{\sum W}$).

2.3.24 'Weighted Grade Point' (WGP) is obtained by multiplying the grade point by its weight ($WGP = GP \times \text{weight}$).

2.3.25 'Credit Point' (CP) of a course is the value obtained by multiplying the grade point (GPA) by the credit (Cr) of the course ($CP = GPA \times Cr$).

2.3.26 '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 of the courses taken by him/her in that semester. The SGPA shall be rounded off to two

decimal places and it determines the overall performance of a student at the end of a semester.

2.3.27 ‘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.

2.3.28 ‘Grace Grade Points’ means grade points awarded to a student for course(s), in recognition of meritorious achievements in NSS/Sports/Arts and cultural activities, as per the orders issued by the college from time to time.

2.4 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.

2.4.1 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.

2.4.2 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 similar cases.

2.4.3 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.

2.4.4 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 the Head of the Department, and submit it to the Vice Principal. The same will be forwarded by the Vice Principal for attendance entry. The approval of the Department of Physical Education and the class teacher is required for granting attendance related to sports. The time limit for submission mentioned above is applicable in the case of duty leave as well.

2.4.5 Condonation: A student may have the privilege of condonation of attendance shortage (up to a maximum of ten 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.

2.4.6 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 Body, 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.

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

2.5 PROGRAMME REGISTRATION

2.5.1 A student shall be permitted to register for the programme at the time of admission.

2.5.2 A PG student who registered for the programme shall complete the same within a period of eight continuous semesters from the date of commencement of the programme.

2.6 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.

2.7 EXAMINATIONS

All the end semester examinations of the college will be conducted by the Controller of Examinations. 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.

2.8 **EVALUATION AND GRADING**

2.8.1 **Evaluation**

The evaluation scheme for each course shall contain two parts:

a. Continuous Internal Assessment (CIA)

b. End Semester Examination (ESE)

25% weightage shall be given to internal evaluation and the remaining 75% to external evaluation and the ratio and weightage between internal and external is **1:3**, for the courses with or without practical (except the courses offered by the School of Communications). In the case of courses offered by the School of Communications, the internal-external assessment ratio shall be **1:1**. In their case, the components for evaluation and their respective weightage shall be determined by their Board of Studies. Both internal and external evaluation shall be carried out in the grading system and the GPAs are to be rounded to two places of decimals.

2.8.2 Direct Grading: The direct grading for the components of CIA shall be based on six letter grades (A+, A, B, C, D and E) with numerical values of 5, 4, 3, 2, 1 and 0 respectively as per the following scale of accuracy/level of quality. The questions for internal test papers and the end semester examination shall be prepared in such a way that the answers can be awarded A+, A, B, C, D and E grades.

Grade	Grade Points	Scale of accuracy/Level of quality
A+	5	Greater than or equal to 90%
A	4	80% to less than 90%
B	3	60% to less than 80%
C	2	40% to less than 60%
D	1	20% to less than 40%
E	0	Less than 20%

2.8.3 Grade Point Average (GPA): Internal and external components are separately graded and the combined GPA shall be calculated for each course with weightage **1** for internal and **3** for external.

2.8.4 Components of Continuous Internal Assessment (CIA): Grades shall be given to the evaluation of theory/practical/project/comprehensive viva-voce and all internal evaluations are based on the Direct Grading System.

The Board of studies of the respective subject is permitted to make changes, if necessary, with regard to the weightages for the components of CIA without changing the total weightage of 5.

a. Components of Internal Evaluation (for theory)

Sl.No	Components	Weightage
i.	Assignments	1
ii.	Seminar	1
iii.	Quiz/Field study/Industrial Visit/Viva Voce/Study Tour/Workshop	1
iv.	Test paper-1	1
v.	Test paper-2	1
	Total	5

b. Components of Internal Evaluation (for practical)

Components	Weightage
Assignments	1
Written/ Lab Test/Workshop	1
Mini Projects	2
Viva Voce	1
Total	5

c. Components of Internal Evaluation (for project)

Components	Weightage
Relevance of the topic and analysis	2
Project content and presentation	2
Project viva voce	1
Total	5

d. Components of Internal Evaluation (for comprehensive viva voce)

Components	Weightage
Comprehensive viva voce (all courses from first semester to fourth semester)	5
Total	5

2.8.5 Components of End Semester Examination (ESE):

a. For Theory

Evaluation shall be based on the following pattern of questions:

Sl. No.	Type of Questions	Weight	*Number of questions to be answered
1	Short answer type questions	1	8 out of 10
2	Short essay/problem solving type questions	2	6 out of 8
3	Long essay/problem solving type questions	5	2 out of 4

*Board of studies of respective subjects can decide on the number questions in each type of questions.

b. For Practical

Components of External Evaluation (for practical)

Components	Weightage
Planning/Development	3
Production/Post-production Process	6
Output	3
Viva Voce	3
Total	15

The Board of studies of the respective subject is permitted to make changes, if necessary, with regard to the weightages for the components of Practical Examinations (External) without changing the total weightage i.e. 15. The pattern of questions for external evaluation of practical examinations can also be prescribed by the respective Board of Studies.

c. Components of External Evaluation (for project)

Components	Weightage
Relevance of the topic and analysis	3
Project content and presentation	7
Project viva voce	5
Total	15

d. Components of External Evaluation (for comprehensive viva voce)

Components	Weightage
Comprehensive viva voce (all courses from first semester to fourth semester)	15
Total	15

2.8.6 Project: Project work is a part of the syllabus of most of the programmes 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.

2.9 PERFORMANCE GRADING

2.9.1 Students are graded based on their performance (GPA/SGPA/CGPA) at the examination on a 7-point scale as detailed below

Range	Grade	Indicator
4.50 to 5.00	A+	Outstanding
4.00 to 4.49	A	Excellent
3.50 to 3.99	B+	Very Good
3.00 to 3.49	B	Good (Average)
2.50 to 2.99	C+	Fair
2.00 to 2.49	C	Marginal (Pass)
Up to 1.99	D	Deficient (Fail)

2.9.2 No **separate minimum** is required for internal evaluation for a pass, but a minimum a „C’ grade is required for a pass in an external examination. However, a minimum „C’ grade is required for pass in a course and the programme as well.

2.9.3 A student who fails to secure a minimum grade „C’ for a pass in a course shall be permitted to write the examination along with the next batch.

2.9.4 Improvement of GPA: The candidates who wish to improve the GPA of the external examinations of a course/courses can do the same by appearing in the external examination of the semester concerned along with the immediate junior batch. The facility is restricted to first and second semesters of the programme.

2.9.5 Computation of SGPA and CGPA: For the successful completion of a semester, a student should pass all the courses and score at least the minimum SGPA grade ‘C’. After the successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester is calculated as the ratio of the sum of the credit points of all courses taken by a student in the semester to the total credits of that semester.

Thus, **SGPA = TCP/TCr**, where **TCP** is **Total Credit Point of that semester** ($\sum_{i=1}^n CP_i$) and **TCr** is **Total Credit of that semester** ($\sum_{i=1}^n Cr_i$) where „n” is the number of courses in that semester.

Cumulative Grade Point Average (CGPA) of a programme is calculated as the ratio of the sum of the credit points of all the courses of the programme to the total credits of the programme.

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

The SGPA/CGPA shall be rounded off to two decimal places.

For the successful completion of a programme, a student should pass all the 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.

To ensure transparency of the evaluation process, the internal assessment grade 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 assessment grade.

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.

2.10 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.

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

2.11 SUPPLEMENTARY EXAMINATIONS

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

2.12 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.

2.13 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.

2.14 RANK CERTIFICATE

Candidates shall be ranked in the order of merit based on the CGPA secured by them. Grace grade points awarded to the students shall not be counted for fixing the rank/positions. Rank certificates shall be issued to the candidates who secure positions from the first to the third in the order of merit. The position certificates shall be issued to the next seven candidates in the order of merit.

2.15 AWARD OF DEGREE

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

2.16 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.

2.17 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: Level of the course teacher concerned

Level 2: 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

2.18 TRANSITORY PROVISION

Notwithstanding anything contained in these regulations, the Principal of the college has the power to make changes in these regulations, by due orders, that shall be applied to any programme with such modifications as may be necessary on the recommendations of the Board of Studies of the respective programme.

3. PROGRAMME STRUCTURE

Course Code	Title of the Course	Course Type	Hours per week	Credits	Total Credits
SEMESTER I					
24P1CTVT01	Introduction to Visual Language	Theory	5	4	20
24P1CTVT02	Introduction to Art: Theory and Criticism	Theory	5	4	
24P1CTVP01	Methods of Shooting	Practical	5	3	
24P1CTVP02	Screenplay Writing	Practical	4	4	
24P1CTVP03	Techniques of Cinema: Audio Aspect	Practical	6	5	
SEMESTER II					
24P2CTVP04	Studio Floor Practice	Practical	5	4	21
24P2CTVP05	Techniques of Cinema: Editing Aspect	Practical	5	4	
24P2CTVT03	Media Ethics, Laws and Education	Theory	5	4	
24P2CTVT04	Cinema and TV as Art Forms	Theory	5	4	
24P2CTVP06	Art of Direction	Practical	5	5	
SEMESTER III					
24P3CTVP07	Television News Production	Practical	5	4	21
24P3CTVT05	Media Business and Practice	Theory	5	4	
24P3CTVP08	Structure of a Fiction Film and Practical Analysis	Practical	6	5	
24P3CTVPJ1	Research Methodologies	Project	5	4	
24P3CTVP09	Visual Enhancement Techniques	Practical	4	4	
SEMESTER IV					
24P4CTVELA1	Techniques for Media Research	Elective 2	5	3	18
24P4CTVELA2	Documentary Film Making				
24P4CTVELA3	Ad Film Making				
24P4CTVELB1	Introduction to Radio Production	Elective 2	5	3	
24P4CTVELB2	Music Video Production				
24P4CTVELB3	Introduction to Acting				
24P4CTVIN	Internship	OJT	1 Month	2	
24P4CTVPJ2	Graduation Film	Project	15	8	
24P4CTVCV	Comprehensive Viva Voce	Viva-Voce		2	
	Total Credits				80

4. SYLLABUS

24P1CTVT01: INTRODUCTION TO VISUAL LANGUAGE

(Theory)

72 Hours (4 hrs./week)

Credit – 4

OBJECTIVES

The academic work in the Semester aims at an understanding of the basic elements of compositions that merge to form the language of visual communication.

COURSE OUTCOMES

Upon successful completion of this course, students will be able to:

- Understand the principles and elements of visual design
- Understand the grammar of visual narratives.
- Compose visuals and visual narratives
- Develop creative problem-solving skills used in communicating visually as an artist.

Module I Visual Perception:

- 1.1 The Psychology of Visual Perception
- 1.2 Human eye and vision
- 1.3 Perceiving Objects, Colour, Depth and movement.
- 1.4 Spatial Vision
- 1.5 Colour Spectrum and Psychology of Colour

Module II Visual Components:

- 2.1 Art and Science of Imaging: Human eye and Camera
- 2.2 Composition and Framing & Image Lay out
- 2.3 Basic features and operation of Camera
- 2.4 Image Formation – Aperture, Shutter speed, Depth of Field and Depth of Focus.
- 2.5 Basic techniques for Composition - Principles and Rules

Module III Elements of Visual composition:

- 3.1 Space – Line – Shape –Form
- 3.2 Horizontal and vertical compositions
- 3.3 Golden ratio-1/3 rule
- 3.4. Movement – Rhythm, Pattern etc.

Module IV Developing Visual Grammar:

- 4.1 Imaging Techniques – Image size, Angle etc.
- 4.2 View Points – Moving shots – Camera Movement – Subject Movement – Combined Movement
- 4.3 Simple Editing Principles - Cut, fade, Dissolves etc.
- 4.4 Scenes and Sequences and visual narratives
- 4.5 Mise – en – scene

Module V Creating a Visual Structure:

- 5.1 Narrative art forms- Types and characteristics
- 5.2 Art of Film Making – Stages in Brief
- 5.3 Elements of a Story-Plot, Character, plot structures
- 5.4. Development of a Story Board from a story
- 5.5 Analyzing the visual structure of different visual story telling aids

REFERENCES

1. Film and the Director : Don Livingston
2. Film Technique and Film Acting : V.I. Pudovkin
3. Technique of Film : Spottis Woode
4. Film Form : S.Eisenstein
5. Art of Pictorial Composition : Wolohomok
6. Cinema as A Graphic Art : V. Nilsen
7. Ways of seeing : John Berger
8. Visual Communication : Paul Martin Lester

24P1CTVT02 : INTRODUCTION TO ART: THEORY AND CRITICISM

(Theory)

90 Hours (5 hrs./week)

Credit – 4

OBJECTIVES

Introduction to Art Theory & Criticism aims to shed light on some aspect of the project of defining art or to theorize about the structure of our concept of art. This course allows students to explore the various dimensions and forms of art as practiced today.

COURSE OUTCOMES

Upon successful completion of this course, students will be able to:

- Define, discuss and develop critical writings on art.
- Understand and elaborate on various art forms
- Understand the theories related to art and will be able to develop further on it
- Demonstrate an understanding on the emerging new forms of art.

Module I Concepts of ART:

- 1.1 What is art?
- 1.2 Concepts of the West & Indian view-Introduction to basic Theories of Art - Imitationalism, formalism, emotionalism
- 1.3 Various Functions of Art
- 1.4 Art as social phenomena and art as object of perception
- 1.5 Diversity of form and design
- 1.6 Analysis of various art work citing examples from Sculpture, Painting, Photography, Films, Performing art forms, Music etc.
- 1.7 Aesthetic creation theories

Module II Exploring Art Criticism:

- 2.1 Description, Analysis, Interpretation and Judgment of different art forms/works
- 2.2 Taking examples from various forms of art-Aesthetic qualities, literal qualities, formal qualities and expressive qualities
- 2.3 Establishing personal style of art criticism citing examples from Sculpture, Painting, Photography, Films, Performing art forms, Music etc.

Module III Art and Indian Philosophy:

- 3.1 Ideas of life and art according to Indian philosophy
- 3.2 Early reference to art and beauty
- 3.3 Indian aesthetics and relation to philosophy
- 3.4 Indian aesthetics and theory of Rasa- Alankara, Guna, Riti, Dwani, Vakrokthi, Auchithya, Rasa...
- 3.5 Rasa and its application in various art forms.

Module IV Introduction to modern art forms:

- 4.1 Films & Animations
- 4.2 Modern theories of authorship
- 4.3 Auteur theory
- 4.4 Theory of Montage

Module V Modern art forms:

- 5.1 Time, Space and other formal elements of art
- 5.2 New Media art forms
- 5.3 Site Specific Works and Issue based Art
- 5.4 Environmental Art and Installations
- 5.5 Digital works
- 5.6 AR/VR and Emerging New forms.

REFERENCES

1. The Story of Art : E H Gombrich
2. Ways of Seeing : John Berger
3. Theories of Modern Art : B Chipp
4. The Power of Art : Eric Fernie (ed.)
5. Women, Art and Power : Linda Nochlin
6. The Art-Architecture Complex : Hal Foster
7. History of Beauty : Umberto Eco
8. The Art Instinct: Beauty, Pleasure, and Human Evolution : Denis Dutton
9. Art and Visual Perception: A Psychology of the Creative Eye : Rudolf Arnheim
10. A short Guide to Writing about Art : Sylvan Barnet
11. Contemporary Art: World Currents : Terry Smith
12. Indian Aesthetics an Introduction : V S Sethuraman
13. Engaging Cinema: An Introduction to Film Studies : Bill Nichols
14. How to Read A Film: Movies, Media and Beyond : James Monaco
15. The Major film Theories : Dudley Andrew
16. Concepts in Film Theory : Dudley Andrew
17. A Practical Guide to Indian Aesthetics : Neerja Arun
18. Indian Art : Roy C Craven
19. Studies in Indian Aesthetics and Criticism : K. Krishnamoorthy
20. Performance art : Roselee Goldberg
21. Anywhere or Not at All: Philosophy of Contemporary Art : Peter Osborne
22. Why painting is Like a Pizza: A guide to Understanding and enjoying Modern Art: Nancy G Heller
23. History of Modern Art: Painting Sculpture Architecture Photograph: H. Harvard Arnason
24. Practical Augmented Reality: A Guide to the Technologies, Applications, and
Human Factors for AR and VR : Steve Aukstakalnis
25. Defying Reality: The Inside Story of the Virtual Reality Revolution: David M. Ewalt

24P1CTVP01: METHODS OF SHOOTING

(Practical)

90 Hours (5 hrs./week)

Credit – 3

OBJECTIVES

Methods of Shooting is a practical/project course which is meant to give inputs in the theoretical and practical aspects of handling a video camera. This course enables students to get a clear idea as to the use of video camera and gives him/her the skills to undertake the same.

COURSE OUTCOMES

Upon successful completion of this course, students will be able to:

- Understand and evaluate Technology of film and video.
- Understand, analyze and apply indoor lighting techniques
- Conduct video shooting and do live coverages.
- Creating shots/ images based on understanding of lighting, formats during the scripting process

Module I Introduction to Motion Photography: Still Photography to Moving Image: A brief history-Illusion of Movement, Persistence of Vision and Synthesis of motion.

Module II Video camera operation Practical-Basic setting and controls-Shooting with video camera

Module III Light and Shooting – Key Light – Filler Light – Background Light – Natural Light – Artificial Light- Color Temperature – Measuring Incident / Reflected Light.

Module IV Shooting live action-Shot Breakdown-Imaginary line and shooting continuity etc.

Module V Prepare a 10 shot continuity sequence assembled to a meaningful visual making use of the imaging techniques learned from above units.

REFERENCES

1. Independent Film Making : Lenny Lipton
2. Advanced Photography : M.T. Lang Ford
3. Basic Motion Picture Technology : Happe
4. Color Photography : Spencer
5. Video Camera Technique : Gerald Millers
6. Professional Lighting Hand Book : Carlson

24P1CTVP02: SCREENPLAY WRITING

(Practical)

72 Hours (4 hrs./week)

Credit – 4

OBJECTIVES

Scripting and Storyboarding course aims to give a detailed idea on various methods of screen writing and to initiate the student in the importance of proper structuring of a Screenplay.

COURSE OUTCOMES

Upon successful completion of this course, students will be able to:

- Develop content for visual story telling
- Understand the various styles used in visual narration.
- Develop continuous narrative structure for visual narration.
- Create a knowledge in making screenplay for fiction and nonfiction

Module I Concept of Script: Think Laterally – Define the Problem – Gather the information – Importance of research – What is visual writing - Meta writing

Module II Writing for Fiction Films: Story – Developing a Story into Synopsis – Plot – Plot Structures- Characters – Characterization- Character Biography- Protagonist and Antagonist, Sub characters. Classical Three Act Structure and Five Act Structure – Exposition, Complication, Crisis, Climax, Resolution. Shot – Scene – Sequence, Conflicts and Actions, Dialogues – Dialogue Functions – Dialogue Continuity – Dialogue Realism, Script – Format – Style – Alternative Scriptwriting

Writing for non-fiction films: Documentary – Role of Actuality – Research and Formulating a Theme – Sources of Research – Scripted and Unscripted approaches –Types of Documentary – Shooting Script – Post Shoot Script – Paper Edit – Creative Elements in Documentary Script. Three C’s in Script Writing – Characters – Conflict – Change -Visual writing in Documentary, Importance of Sound – Narration – Voice Over, Documentary Script Format

Module III Writing for Television: What is different about TV writing – Visualizing for Small Screen– Fiction and Nonfiction Writing for TV- The basic TV Story Shape – Three act Structure and the TV time slot – Condensing action and Plot – TV Comedy and its devices. The vital importance of Structure – Character development - Climax and Resolution – Functions of Dramatic Dialogue – TV dialogue / Realistic dialogue – Target Audience - Script formats for Television – Reality Shows – Shows without Scripts – Writing for TV Ads and PSAs – Key factors in Copy Writing – TV Ad Concept Creation and Script Writing.

Module IV Introduction to Storyboarding: The process of visual storytelling – Use of storyboard - Different shot types, Continuity, Pacing, Transitions, Sequencing into visual narrative - Introduction to Cinematic vocabulary – Fragmenting Action. Components of a Storyboard – Moving action characters – Perspective – Drawing, Designing and composing the frame – Process and execution of Storyboard from idea through Script to Storyboard.

Module V Create a story and develop it to a screenplay for a 10 minute program and prepare a storyboard in the prescribed format.

REFERENCES

1. Script Writing : Syd Field
2. How to get Ideas : Jack Foster
3. Writing for Visual Media : Anthony Friedman
4. Writing TV Scripts : Steve Wetton
5. Lateral Thinking : Edward De Bono

24P1CTVP03: TECHNIQUES OF CINEMA: AUDIO ASPECT

(Practical)

108 Hours (6 hrs./week)

Credit – 5

OBJECTIVES

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

COURSE OUTCOMES

Upon successful completion of this course, students will be able to:

- Create sound structure for a visual content
- Create ability to use various equipment for sound designing
- Understand the various styles used in sound designing.
- Providing competencies for working on the tasks of production and post production of the sound and picture

Module I Introduction to Sound – Perception of Sound – Nature & Characteristics of Sound- Transverse Wave, Longitudinal Wave, Sound Pressure, Speed of Sound, Reflection, Absorption, Diffusion, Phase, In Phase, Out of Phase, standing waves, Flitter Echo, Working of Human Ear, Dynamic Range of hearing, Audible Frequency Spectrum, Sound Localization, Hass Effect, Cocktail Party Effect

Module II Sound in Electrical form– Microphones – Speakers. Ohms Law, Different Microphones and its Characteristics, Polar pattern- Filters, Equalizer, Console, Cables & Connectors- XLR, TRS, TS, RCA, BNC, Bantam, Different Speakers and its Characteristics, Binding Post, Microphone Cable- Single Core Shield, Two Core Shield, Balanced, Unbalanced; Decibels, Noise Floor, Nominal Level, Peak Level, Signal to Noise Ratio, Headroom, Distortion, Dynamic Processors, EFX processors

Module III Sound in Digital format - Pulse Code Modulation, Sample Rate, Bit Depth, Jitter, Glitch, Digital Stream, Digital Cables and Connectors- To-Slink, SPDIF, ADAT, AES/EBU, MADI; USB-1,2,3,3.1, A,B,C; FireWire-400,800; Thunderbolt-1,2,3; DAW, Audio Interface, Pre Amplifier, Audio File Format - Compressed, Uncompressed, Lossy, Lossless; Online Streaming Standards, TV broadcasting standards

Module IV Components of Sound Track in Cinema and Television – Location Sound Recording – Pilot Track – Dubbing – Sound Design. Digital Recording and Mixing: Basic Recording in DAW, Separate Headphone Mix, Studio Management, Sync-Sound, Foley, Line EFX, BGM, Dialogue, Mono, Stereo, Quadraphonic, 5.1, 7.1, Dolby Atmos, AURO 3D

Module V Prepare a sound design project for a 10-minute sequence using an existing visual footage for which the background scoring, dubbing and sound mixing should be done by the student.

REFERENCES

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

24P2CTVP04: STUDIO FLOOR PRACTICE

(Practical)

90 Hours (5 hrs./week)

Credit – 4

OBJECTIVES

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

COURSE OUTCOMES

Upon successful completion of this course, students will be able to:

- Prepare a studio floor according to various shooting needs.
- Gain the ability to compose visually within a specific space.
- Understand in news production
- Understand multi camera production

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

Module II Elements of Set Designing – Prepare a Set for a TV Program – Preparing a Floor Plan

Module III Lighting techniques within a studio floor: Set Lighting Day/Night exterior's and interiors - Day for Night Shooting in various day light conditions - Set lighting for continuous shot with live sound recording - Back Projection – Front Projection – Chroma – Blue, Green Lighting & Shading for Multi-cam TV Production (News based) – Lighting for reality shows

Exercises: Prepare a Three Minute Fiction Scene in the studio.

Part-1: Shoot the entire scene in one continuous shot with single Camera and artists movement (Single shot mis-en-Scene).

Part-II: Break down the single shot into various shots and shoot as mise-en-scene shot. Edit the exercise and present.

Compare the aesthetic qualities in Part I and Part II.

Module IV Prepare a five minutes News Presentation in the Studio with Three Cameras – One for Captions and Inserts and two for News Readers

Module V Prepare a Script of 2 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.

REFERENCES

1. Lessons with Eisenstein : 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
6. The T.V. Production – Hand Book : Zetti Herbert
7. The Technique of Television Production : Gerald Millerson
8. Single Camera Video Production : Robert Musburger
9. The Art of Composition : Michel Jacobs

24P2CTVP05: TECHNIQUES OF CINEMA: EDITING ASPECT

(Practical)

90 Hours (5 hrs./week)

Credit – 4

OBJECTIVES

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

COURSE OUTCOMES

Upon successful completion of this course the student will be able to

- Understand the visual sequence, using visual grammar
- Compile a visual story to a coherent whole.
- Create visual stories for promotional aids
- Understand the video and audio synchronization

Module I Form and Function with regard to Editing – Montage Concepts – Relational / Constructive Editing – Advanced Montage/Principles.

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

Unity of Time and Space – Filmic Time and Space – Time and Space in Theatre – Unity of Time and Space in Cinema & Television – Parallel Action – Epic Structure.

Module II Mis-en-Scene/Mis-en-Shot/Mis-en-Scene in Theatre – Mis-en-Scene in Cinema & Television – Editing Photographic Materials – Editing Electronic Images – A, B. Roll System.

Linear Editing – Non-Linear Editing Harmony and Balance in Classical Form – Dialectical Art Form and Montage.

Module III Setting Up a Workstation, Video Cables and Connectors, NLE interface, Organizing the Media, Importing and Transcoding, Capturing Tape, Importing Audio and images.

Editing Basics- Rough Cut, Cutaways and Reaction Shots, Matching Action and ScreenPosition, Overlapping Edits, Matching Emotion and Tone, Transitions Between Scenes, Fine Cutting.

Tools and Workflow - Files and Relationships-Project Window and Editing Interface, Playing and Marking Clips, Creating Sequence, Sub clips, Timeline Editing Methods.

Module IV Audio Editing- Importing audio, Adding and Patching Tracks. Adjusting Level and Pan, Using Keyframes in audio, Adding audio effect, Audio recording in NLE.

Concept of Rhythm, Thinking and Perceiving Rhythm, Physical, Emotional, Event Rhythms-Music to Movement, Dancing Edits.

Module V Different video effects and its usages, Basic Color Correction, Creating Titles, Managing Project and Media, Delivering the Finished Work.

REFERENCE

1. Film and Its Technique : P. Spottis Woode
2. Technique of Editing 16mm Films : John Burder
3. The Technique of Film Editing : Karel Rreiz and Carvin Miller
4. Notes of A Director/Bursar: : S.M. Eisenstein
5. Video Tape Editing : Steven E. Brown
6. Editing Film and Video : BBC Training Manual
7. Adobe Premier : User Guide
8. Montage Eisenstein : Jacques Aumont

24P2CTVT03: MEDIA ETHICS, LAWS AND EDUCATION

(Theory)

90 Hours (5 hrs/week)

Credit – 4

OBJECTIVES

Study media laws and learn about their legal rights and obligations. Provide students with the knowledge of the basic concepts of ethics and its practical application to the field of media.

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

Psychological impact

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

1. Rossi, Philip J. Mass Media and the Moral Imagination. Sheed & Ward, U.S., 1 March 1994
2. Srambickal, Jacob. Media Education in India.
3. Pattyn, Bart. Media Ethics. VS Verlag für Sozialwissenschaften, 2001-12
4. Christmas, Clifford. Communication Ethics and Universal Values. SAGE Publications, Inc, January 28, 1997
5. Ess, Charles. Digital Media Ethics. Polity; 1 edition, March 16, 2009
6. Andrew Belsey and Ruth Chadwick (1992). Ethical issues in journalism and

- mass media. London, New York: Routledge
7. J. S Mudholkar (1975). Press Laws. Kolkata: Eastern Law House
 8. Ursula Smartt (2006). Media Law for Journalists. London, Thousand Oaks, New Delhi: Sage
Duncan Bloy (2006). Media Law. London, Thousand Oaks, New Delhi: Sage
 9. VenkatIyer (2000). Mass Media Laws and Regulations In India. New Delhi: Bahri Sons (India Research Press)
 10. Monroe Edwin Price, Stefaan G. Verhulst (2001). Broadcasting Reform in India: Media Law from a Global Perspective. Oxford: Oxford University Press
 11. Peter Lunt, Sonia Livingstone (2011). Media Regulation: Governance and the Interests of Citizens and Consumers. London, Thousand Oaks, New Delhi: Sage
 12. B. Manna (2006). Mass Media and Related Laws In India. Kolkata: Academic Publishers
 13. Monroe E. Price, Stefaan G. Verhulst, Libby Morgan (2013). Routledge Handbook of Media Law. London, New York: Routledge
 14. 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

24P2CTVT04: CINEMA AND TELEVISION AS ART FORMS

(Theory)

90 Hours (5 hrs/week)

Credit – 4

OBJECTIVES

The student should receive adequate information on the growth of Cinema and TV as the modern artistic medium with special emphasis on the growth process as in all other related arts.

COURSE OUTCOMES

Upon Successful completion of this course the student will

- Understand the technical and aesthetical development of cinema as a medium of art
- Understand development of Television as a major communication medium.
- Understand the impact of socio-economic conditions on the development of Cinema and Television
- Create a capacity to show the current and socially relevant subjects through the cinema and television

Module I Silent Period in Cinema

- 1.1 Growth of silent Visuals as an Expressive Medium for Communication
- 1.2 Realistic Tendency
- 1.3 Influence of Styles of Painting on Cinema
- 1.4 Non-Verbal and Verbal Communication
- 1.5 Classical Art Forms.

Module II Arrival of Talkies

- 2.1 Cinema and Photoplays
- 2.2 Theatrical Dialogues, Script and Framing of Shots

- 2.3 Verbal Communication and Theatre Influence
- 2.4 Dramatic to Narrative structure – Growth of Craft
- 2.5 Concept of Mis-en-Scene in Cinema
- 2.6 Dynamization of Images.

Module III Arrival of Color

- 3.1 Introduction and development of Colour film
- 3.2 Hollywood Specializes in Different Genre of Films
- 3.3 Birth of Television
- 3.4 Decline and Resurrection of Cinema.

Module IV Impact of World War II

- 4.1 Economic Depression
- 4.2 Neo-Realism
- 4.3 Spread of TV - Video Recording Revolutionizes TV Medium.

Module V Cinema after 1950's

- 5.1 New Wave in Cinema
- 5.2 Emergence of Dialectic Form of Art – alienation and abstraction
- 5.3 Interaction of Cinema and Television – A Synthesis in Technology and Art
- 5.4 Science Fiction Films and Experimental Films
- 5.5 Cosmic Films and Transcendental Cinema
- 5.6 Works of Japanese Director like Ozu, Oshima and Kurasowa
- 5.7 Works of Robert – Brusson, Andy Worhol and Jordon Belson
- 5.8 Cinema and Consolidation of all other art forms.

REFERENCE

1. How to Read a Film : James Monaco
2. The Liveliest Art : Arthur Knight
3. Indian Cinema : S. Krishnaswamy
4. Film Form and Film Sense : S. Eisenstein
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 : Richard Merum Barsum
9. Short Fiction Scenario : S. Eisenstein

24P2CTVP06: ART OF DIRECTION

(Practical)

90 Hours (5 hrs/week)

Credit – 5

OBJECTIVES

This course is intended to create awareness about film Direction, the role and responsibilities of a director and train them to effectively manage a film production.

COURSE OUTCOMES

Upon the successful completion of this course the student will be able to

- Understand the roles and responsibilities of a director
- Create cinematic grammar in their story telling
- Understand the usage of sound in Cinema
- Create a plan and execute a visual program in any desired format

Module I The Director – Role and Responsibilities - Realizing the Vision - Cinema as a Director's Art - Director and the Script – Observer to Story teller – Planning the visual design.

Module II The lines – Relationship with the Camera and Object - Imaginary line, 30° Rule, 180° Rule - Continuity (Physical – Psychological). - Camera Positions - Concept of time and space - Manipulations of time and space - Mise-en-scene – Real time and Reel time.

Prepare a Mise-en-scene. Shot it in real time (single shot) – convert it into cinematic time (the break down)

Casting and Acting: How to control an actor, Emotional Control over expressions - Behavior in front of Camera - Acting for Audience, Film and TV

Module III Advent of sound, the creative use of sound – Synchronized Sound & Asynchronized Sound – the meaning of off screen - Sound perspective – Meaning of visuals with sound – effective communication.

Module IV Scene Construction – Elements of Scene – Recreation of reality – Elements of reality – Handling of Actors – Casting and Performance – Settings and location – Sequence – the meaning of events recreated. Post Production Process – Role of Director

Module V Prepare a 5-minute short fiction incorporating the cinematic grammar and techniques for aesthetic enhancement

REFERENCE

1. How to read a film : James Monaco
2. The Complete Film Production Handbook : Eve Light Honthaner
3. On Directing Film : David Mamet
4. The Filmmaker's Handbook : Steven Ascher
5. Directing: Film Techniques and Aesthetics : Michael Rabiger
6. The Film Encyclopedia : The Complete Guide to Film and the Film Industry : Ephraim Katz
7. The Film That Changed My Life:
30 Directors on Their Epiphanies in the Dark : Robert K. Elder
8. Alfred Hitchcock. The Complete Films : Paul Duncan
9. The Film Book : Ronald Bergan
10. In the Blink of an Eye:
A Perspective on Film Editing : Walter Murch
11. Film Directing Shot by Shot:
Visualizing from Concept to Screen : Steven D. Katz

24P3CTVP07: TELEVISION NEWS PRODUCTION

(Practical)

90 Hours (5 hrs/week)

Credit – 4

OBJECTIVES

To provide the opportunity to learn basic journalistic and technological skills to be used in career choices and television productions.

COURSE OUTCOMES

Upon the successful completion of this course the student will

- Understand the process of news production
- Create a news presentation task by himself
- Understand the management of news room
- Understanding about television anchoring

Module I TV Newsroom: News Editor; Producer; TV Correspondents; Techniques of TV News writing: Writing for video, reference visuals to words, marking copy in production language; writing for television programmes: research, visualization and production script.

Module II Television reporting: visualizing news / ENG; Research; Interview techniques; camera techniques; Piece to camera and voice over; Sequencing and editing news packages; investigative reporting; business reporting; sports reporting; human interest stories.

Module III Television news editing: planning, production and compilation of news programmes; writing lead-in/intro to news packages; headlines writing; teasers and promos.

Module IV TV News Production: Television anchoring: Voice broadcast skills, enunciation, flow, modulation, facing a camera, eye contact, use of teleprompter; Studio and field interviews; Moderating TV studio discussions; Anchoring chat shows and crossfire.

Outside coverage; News Magazines and Talk Shows; Ethical Problems; Field Research; Interviewing; Pre-Production- Need of Balanced Presentation and Selection of Topics.

Module V Prepare a news bulletin of 10 minutes duration by compiling individual television news stories of 2 minutes duration

REFERENCES

1. Global Television : Tony Verla
2. Writing and Producing for Television and Film : John Riber
3. Television Journalism : Ivor Yorke
4. Television: A Critical Review : Horace Newcomb
5. The Age of Television : Carl Bode

24P3CTVT05: MEDIA BUSINESS AND PRACTICE

(Theory)

90 Hours (5 hrs/week)

Credit – 4

OBJECTIVES

The course provides an in-depth know-how into media management, media business practices, industry standard procedures and workflows.

COURSE OUTCOMES

Upon successful completion of this course, students will be able to

- Create a systematic and strategic approach to media industry
- Understand in managerial task in media business scenario
- Understand the different stages of production
- Develop and execute media marketing strategies and techniques

Module I 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 - Marketing Management - Organizational Management - Stages of Project - Statement of Work - Work Breakdown Structure

Module II Research and Pre-Production - Project Planning – Creating the concept- Media Research and target audience - Media Business Practices - 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 III Production (film, Tv, and web)- Defining roles- Production Management: Workplace- Artistes- Workflow- 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 - Media Planning and Media Buying.

Module IV Post production (Film, Tv, and Web)- Workflow 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 V Distribution and Exhibition- Festivals and channels of exhibition- theater distribution- Online Distribution-Strategies for Promotion of content- Basics of audio-visual art curation. Media Convergence

REFERENCES

1. The Complete Film Production Handbook : Eve Light Honthaner
2. The VES Handbook of Visual Effects : Jeffrey A Okun & Susan Zwerman
3. The Art of Animation Production Management : Ranjit Singh
4. Mass Communication Principles and Concepts : Seema Hasan
5. The Indian Media Business : Vanita Kohli – Khandekar
6. Essentials of Management : Harold Koontz & Heinz Weihrich
7. Research Methodology Methods and Techniques: C R Kothari & Gaurav Garg
8. Marketing Management : Philip Kotler & Kevin Lane Keller
9. Event Marketing & Management : Sanjaya Singh Gaur & Sanjay V Saggere
10. Human Resource Management : Gary Dessler & Biju Varkkey
11. Strategic Management –An Integrated Approach: Charles W L Hill & Gareth R Jones
12. Social Media Workbook : Jason McDonald

24P3CTVP08: STRUCTURE OF A FICTION FILM & PRACTICAL ANALYSIS

(Practical)

108 Hours (6 hrs/week)

Credit – 5

OBJECTIVES

The student should reach a high professional level in the evaluation of Cinema aesthetics.

COURSE OUTCOMES

Upon successful completion of this course, students will be able to

- Analyze a fiction film and identify its aesthetic and technical qualities
- Develop a creative sense which reflects the aesthetic and technical qualities and implement it
- Understand about film theories
- Understand the deconstructive analyze of film

Module I Story structure, Plot development – Characterization – (Anticipation – Suspense). – Climax.

Application of Technology for Artistic Purposes. Camera – Sound – Editing – Tones – Colour etc. Use of Audio – Structure of the Sound Track.

Module II Creative Contribution of the Editor, Art Director, Music Director, Special Effects Expert, Choreographer, Stunt Director, Make-up Man – Writer – Director etc. and the recognition of the film as a land mark.

Module III Place of the film in the Spectrum of Art. Genre studies – Introduction to Film Theories.

Module IV Different types of Film Analysis - Semiotic analysis, Narrative structure analysis, Contextual analysis, Mise-en-scene analysis, Sociological analysis...etc. Macro and Micro Analysis, Writing a Film analysis Essay.

Module V Detailed Analysis of about five Full Length Fiction Films of different fiction - categories by the teacher for understanding the Craft which results in the aesthetic quality of a fiction films.

Prepare a detailed analysis report on any one fiction film and submit it for assessment

REFERENCES

1. How to Read a Film : James Monaco
2. The Liveliest Art : Arthur Knight
3. Film Form and Film Sense : S. Eisenstein
4. Signs and Meanings in Cinema : Peter Wollen
5. Film Culture : Adam Sitney
6. Cinema as a Graphic Art : V. Nilsen
7. The Filmmaker's Handbook : Steven Ascher
8. Directing: Film Techniques and Aesthetics : Michael Rabiger
9. The Film Encyclopedia: The Complete
Guide to Film and the Film Industry : Ephraim Katz
10. The Film That Changed My Life:
30 Directors on Their Epiphanies in the Dark : Robert K. Elder
11. Alfred Hitchcock. The Complete Films : Paul Duncan
12. The Film Book : Ronald Berga

24P3CTVPJ1: RESEARCH METHODOLOGIES

(Project)

90 Hours (5 hrs/week)

Credit – 4

OBJECTIVES

To enable a student to identify a research problem, prepare a research proposal and pursue high quality research work.

COURSE OUTCOMES

- Develop an understanding of design research.
- Understand and apply quantitative and qualitative research techniques
- Demonstrate knowledge of research processes (reading, evaluating, and developing)
- 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

1. Blessing, L.T.M., and Chakrabarti, A. DRM, a Design Research Methodology, Springer, 2009.
2. Blessing, L.T.M., and Chakrabarti, A. DRM: A Design Research Methodology,
3. International Conference on The Science of Design - The Scientific Challenge for the
4. 21st Century, INSA, Lyon, France, 15-16, 2002.
5. 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.
6. 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
7. 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.

24P3CTVP09: VISUAL ENHANCEMENT TECHNIQUES

(Practical)

72 Hours (4 hrs/week)

Credit – 4

OBJECTIVES

This course is intended to enrich the student's creativity by providing knowledge about the procedures of creating visual enhancing effects.

COURSE OUTCOMES

Upon Successful completion of this course, students will be able to

- Understand the concepts and practices of set designing and shooting using miniatures
- Understand the conceptualization, planning and producing special effects for film production
- Understand the colour correction
- Understand the lighting techniques

Module I Set Designing - Floor Plan – Concept, Measurements, Practical aspect– Perspective drawing based on the plan - Miniature Lighting – Special Effects – Miniature Table Top Models – Designing and exposing for Special Effects like Fire, Earthquake, Floods, Blast etc. - Contrast and Harmony – Tones and Colour.

Module II Brief introduction to Set and Costumes – Realism and Costumes – set designing for period cinema

Module III Brief introduction to Motion Graphics - Exploring the VFX Softwares, Exploring Advantages of VFX - File Formats – Chroma keying - Using of Different keying Methods-Using of Mattes - Lighting Techniques (Shooting Techniques) - Green Screens in Live Broadcasts ...etc.

Module IV Primary and Secondary Color Correction – Vignettes - Correcting and Matching Shots - Tracking, stabilization and Motion keying - Usage of track points -Camera tracking withfootages – Cloning - Changing backgrounds using mask and tracking - Usage of RotoscopingBrush. Introduction to digital colour correction. Effects like Ramping, Shutter Angle, High Speed shooting, Time lapse etc.

Module V Prepare a miniature set (group work) for any chosen sequence and individually Light up the set for the shots assigned to each individual and shoot the specific shots andsubmit it for assessment.

REFERENCES

1. Visual Art : W.S. Baldinger
2. Design Fundamentals : Scott
3. Art and Visual Perception : Rudolf Arnheim
4. Meaning of Art : Herbert Read
5. Film As Art : Rudolf Arnheim
6. Cinema As A Graphic Art : Vladimir Nilsen
7. The Visual Arts : W.S. Baldinger
8. The Art of Pictorial Composition : Wolchonok
9. Set Lighting Technician's Handbook : Harry Box

FOURTH SEMESTER

ELECTIVE: GROUP A / 1

24P4CTVELA1: TECHNIQUES FOR MEDIA RESEARCH

(Practical)

90 Hours (5 hrs/week)

Credit – 3

OBJECTIVES

To enable a student to identify a research problem, prepare a research proposal and pursue high quality research work. Gives him an insight to various types of methodologies used in media research and in teaching media.

COURSE OUTCOMES

Upon the successful completion of this course, students will be able to

- Have a detailed idea on various methods of research
- Conduct a research and write a research paper
- Create literature reviews using print and online databases
- Understand about different methodologies
- Systematically conduct academic necessities of teaching media

Module I Concept of Research: Meaning and importance of Research – Types of Research – Selection and formulation of Research Problem – Identification of a research topic- Proposal Writing-Research Design.

Research Methods:

(a) Traditional Methods – Historical, Institutional, Legal, Philosophical, Comparative, Ethical methods etc.

(b) Modern Methods – Survey of Literature, Sampling method, Questionnaire, Schedule etc., Filed studies, Interview method and Focus Group discussion, Observation Method, Case Study method, Content analysis, Delphi method, Statistical Method, Experimental method, Brainstorming Techniques etc.

Module II Data Collection and Data Analysis: *I. Types of data* –

(a) Primary, Secondary and Tertiary Data.

(b) Construction and adaptation of instruments, Administration of questions and tests, Tabulation of data.

(c) Data organization in SPSS and Excel (d) Graphical representation of data.

II. Analysis of Data –

(a) Discussion and Interpretation of results.

(b) Testing of Hypothesis: Logical and Statistical Techniques.

Media research as a tool of reporting - Readership and / audience surveys, preparation of research reports / project reports / dissertations / theses, ethical perspectives of Mass media research.

Module III Report Writing: Organization of the Research Report Preliminaries, Contents of Report, Bibliography, Appendices - Style Manuals - Criteria for the evaluation of the Research Report.

Module IV Teaching Methodology – Lesson Planning and Teaching Notes Preparation - Preparing Question Papers - Blooms Taxonomy - Evaluation criteria - Modern technologies and Teaching Aids - Teaching Media – Methods and skills.

Module V Research Project Submission: As part of the Course each student would have to conduct and analyze research, develop a thesis, and organize his/her ideas clearly on a very transformative aspect of Media and submit a thesis as bound document.

The topics will be of candidates own choosing, but approved by the faculty guide. The research has to be conducted and document developed under the guidance of the faculty guide. The

copyright of the paper will rest with the college/University.

The Literature and language of the paper should adhere to the MLA and APA Style sheets respectively for documentation purpose.

The Research paper should have the following components:

1. Abstract in 100 words, Keywords (5-7) Introduction, Discussion, Conclusion & Works Cited/References.
2. Keywords should avoid Proper names and words from the title of the article.
3. The document shall not be less than 100 pages on A4 size, Times New Roman, Font 12 with 1.5 line spacing and the title can be in font 14.
4. The entire document shall be 1.5 line-spaced and paragraphs should be indented from the left margin. Avoid justifying the pages.
5. Add the academic-research profile of the student in 50 words at the end of the paper to be included under "Note on Contributors."

REFERENCES:

1. Research Methodology: An Introduction : C.R Kothari.
2. Research Methodology:
A Step by Step Guide for Research : Renjith Kumar.
3. Research Methodology : Paneerselvam.
4. Sampling Techniques : William G. Cochran
5. Scientific Method and Social Research : B.N. Ghosh.
6. The Indian Media Business : Vanita Kohli – Khandekar
7. Research Methodology: Methods and Techniques : C R Kothari & Gaurav Garg

8. Media Education in India : Jacob Srambickal
9. Teaching Learning Process : Dr.J.S.Walia
10. Principles, Methods & Techniques of Teaching : J. C. Aggarwal
11. Effective Teaching Methods : Gary D Borich
12. Teaching in a Digital Age : A.W. Tony Bates
13. Educational Psychology : Dr.G.M Chaudhary
14. Methods in Social Research : Goodde and Hatte.

ELECTIVE: GROUP A / 2

24P4CTVELA2: DOCUMENTARY FILM MAKING

(Practical)

90 Hours (5 hrs/week)

Credit – 3

OBJECTIVES

The student should get a thorough grounding on the aesthetical and historical perspectives of documentary films.

COURSE OUTCOMES

Upon the successful completion of this course, students will be able to

- Understand different genres of non-fiction film making.
- Create film in a different perspective as an aid for showcasing actualities and those beneficial for the betterment of society.
- Understand the documentary script format
- Understand post production of non-fictions

Module I Introduction to Non-Fiction Film Making - Classification of Documentaries into different genres: - Actualities – Compilation Films – Educational Films – Propaganda Films – Sponsored Documentaries – Creative Documentaries

Module II History and Important Milestone in Documentary Movement with relevant screening. Work of some important documentary film makers – Flaherty – Satyajith Ray etc.

Module III Television Documentaries – History and Important Milestone – National Geographic Channel – Discovery Channel – History Channel. Ethical issues in Documentary film making – Role in Social and Political issues

Module IV Writing for non-fiction films – Selecting a Topic – Methods in Content Research - Creative Elements in Documentary Script - Documentary Script Format

Editing a non-fiction film – preparing the narration - choosing the right visuals – selection of music – techniques in visual compilation and subtitles - syncing with the topic.

Module V Prepare a 15-minute nonfiction program of any selected genre.

REFERENCES

1. Documentary Films : Paul Rotha
2. Introduction to Documentary : Bill Nichols
3. Creative Documentary
- Chapters from „Technique of Film Editing“: Karel Reiz.
4. The Documentary Handbook : Peter Lee Wright
5. Film Culture : Adam Sitney
6. Hollywood Genres : T. Schatz

ELECTIVE: GROUP A / 3

24P4CTVELA3: AD FILM MAKING

(Practical)

90 Hours (5 hrs/week)

Credit – 3

OBJECTIVES

The OBJECTIVE of this course is to produce professionals who are highly rigorous and creative, and capable of effectively meeting the needs of the advertising sector, which is ever-growing, dynamic and characterized by constant innovation.

COURSE OUTCOMES

Upon Successful completion of this course, students will be able to

- 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.
- Manage a advertising agency with creative and strategic inputs

Module I Introduction to advertising - definition and types, structure and functioning of an advertising agency. Advertising agency relationship – advertising as a process of communication – social effects of advertising. Audience analysis, segmentation, targeting and positioning. Audience research – demographics, Psychographics.

Module II Types of advertising - Consumer, corporate industrial, retail, co-operative and public service advertising- tone and content reading the advertisement – review with current and campaigns. Diversification and competition – full service agencies – multinational clients – challenges and opportunities. Campaign Planning - Overview of Campaign Planning: Situation Analysis, Advertising OBJECTIVESs, Budget, Media Types and Vehicles, Creation and Production of Message - Varying Strategies in Promoting Products/Brand and Social Products - Budget Plan and Execution.

Module III Creative aspects of advertising- Stages in the Creative Process, Brainstorming and Various Creative Thinking Modes like “Thinking Hats” Appreciation and Presentation of some of

the Great and Failed Campaigns - Digital Media for Communication – The Concept of Advertising on the Net, Viral Advertising, Advertising beyond Print and the Small Screen, etc.

Module IV Writing Techniques in Advertising, Audio-visual Scriptwriting and Narrative, Creation of Advertising Messages - Message Strategy: What to Say (Selection of Attributes, Benefits, Motives and Appeals - Laddering), How to Say (Selection of Verbal and Visual Elements, Execution Style, Source of Delivery, Arrangement of Arguments) - Media Planning, Advertising Production in Print, Radio, Television and Online Media - Pre- production, production and post-production of Advertising Measurement of Results: Criteria for Judging Campaign Results – Sales, Awareness, Purchase Intention, Emotional Impact, GRPs, etc. Research Techniques for Pre and Post Testing

Module V Produce a campaign on a brand/social issue - This would be a group exercise. The individual groups would work like an ad agency with students representing various areas like Account Management, Media Planning Creative, Production etc. and which would be submitted for assessment.

REFERENCES

1. Fundamentals of Advertising : Otto Kleppner
2. Brand Positioning : Sen Gupta
3. The Practice of Advertising : Hart
4. Advertising World Wide (2nd Ed.) : Marickel De; Mooiji
5. Foundations of Advertising Theory And Practice : Chllunawalla & K.C.Setthia
6. Advertising Copy Writing : PW Burton
7. Advertising Management : Borden &Marhall
8. The Copywriter"s Toolkit : Berman Margo
9. Creative Strategy in Advertising : Bonnie L Drewniany
10. The Fundamentals of Creative Advertising : Burtenshaw, Ken Et.Al
11. Advertising: Concept and Copy : Felton George
12. The Psychology of Advertising : Fennis Bob M. & Stroebe Wolfgang
13. What"s The Big Idea? : George Lois

ELECTIVE: GROUP B / 1

24P4CTVELB1: INTRODUCTION TO RADIO PRODUCTION

(Practical)

90 Hours (5 hrs/week)

Credit – 3

OBJECTIVES

The course Radio Production aims to felicitates the student with in-depth knowledge of Radio as a communication medium

COURSE OUTCOMES

Upon Successful completion of this course, students will be able to

- Understand the radio program me production, editing and sound recording.
- Understand the use Radio in a different perspective as an effective communication tool and an aid beneficial for the betterment of society.

Module I Radio as a medium: Characteristics of Radio; Functions and role of radio communication; Evolution of radio as a mass medium; Development of Radio in India.

Module II Radio Programming: Talks and Discussions; Commentary on public events; Radio drama; Interviews; Documentary; Comedy and light entertainment; Music; Educational programmes; Phone-in programmes; Quiz Demo etc. Radio News writing and presentation; structure of news bulletins

Module III Programme Recording: Acoustics, quality of audio signal, Types and use of microphones, recording of programs, selection of sound effects; dubbing; editing and mixing techniques, voice quality, modulation and pronunciation techniques; sound formats.

Module IV Radio for Development: Open broadcasting-unorganized audience; Instructional radio- organized learning group; Radio rural forums-decision group; Radio schools-the non- formal learning group; Radio and animation-participating group.

Module V Prepare a Radio Programme of 10 minutes duration

REFERENCES

1. Stay Tuned:: The Story of Radio in India : Pankaj Athawale
2. Radio Production : Robert McLeish
3. Radio Broadcasting : Dr. K. Parameswaran
4. Mass Communication in India : Keval J Kumar
5. This is All India Radio:
A handbook of radio broadcasting in India : U.L. Baruah

ELECTIVE: GROUP B / 2

24P4CTVELB2: MUSIC VIDEO PRODUCTION

(Practical)

90 Hours (5 hrs/week)

Credit – 3

OBJECTIVES

The student should get a thorough grounding on the aesthetical and historical perspectives of documentary films.

COURSE OUTCOMES

Upon Successful completion of this course, students will be able to:

- Understand different techniques of music video production.
- Create music film in a different perspective as an aid for showcasing creativity as well as a story telling method.

Module I Introduction to Music Video - Classification of Music videos into different categories: Music Albums – Devotional – Cover songs... etc.

Module II Milestones in the development of Music Video Industry – Notable music video productions

Module III Writing for music videos – Selecting a song – identifying the rhythm – planning the story– identifying visual possibilities – selecting the imaging equipments and techniques - Creative elements in music video script - music video script format – storyboarding – casting and budgeting.

Module IV Editing a music video – Placing the song - choosing the right visuals – techniques in visual compilation and transitions - syncing with the mood of the song.

Module V Prepare a 10-minute music video program for any selected song.

REFERENCES

1. Making Music Videos : Lara M. Schwartz
2. Experiencing Music Video: Aesthetics and Cultural Context : Carol Vernallis
3. Music/Video: Histories, Aesthetics, Media : (Ed.) Gina Arnold, Daniel Cookney, Kristy Fairclough, Michael N. Goddard
4. Music Editing for Film and Television: The Art and the Process : Steven Saltzman
5. Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema : David
6. Audio Postproduction for Digital Video : Jay Rose
7. The Technique of Audio Post-production in Video and Film : Tim
- Sound for Film and Television : Tomlinson

ELECTIVE: GROUP B / 3

24P4CTVELB3: INTRODUCTION TO ACTING

(Practical)

90 Hours (5 hrs/week)

Credit – 3

OBJECTIVES

This course aims to introduce the students to the various artistic forms on which the actor develops as a communicator and to make a basic understanding of the process of Screen Acting. This will also help them to learn the fundamentals of Scene work and its challenges.

COURSE OUTCOMES

At the end of the programme, the students will be able to:

- Understand the various types and styles of character presentation
- Understand the historical aspect of acting
- Understand about the basic requirements of an actor
- Understand about the Mechanics of Screen Acting

Module I Development of performing arts - Acting techniques and its training through Rituals, Classical – folk, theatre and various other forms of performing arts.

Transforming an individual to an actor - Preparing the mind and body - Breaking comfort zones and challenging the self. Identifying individual blocks – Physical and mental and finding solution through Theatre games

Module II Historical Aspects – Pre-scientific and Scientific Theories of Acting. Aristotelian concept of Emotion and Acting – James Lange Theory – Stanislavsky System (Method Acting). Meyerhold system (Bio-mechanics) – Berthold Brecht (Alienation) – Samuel Becket (Absurd Theatre) – Grothovsky (Theatre of Poverty).

Indian concept of Acting – Bharatha Natya Sastra – Saathwika, Aaharya, Vaachika, Aangika - Kerala's Traditional Theatre and Abhinaya – Folk Forms – Semi-classical Forms – Classical Forms.

Module III Basic requirements for an Actor – Physical – Psychological – Vocal – Social – Moral – Physical – Body Language – Movement – Dance – Yoga.

Exercises for Vocal Expression – Voice exercises – Stress – Intonation – Mime – Transformation – Imagination – Emotional Memory – Improvisation - Basic Improvisation – Group Improvisation – Guided Improvisation, Senses – Sight, Hearing, Smell, Taste and Touch.

Module IV Mechanics of Screen Acting - Character Analysis - Understanding the screen play - Adapting to camera - Necessity of communication - need for flexibility - Finding the right mood – tone – intensity and rhythm - Continuity and its challenge.

Different approach to different shots (close up, Mid, Long shot etc.) - acting without partner, acting with camera and accepting or negating the crew. Three-dimensional Character – Straight Character – Acting – Self Projection – Artiste and Star – Type Casting. *Emotional Control over expressions - Behavior in front of Camera - Acting for audience*

Artiste and director – Acting for Film, TV, Radio and stage. Performance for TV – Announcements – News Reading – Compering – Panel Discussion – Anchoring...etc.

Module V Prepare a 10-minute short performance (mime/skit/play/fiction) as a group work, shoot it and compile it to a coherent whole and submit for evaluation.

Prepare a 10-minute individual presentation on Character description of any given story – analyzing any two major characters, their styles and tips for the actor to become the character.

REFERENCES

1. An Actor Prepares : Constantine Stanislavsky
2. Building A Character : Constantine Stanislavsky
3. On Screen Acting : Edward and Jean Porter
4. Style of Acting : Elaine Adams Novak
5. Improvisation : Viola Slopin
6. Body As A Medium of Expression : Jonathan Benthall
7. The Job of Acting : Clive Saift
8. Body, Voice, Imagination : David Zinther
9. Acting First Six Lessons : Richard Boleslavsky
10. Abhinayathinte Rasathantram : Murali
11. The Art of Film Acting : Jeremiah Comey
12. Acting for the Camera : Tony Barr
13. Directing Actors: Creating Memorable Performances for Film and Television : Judith Weston

24P4CTVIN: INTERNSHIP

Duration: One Month

Credit – 2

OBJECTIVES

To acquire practical industry-based experience

Requirements

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/ Film Production Company for a month (30 days) during the third / 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 for evaluation. A faculty member will monitor the students during the internship.

COURSE OUTCOMES

Upon successful completion of this Internship, the student will be able to

- Understand the actual working environment in a media firm
- Identify the different needs of the industry and get themselves industry ready

24P4CTVPJ2: GRADUATION FILM

(Project)

270 Hours (15 hrs/week)

Credit – 8

OBJECTIVES

By the end of this Masters programme, the students should reach a high professional standard in developing a visual thinking and narrative style of their own. This course gives them an opportunity to fulfill his/her creativity through a Graduation film of 25 minutes.

COURSE OUTCOMES

Upon successful completion of this course, the student will be able to

- Develop and execute a creative idea in the form of a structured film
- Systematically arrange all the necessary elements to showcase his creativity
- Get hands on experience on all aspects of film making and media content production

Requirements

The Student will work on an idea approved by the concerned faculty and will bring out detailed screenplay for a short fiction / nonfiction film of 25 minutes duration. The pre-production, production and post-production works should be under the guidance of a faculty member. The final work should be accompanied by all the paper works, promotional materials and a detailed report of the work done. The student will get a maximum of 6 weeks for the pre-shooting, shooting and post-shooting stages.

Final project comprises of following elements:

1. Script – along with all stages
2. Shooting Script & Storyboard
3. Details of Budgeting and Production Plan
4. Shooting Schedules & Call Sheets
5. I C Members List and Report
6. Production reports, Log Sheets & EDL
7. Promotional Materials
8. Detailed report of the work
9. Final Film

24P4CTVCV: COMPREHENSIVE VIVA VOCE

Credit – 2

OBJECTIVES

The main aim of viva voce is to test the knowledge in concepts and understanding of the subject and also test the ability of the student in verbal communication

Guidelines for Comprehensive Viva

- Comprehensive Viva will be a part of the programme and the external assessment will be held at the end of fourth semester.
- The viva shall cover all courses including electives chosen.
- The Internal Evaluation shall be done by the concerned faculty and shall cover courses of all semesters. The schedule of internal viva shall be announced sufficiently earlier and shall be concluded before the commencement of end semester examinations of fourth semester.
- The External Evaluation will be conducted by an expert /a panel of experts appointed by the College and as per the schedule issued by College.
- The examiner(s) will evaluate the knowledge level and skills acquired by the students during all semesters of MA CINEMA AND TELEVISION programme.
- The grades shall be awarded based on the answers, communication skills and presentation skills.

FILM LIST IN THE CURRICULUM

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)

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|---|---|
| 142. Correspondencia Jonas Mekas- J. L. Guerin (2011) | 163. A Wednesday (2008) |
| 143. Uncle Boonmee Who Can Recall His Past Lives (2010) | 164. Udaan (2010) |
| 144. The Mirror (1975) | 165. Swades (2004) |
| 145. The Sacrifice (1986) | 166. Sholay (1975) |
| 146. Slumdog Millionaire. | 167. Lagaan: Once Upon a Time in India (2001) |
| 147. Pather Panchali (1955) | 168. Rang De Basanti (2006) |
| 148. Charulata (1964) | 169. Salaam Bombay! (1988) |
| 149. Mother India (1957) | 170. The Lunchbox (2013) |
| 150. Kodiyettam | 171. Court (2015) |
| 151. Swayamvaram | 172. Gangs of Wasseypur (2012) |
| 152. Elipathayam | 173. Chitrangada: The Crowning Wish |
| 153. Nellu | 174. Masaan (2015) |
| 154. Chemmen | 175. Thondimuthalum Driksakshiyum |
| 155. Neelakuyil | 176. Maheshinte Prathikaram |
| 156. Piravi | 177. Ottal |
| 157. Yavanika | 178. Pariyerum Perumal |
| 158. Kummatty | 179. Veyil Marangal (2019) |
| 159. T D Dasan Standard 6B | |
| 160. Terrorist | |
| 161. Visaranai | |
| 162. Anand (1971) | |

DOCUMENTARIES/SHORT FILMS LIST

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|----------------------------|------------------------------------|
| 1) Glass | 11) Chicken ala Carta |
| 2) Red Balloon | 12) White Van Stories |
| 3) Nanook of the North | 13) Dark Side of Chocolate |
| 4) Night Mail | 14) Baraka (1992) |
| 5) Super-Size Me | 15) Man on Wire (2012) |
| 6) Fahrenheit9/11 | 16) Samsara (2011) |
| 7) India Untouched | 17) Blackfish (2013) |
| 8) Jai Bheem Comrade | 18) He Named Me Malala |
| 9) Man with a Movie Camera | 19) Period. End of Sentence (2018) |
| 10) The Corporation | 20) I am not your Negro (2016) |
| 22) act of killing (2012) | 21) The |

5.MODEL QUESTION PAPER

Reg. No

M. A. DEGREE END SEMESTER EXAMINATION - MARCH 20....

SEMESTER 1

COURSE: 24P1CTVT01: INTRODUCTION TO VISUAL LANGUAGE

Time: Three Hours

Total weight: 30

Section A

Answer any 8 questions. Each question carries a weight of 1

1. What do you mean by composition?
2. What are shots?
3. Write about romance character.
4. Write briefly on Ordinary world in hero's journey.
5. Define non-linear narrative
6. What is meant by Flash forward?
7. Write in action lines.
8. What is golden ratio?
9. What do you mean by editing?
10. Define a scene.

Section B

Answer any 6 questions. Each question carries a weight of 2

11. What are the functions of colour?
12. Why are space, line and form important?
13. What do you mean by studio floor plan?
14. Explain Mise-en-scene.
15. Discuss the editing principles.
16. What are the constituents of form in film?
17. Differentiate between acts and plot points.
18. How is aperture and depth of field related?

Section C

Answer any 2 questions. Each question carries a weight of 5

19. Explain the principles and elements of visual design.
20. Analyse the stages of filmmaking.
21. Illustrate the structure of a non-linear film based on the information held by each characters and information revealed through the story.
22. Discuss the development of a storyboard from a story.