

B.A AUDIOGRAPHY & DIGITAL EDITING

(Detailed semesterised syllabus for programme in

BA A & DE under the

Choice Based Credit System)

Details of Expert Committee in Multimedia (UG)

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2. Acknowledgement

The B.A programme in *Audiography and digital editing* is branded for its creative approach and distinctive topics discussed. This curriculum is inspired by the stupendous world of art and new creative techniques. The syllabus tries to transmit most essential and updated information to students. The programme gives an opportunity for the students to develop the basic skills in Audio recording, designing, Digital editing and Multimedia.

The Board of Studies puts on record our sincere thanks to the honorable Vice Chancellor and Pro Vice Chancellor of Mahatma Gandhi University, for their guidance and help, extended to us during the restructuring of the *B.A Audiography and digital editing syllabus*.

The Board of Studies would like to extend our sincere gratitude to the University Syndicate members for their understanding and support.

We thank the Registrar of the University, both Academic and Finance sections of the University and the members of BOS Core-Committee for offering their service for the flawless completion of the syllabus.

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

For the Expert Committee in Multimedia,

Leenus LK
(Convenor)

Kottayam
26 March 2016

3. Introduction

Developing the academic scheme for training in Audiography & Digital Editing would invite the need to integrate the various topics that are the important ingredients for such a course. Expounding the various theoretical concepts would naturally broaden the level of comprehension during the practical sessions. This gives an opportunity for balanced in-put and in-depth study of the various subjects. Thus the student gains an opportunity to formulate independent conclusions that will eventually get reflected in his year ending projects. The expected result is not based on spoon-feeding, but one's own creative and intellectual applications.

By dissecting Audiography & Digital Editing on a single platform, the student gains the insight into the inter-dependability of the various media. The trust of this course is on subject like Audiography, and Digital Video Editing. The candidates become eligible for a Degree after six-semesters of study, spanning over a period of 3 years and the successful completion of the Examinations.

4. Aims and Objectives

A basic programme in Audiography & Digital Editing is the initial step towards a formal and graded approach for a profession in Audiography and digital Editing. A plus two student, who is a stranger to the above professions, should at the Degree level undertake a voyage of discovery, so that he/she would be able to assess his/her highest talent after mooring himself/herself at the level of the Degree Course. The following Syllabus for BA Audiography & Digital Editing makes a genuine effort to invest the students with the multifaceted aspects of Audiography and Digital Editing.

5. Eligibility criteria for admission

- i. Eligibility for admission, norms for admission and reservation of seats for various Undergraduate Programmes shall be according to the regulations framed/orders issued by the University in this regard, from time to time.
- ii. A pass in +2 or equivalent examination/Any Degree.
- iii. As per the University regulations, admission for BA Audiography And digitalediting is arranged through C A P
- iv. Students can opt for any one of the Generic Elective Papers offered by different departments of the college in fifth semester (subject to the availability of vacancy in the concerned discipline). If the number of applications exceeds the number of vacancies for a particular Generic elective paper, priority will be given to the students from the parent department (core subject). Selection of students in the generic elective paper will be done in the college based on merit and interest of the students.

6. Medium of Instruction

The medium of instruction should be in English.

7. B.A Audiography and Digital editing – Course Design

	<i>Course</i>	<i>Type</i>	<i>Semester</i>
01	1-1 English I	Theory	1
02	1-2 Art and Visual Perception I	Theory	1
03	1-3 Science of Sound	Theory	1
04	1-4 Introduction to Music	Practical	1
05	1-5 Still Photography	Practical	1
06	2-1 English II	Theory	2
07	2-2 Art and Visual Perception II	Theory	2
08	2-3 Audio Electronics	Theory	2
09	2-4 Introduction to Film & Video Technology	Theory	2
10	2-5 Scriptwriting & Storyboarding	Practical	2
11	3-1 Audio Programmes	Practical	3
12	3-2 Editing Principles	Theory	3
13	3-3 Shooting Methods	Practical	3
14	3-4 Digital Audio Fundamentals	Practical	3
15	3-5 Editing Studio I	Practical	3
16	4-1 Visual Effects Studio I	Practical	4
17	4-2 Sound: Production & Reproduction I	Practical	4
18	4-3 Editing Studio II	Practical	4
19	4-4 Film Appreciation	Theory	4
20	4-5 Live Mixing & Recording	Practical	4
21	5-1 Multi camera shooting, Recording & Editing (Practical)	Practical	5
22	5-2 Sound: Production & Reproduction II	Practical	5
	5-3 Generic Elective	Practical	
23	A. Media Ethics And Education	Theory	5
24	B. Media And Management	Theory	5
25	C. Introduction to the Study of fiction	Theory	5
26	5-4 Visual Effects Studio II	Practical	5
27	5-5 Digital Cinema Editing	Practical	5
28	6-1 Internship	OJT	6
29	6-2 Analysis of Fiction/Non-Fiction Film	Project	6
30	6-3 Music Video Production	Project	6
	6-4 Optional Core		
31	A. Multichannel Audio Mixing & Recording	Project	6
32	B. Radio Drama Production	Project	6
33	6-5 Final Film Project	Project	6
34	6-6 Demo Reel Presentation	Project	6

8. Duration of Course

- 8.1 The programmes shall normally extend over a period of three academic years consisting of six semesters.
- 8.2 There shall be two Semesters in an academic year, the 'ODD' semester commences in June and on completion, the 'EVEN' Semester commences after a semester-break of three days with two months' vacation during April and May.
- 8.3 A student may be permitted to complete the Programme, on valid reasons, within a period of 12 continuous semesters from the date of commencement of the first semester of the programme.

9. Examinations and Evaluations

The evaluation of each course shall contain two parts:

- (i) Internal or In-Semester Assessment (ISA)
- (ii) External or End-Semester Assessment (ESA)

The internal to external assessment ratio shall be 1:4, for the course. There shall be a maximum of 80 marks for external evaluation and maximum of **20** marks for internal evaluation. Both internal and external marks are to be mathematically rounded to the nearest integer. For all papers (theory & practical), grades are given **on a 10 - point scale** based on the total percentage of marks. (*ISA+ESA*) as given below

Percentage of Marks	Grade	Grade Point
95 and above	S Outstanding	10
85 to below 95	A+ Excellent	9
75 to below 85	A Very Good	8
65 to below 75	B+ Good	7
55 to below 65	B Above Average	6
45 to below 55	C Satisfactory	5
40 to below 45	D Pass	4
Below 40	F Failure	0
	A b Absent	0

10. Credit Point and Credit Point Average

Credit Point (CP) of a paper is calculated using the formula: -

$CP = C \times GP$, where *C* is the Credit and *GP* is the Grade point

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

$SGPA = TCP/TC$, where *TCP* is the Total Credit Point of that semester, ie, $\sum_1^n CP_i$; *TC* is the Total Credit of that semester, ie, $\sum_1^n C_i$, where *n* is the number of papers in that semester.

Cumulative Grade Point Average (CGPA) is calculated using the formula: -

$CGPA = TCP/TC$, where *TCP* is the Total Credit Point of that programme, ie, $\sum_1^n CP_i$; *TC* is the Total Credit of that programme, ie, $\sum_1^n C_i$, where *n* is the number of papers in that programme.

Grade Point Average (GPA) of a Course (Common Course I, Common Course II, Complementary Course I, Complementary Course II, Vocational course, Core Course) is calculated using the formula:-

$GPA = TCP/TC$, where TCP is the Total Credit Point of course ie, $\sum_1^n CPI$; TC is the Total Credit of that course, ie, $\sum_1^n Ci$, Where n is the number of papers in that course.

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

GPA	Grade
9.5 and above	S Outstanding
8.5 to below 9.5	A+ Excellent
7.5 to below 8.5	A Very Good
6.5 to below 7.5	B+ Good
5.5 to below 6.5	B Above Average
4.5 to below 5.5	C Satisfactory
4.0 to below 4.5	D Pass
Below 4.0	F Failure

11. Marks distribution for External examination and Internal evaluation

The external theory examination of all semesters shall be conducted by the University at the end of each semester. Internal evaluation is to be done by continuous assessment. For all papers (theory and practical) total marks of external examination is 80 and total marks of internal evaluation is 20.

Marks distribution for external and internal assessments and the components for internal evaluation with their marks are shown below:

11.1 For all theory papers

- a) Marks of external Examination : 80
- b) Marks of internal evaluation : 20

All the three components of the internal assessment are mandatory.

Components of Internal Evaluation of theory	Marks
Attendance	5
Assignment /Seminar/Viva	5
Test paper(s) (1 or 2) (1x10=10; 2x5=10)	10
Total	20

11.2 For all practical papers

- a) Marks of external Examination : 80
- b) Marks of internal evaluation : 20

All the four components of the internal assessment are mandatory.

Components Internal evaluation of Practical	Marks
Attendance	5
Test paper	5
Record*	5
Lab involvement	5
Total	20

*Marks awarded for Record should be related to number of experiments recorded and duly signed by the concerned teacher in charge.

11.3 For projects

a) Marks of external Examination : 80

b) Marks of internal evaluation : 20

Components of External Evaluation of Project	Marks
Dissertation (External)	50
Viva-Voce (External)	30
Total	80

All the four components of the internal assessment are mandatory.

Components Internal Evaluation of project	Marks
Punctuality	5
Experimentation/Data collection	5
Knowledge	5
Report	5
Total	20

11.4 Attendance Evaluation For all Papers

% of attendance	Marks
90 and above	5
85 – 89	4
80-84	3
76-79	2
75	1

(Decimals are to be rounded to the next higher whole number)

12. End Semester Examination (ESE)

The End Semester Examination (ESE) shall be of 3/5-hour duration for written / practical respectively. The minimum required attendance for each semester shall be 75%. Those who do not attain the minimum attendance will not be eligible to register for the ESE examination.

13. Internal Assessment Test Papers

At least one internal test-paper is to be attended in each semester for each course. The evaluations of all components are to be published and are to be acknowledged by the candidates. All documents of internal assessments are to be kept in the college for two years and shall be made available for verification by the University. The responsibility of evaluating the internal assessment is vested on the teacher(s), who teach the course.

14. External examination

The external examination of all semesters shall be conducted by the University at the end of each semester.

Students having a minimum of 75% average attendance for all the courses only can register for the examination. Condonation of shortage of attendance to a maximum of

10 days or 50 hours in a semester subject to a maximum of 2 times during the whole period of the programme may be granted by the University on valid grounds. This condonation shall not be counted for internal assessment.

Benefit of attendance may be granted to students attending University/College union/Co-curricular activities by treating them as present for the days of absence, on production of participation/attendance certificates, within one week, from competent authorities and endorsed by the Head of the institution. This is limited to a maximum of 10 days per semester and this benefit shall be considered for internal assessment also.

Those students who are not eligible even with condonation of shortage of attendance shall repeat the course along with the next batch.

There will be no supplementary exams. For reappearance/ improvement, the students can appear along with the next batch.

A student who registers his/her name for the external exam for a semester will be eligible for promotion to the next semester.

A student who has completed the entire curriculum requirement, but could not register for the Semester examination can register notionally, for getting eligibility for promotion to the next semester.

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

15. Pattern Of Questions

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

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

Pattern of questions for external examination for theory paper

Pattern	Marks	Choice of questions	Total marks
Short Answer	2	9/12	18
Paragraph answer	4	6/9	24
Problem/ Short Essay	6	3/5	18
Long Essay	10	2/4	20
		20/30	80

16. Internship (On the Job Training) or Midterm Project

The candidates will have to undergo an on-job training or Internship of a *maximum* of 30 days, during the programme after the fifth semester. The internship will be at a professional Design Studio / Animation Studio / Television Channel / Game Studio / Film as per the field of specialisation of the candidate. The candidates will have to prepare a comprehensive Report. The Report should be attested by the organisation where the candidate did the Internship and the Report will be submitted to the faculty for evaluation along with the certificate of the work done from the firm. A member of the faculty will supervise the candidates during their Internship. The internships would have a credit of 2 with 100 marks and the marks would be submitted to the university at the end of the six semester.

17. Pass Requirements

A separate minimum of 30% marks each for internal and external (for both theory and practical) and aggregate minimum of 40% are required for a pass for a paper. For a pass in a programme, a separate minimum of Grade D is required for all the individual papers. If a candidate secures F Grade for any one of the paper offered in a Semester/Programme, only F grade will be awarded for that Semester/ Programme until he/she improves this to D Grade or above within the permitted period. (See Clause 8.3) Students who complete the programme with 'D' grade in the "Regulations for Under Graduate Programmes under Choice Based Credit System 2016" will have one betterment chance within 12 months, immediately after the publication of the result of the whole programme.

Those students who possess the required minimum attendance during an academic year/semester and could not register for the semester examination are permitted to apply for Notional Registration to the examinations concerned enabling them to get promoted to the next class.

Students discontinued from previous regulations, CBCSS 2013, can pursue their studies in "Regulations for Under Graduate Programmes under Choice Based Credit System 2016" after obtaining readmission. These students have to complete the programme as per "Regulations for Under Graduate Programmes under Choice Based Credit System 2016".

Credit Transfer and Accumulation system can be adopted in the programme. Transfer of Credit consists of acknowledging, recognizing and accepting credits by an institution for programmes or courses completed at another institution. The Credit Transfer Scheme shall allow students pursuing a programme in one University to continue their education in another University without break.

1. Programme Structure for Model III BA/BSc/B.Com

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the Programme	120
c	Credits required from Common Course I	8
d	Credits required from Core + Complementary + Vocational Courses including Project	109
e	Generic Elective (GE)	3
f	Minimum attendance required	75%

2. Consolidated Scheme for B.A Audiography And Digital editing

S e m.	Course Code	Course Title	Course Type	Course Category	Cre dit	Hours Per Week	Marks	
							Int.	Ext .
I		1-1 English I	Theory	Common	4	5	20	80
	MM1CRT01	1-2 Art and Visual Perception I *	Theory	Core.	4	5	20	80
	AE1CRT01	1-3 Science of Sound	Theory	Core	4	5	20	80
	AE1CMP02	1-4 Introduction to Music	Practical	Complim.	4	5	20	80
	MM1CRP03	1-5 Still Photography ***	Practical	Complim.	4	5	20	80
					20	25	500	
II		2-1 English II	Theory	Common	4	5	20	80
	MM1CRT05	2-2 Art and Visual Perception II *	Theory	Core	4	5	20	80
	AE2CRT04	2-3 Audio Electronics	Theory	Core	4	5	20	80
	AE2CMT05	2-4 Introduction to Film & Video Technology	Theory	Complim.	4	5	20	80
	AE2CMP06	2-5 Scriptwriting & Storyboarding	Practical	Complim.	4	5	20	80
					20	25	500	
III	AE3CRP07	3-1 Audio Programmes	Practical	Core	4	5	20	80
	AE3CRT08	3-2 Editing Principles	Theory	Core	4	5	20	80
	AE3CMP09	3-3 Shooting Methods	Practical	Complim.	4	5	20	80
	AE3CRP10	3-4 Digital Audio Fundamentals	Practical	Core	4	5	20	80
	AE3CRP11	3-5 Editing Studio I	Practical	Core	4	5	20	80
					20	25	500	
IV	AE4CMP12	4-1 Visual Effects Studio I	Practical	Complim.	4	5	20	80
	AE4CRP13	4-2 Sound: Production & Reproduction I	Practical	Core	4	5	20	80
	AE4CRP14	4-3 Editing Studio II	Practical	Core	4	5	20	80
	AE4CMT15	4-4 Film Appreciation	Theory	Complim.	4	5	20	80
	AE4CRP16	4-5 Live Mixing & Recording	Practical	Core	4	5	20	80
					20	25	500	
V	AE5CRP17	5-1 Multi camera shooting, Recording &Editing (Practical)	Practical	Core	4	5	20	80
	AE5CRP18	5-2 Sound: Production & Reproduction II	Practical	Core	4	5	20	80
		5-5 Generic Elective	Theory	Elective	3	5	20	80
	AE5GET01	A. Media Ethics And Education						
	AE5GET02	B. Media And Management						
	AE5GET03	C. Introduction to the Study of fiction						
	AE5CMP19	5-4 Visual Effects Studio II	Practical	Complim.	4	5	20	80
AE5CRP20	5-5 Digital Cinema Editing	Practical	Core	4	5	20	80	
					19	25	500	
VI	AE6OJP01	6-1 Internship	OJT		2		100	
	AE6PRP01	6-2 Analysis of Fiction/Non-Fiction Film	Project	Core	4	5	20	80
	AE6PRP02	6-3 Music Video Production	Project	Core	4	5	20	80
		6-4 Optional Core		Core	4	5	20	80
	AE6OCP01	A. Multi-channel audio recording and mixing	Project					
	AE6OCP02	B. Radio drama production	Project					
	AE6PRP03	6-5 Final Film Project	Project	Core	4	5	20	80
	AE6CMP04	6-6 Demo Reel Presentation	Project	Complim.	3	3	20	80
					21		600	
					120		3100	

Subjects denoted with *are common for Multimedia, Visual Communication and Audiography and Digital Editing

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SEMESTER I

COURSE 1-1: ENGLISH 1

OBJECTIVE

- To develop effective verbal communication skills.
- To develop conversational skills for informal as well as formal occasions such as professional meetings, Interviews and Group Discussion.
- To enhance public speaking skills for the students.

MODULE I Introduction to Presentation Skills
Soft Skills Development - Voice modulation, Body language, Gestures and Expressions while doing formal and academic presentations

MODULE II Effective Communication skills, Group Discussion, Interview skills – Telephone, Face to Face, Video Conferencing, PowerPoint presentations and presentation aids

MODULE III Introduction to Language
Phonetics – Phonetic symbols and its transcription, Word Stress, Pitch, Intonation

MODULE IV Introduction to Conversational Skills
Initiating conversation in various situations – meeting a stranger, making requests, giving an opinion, extending an apology, introducing oneself and others

MODULE V Introduction to Public Speaking
Making Short Formal Speeches – Welcome speech, Felicitations, Vote of Thanks.

REFERENCE

1. Critical Thinking, Academic Writing and Presentation Skills : Anderson. Nayar. Sen; Pearson Publication
2. Communication Skills in English : Sasikumar. Dutt. Rajeevan; Foundation Books

SOURCE MATERIALS FOR TEACHERS

- (1) Headway Academic Skills : Listening, Speaking and Study Skills Teachers' Guide : Oxford University Press
- (2) Professional Speaking Skills : ArunaKoneru, Oxford University Press

COURSE 1-2ART AND VISUAL PERCEPTION I(THEORY)

OBJECTIVE

A student under training in this course should develop clarity in perception of various art forms especially that of Visual Arts.

Module 1 Observation Exercises “Visual Writing Vs Literary Writing”.
The student is given opportunities to visualise and put on paper, the visualized images.

- i. The arrival of rain after a harsh summer.
- ii. The closing line of a busy office
- iii. The anger of a superior officer on his sub-ordinates
- iv. A pleasant sunrise
- v. A wedding and a funeral

(These assignments carry marks for the internal assessments)

Module II An introduction of various paintings.
Visit to art galleries and discussion with the artists regarding their works.
(To be submitted for internal assessment)

Module III An introduction to Nava Rasas.
Each student should submit photographs with expressions of an artist to explain Nava Rasas.
(For internal assessment)

Module IV Use of visual space for creating images.
Circular frames, - horizon frame – Vertical frames – conical frames etc.
Understanding the rule of third and golden points. Use of perspective as a strong element to create images of concrete forms.

Module V Growth of visual art form from the earlier periods to the period of renaissance Primitive Art – Realism – Romanticism – Renaissance Period.
(The perception of growth of visual art form from the primitive stages to the classical period)

Special emphasis may be given to the works of Da-Vinci, Michelangelo, Rembrandt, Raphael belonging to the renaissance period.

Understanding the use of perspective, iconography, calligraphy etc.as elements of visual aesthetics during the renaissance period.

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REFERENCE

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|-------------------------------|---|-----------------|
| 1. Million And One Nights | : | Terry Ramsaye |
| 2. NatyaSastra (Bharath Muni) | : | Man Mohan Ghosh |

3. Necessity of Art : Ernest Fisher
4. Social history of Art : Arnold Hauser
5. Art and Visual Perception : Rudolf Arnheim
6. Encyclopedia of World Art (Vol. 1 & II) : McGraw Hill Publication
7. The Art of Pictorial Composition : Wolehonok

COURSE 1-3: SCIENCE OF SOUND (Theory)

OBJECTIVES: To understand the nature and characteristic of sound wave, human hearing mechanism and various acoustics methods and treatments.

MODULE 1 What is Sound? Nature and characteristics of a Sound Wave, Amplitude, Frequency, Velocity, Wave length, Phase, Harmonic content-Intervals, Octaves, Partials, and Harmonics. Overtone and Timbre. Wave motion- Transverse and longitudinal waves. How sound travels in air - Sound Transmission and Medium Density.

MODULE II Basic acoustics – sound pressure and sound power, inverse square law, decibel, reflection, refraction, diffraction, diffusion, absorption, standing waves, room modes-Axial, Tangential, Oblique modes. Echo reverberation, Reverberation time, Sabine formula. Resonance effect. Free and Reverberant Field.

MODULE III Anatomy of Hearing and Auditory perception The ear – threshold of hearing – Dynamic Range. Loudness, Pitch, Critical Bands, Equal Loudness Curve, Fletcher – Munson Curve, Doppler Effect,

MODULE IV Psycho Acoustics-Spectral Analysis- perception of frequency and loudness, beats, combination tones, Masking, , Perception of space . Sound localization - Perception of Direction - Hass Effect, direct sound, early reflections, Comb Filter effect

MODULE V Basics of Acoustic treatment.- Reverberation time – Measurement of reverberation time, Necessity of Reverberation, Typical Reverberation periods of a speech studio, music studio, Drama studios, Television studios, control and monitoring rooms, listening rooms, concert halls and theatres, multipurpose spaces. Absorption coefficients of Materials. Sabine Equation, Growth and Decay of sound in an Enclosure. Acoustical features and design of Auditoriums.

REFERENCE

Sound Check : The Basics of Sound and Sound Systems : Tony Moscal
Acoustics and psycho-acoustics Howard Davis M, James Angus

COURSE 1-4: INTRODUCTION TO MUSIC (Practical)

LISTENING SESSION

- MODULE I** Basic concepts in music – pitch, melody, harmony, rhym. Types of musical instruments– string, wind, percussion and electronic instruments.
- MODULE II** Introduction to Western classical music – orchestra, instrumentation. Form – song, concerto, symphony, sonata, opera, dance, music. Prominent composers – Bach, Vivaldi, Mozart, Beethoven, Rossini, Chopin, Brahms, Tchaikovsky etc.
- MODULE III** Introduction to Carnatic Music – Sruti, Swara, Raga, Tala, Varnam, Kriti, Katcheri – Structure, Content and Instrumentation. Prominent composer –PurandaraDasa, MuthuswamiDikshitar, SyamaSastri, SwathiThirunal etc. Introduction to Hindustani Music – Alap, Bandish.Types of compositions –dhrupad, khyal and tarana instrumentation.
- MODULE IV** 20th and 21st century music – Jazz, country music, rock and roll, blues and heavy metal – Indian Film Music – Hindi, Malayalam, Tamil.
- MODULE V** Background Music – Incidental music, Ambient music, Music Design, Musical Functions, Instrument Types, Digital Samplers, Sound Editing sequencing/programming.
- Practical Exam** – A 20 page typed dissertation on any of the topic as decided by the faculty.

COURSE 1-5: STILL PHOTOGRAPHY (Practical)

MODULE 1 The camera – Different types of cameras, Rangefinder, TLR SLR, Different still film formats, Structure of a digital SLR-CCD/Cameras compression, file formats, memory card etc.

MODULE II Basics of SLR photography – Aperture, Shutter speed, ISO, exposure, Different types of lenses, Shooting in available light, Composition.

MODULE III Depth of field – controlling DOF using aperture, Creative possibilities, Focusing Modes, Priority Modes.

MODULE IV Capturing motion – Panning, Slow shutter effects, Introduction to Flash Photography.

MODULE V Post processing, RAW conversion, Image editing basics.

Practical Exam – Preparing a Photo Story presentation of 30 still pictures.

REFERENCE

1. Basic Photography : M.J.Langford
2. Advanced Photography : M.J.Langford
3. Art of seeing : Alex Thomas
4. Creative Shutter Speed – Master the Art of Motion Capture : Beaumont Neewhall
5. Chasing the Light : IbarionexPerello
6. Compositions – From Snapshots to Great Shot : Laurie Excell
7. How Digital Photography Works : Ron White
8. Real World Cameras Raw : Jeff Schewe and Bruce Fraser
9. Adobe Photoshop Light room 3 on Demand : Ted LoCascio
10. Capture – Digital Photography Essentials : Glenn Rand

SEMESTER II
COURSE 2-1
ENGLISH II(THEORY)

OBJECTIVE

- The course helps students to express ideas creatively.
- The imaginative qualities of the students are being sharpened and polished.
- The course aids students to achieve constructive as well as academic excellence.

MODULE I Fundamentals of English Grammar
Parts of Speech, Subject – Verb agreement, Tenses, Active – Passive Voice, Phrasal Verbs, Affixes, Conditionals, Direct – Indirect Speech, Modals, Question Tags.

MODULE II Introduction to Literary Terms , Figures of Speech and other literary terms

MODULE III Introduction to Creative Writing Poetry Writing, Short Story Writing, Newspaper report.

MODULE IV Content development for Script and Advertisement.

MODULE V Introduction to Academic Writing Writing models: Letters – formal/informal, Resume and covering letter, Minutes and Agenda, Report and Notice writing, Essay, paragraph and note-making.

REFERENCE

1. A Glossary of Literary Terms : Abrams, M.H; Wadsworth Publication
2. History of English Literature : Albert, Edward; Oxford University Press
3. Critical Thinking, Academic Writing and Presentation Skills : Anderson. Nayar. Sen; Pearson Publication
4. English Grammar and Composition : Wren. Martin; S.Chand Publications

COURSE 2-2 ART AND VISUAL PERCEPTION II (THEORY)

OBJECTIVE :

To provide the students with clarity regarding the growth of visual art from the classical concept to modern concept

Module 1 The process of “Deduction” in creating the visual.

- i. Students may prepare a visual breakdown of sequence like murder which cannot be realistically performed but will have high dramatic effect.
- ii. The beauty of early morning through various visuals used in a deductive manner. e.g. Japanese Haiku
- iii. Arrival of a moving train all the way to the crowded platform of a railway station. (These are the exercises to be done by the students through the observation and submitted as internal assessment)

Module II The growth of visual art forms from Realism to Impressionism. The influence of various art forms in literature and performing arts on the growth of visual art form. The work of Vincent Van-Gough as effective examples of a subjective perception based on the play of lights.

Module III Growth of visual art from Realism to Expressionism
Artist’s perception of an object through the “Inner Eye”
Here the works of Salvador Dali and Maya Deren; may be used as effective teaching materials – The classical concept of perspective loses its significance in Expressionism.

Module IV Analysis of the film “Cabinet of Dr. Caligary” for the students to get the clarity of perception regarding Expressionism.

Module V The growth of visual art through Surrealism, Cubism, Collage, Experimentation etc. The work of Andy Warhol, Jordan Belson etc. may be presented to the students to clarify the application of “Inner Eye” in the work of visual arts.
The detailed study of the growth of visual arts by taking examples of Picasso’s life and works.

REFERENCE :

- | | | |
|---------------------------------|---|--------------------------------|
| 1. Poetics | : | Aristotle (Translated Version) |
| 2. A Concise History of art | : | G.Buzin |
| 3. The art of interior design | : | V.K. Ball |
| 4. Film as Art | : | Rudolf Armheim |
| 5. The Meaning of Art | : | Herbert Read |
| 6. The Art of Composition | : | Michael Jacobs |
| 7. The Art of Colour and Design | : | Mitland Graves |

COURSE 2-3: AUDIO ELECTRONICS (Theory)

OBJECTIVE: This course is designed for practical understanding basic technology used in production and reproduction of sound.

MODULE I Basic concept of electronics -Concept of voltage, current, resistance and ohms law, Sources DC and AC supply, Electronic components-passive and active electronic components-resistors-colour coding- resistors-capacitors-Audio transformers. Electronic components-PN junction diode-DC power supply using system using diodes-Transistor basic concept and biasing methods- special diodes-LED, Zener diode, varactor diode, FET and MOSFET, Concept of op-amp-characteristic of op amp and application circuits

MODULE II Transmission techniques - Cable and its characteristics-impedance-frequency response-twisted pair cable-coaxial cable-shielded cable-stereo cable co-axial cables and RG standards-concept of OFC and its applications Electronic instruments in audio circuit , amplifier design, pre amplifiers, power amplifiers and mixers, attenuators, Filters and equalizers, delay, console and computers, VU meters, LED VU meters and devices,Public address system

MODULE III Microphones- what is microphone? Microphone design – Dynamic, ribbon, condenser etc. characteristics and applications of various microphones– directional response, frequency response, Impedance, output characteristics, Stereo Making Techniques, polar pattern

MODULE IV Loud speaker-characteristics of loudspeakers .Moving coil loud speaker. Speaker, Electrodynamic loud speaker. Horn type and Cone Type Loudspeaker Baffles and Enclosures, Multy way speaker system, Headsets-in ear and on ear types Crossover network Impedance matching .requirements-Impedance, sensitivity, Distortion, Frequency response, power handling, Directivity.

MODULE V Recording of sound-Analog recording-early recording machines- Magnetic tape-magnetic tape recording process-Digital tape recording-Mass storage base system-magnetic hard disk, optical disk, memory card etc.

Practical: Practical workshop on studio electrical circuits and audio cables, Making XLR male cable, Making XLR Female cable, Making XLR Board connector, Making TRS male cable, Making RCA male, Making RCA female, Making RCA board. Synchronizing cables-Making CO-axial Cable, making DIN cable, USB cable.

REFERENCE

The Microphone Book	:	John Eargle
The recording engineers hand book	:	Bobby Owsinski
Audio electronics reference book	:	Sinclair, Ian R
Sound Recording	:	Tombs David

COURSE 2-4: INTRODUCTION TO FILM AND VIDEO (Theory)

- MODULE I** Origin of Cinema -Persistence of Vision-Phi phenomenon-Maybridge, Edison-Kinetographe-Kinetoscope-George Albert Smith-Shots- Different types of shots-ELS,LS,MS,MCU,CU,ECU-Track,Pan,Tilt-Cinematographe - Lumiere brothers and George Melics.
- MODULEII** History of Editing – Edwin S Porter: Film Continuity-Griffith: Dramatic emphasis- Kuleshov experiment- Pudovkin : Constructive editing, , Eisenstein-Theory of montage-Early Sound Film- Synchronization of picture & Sound-Technological Limitations-Technical Improvements-Documentary Films-What is a documentary-Early documentary films – Dzigavertov: Experiment with realism-Man with a Movie Camera- Alexander Dovzhenko-Visual Association-Earth
- MODULEIII** Components of Film Camera -Working of a film camera- film formats and aspect ratio, Film projection-Lens-Focal Length & Perspective–F-stops & T-Stops- Focusing The Image-Depth of Field -Depth of Focus-Track shot & Zoom -Structure of Video Camcorder-Basic Settings-Picture Control-White Balance -Black Balance-Colour Temperature
- MODULEIV** Development of Television, The Nipkow Disk, The Cathode-Ray Tube, Mechanical television,Picture Scanning methods and reproduction,Transmitted Signal, different display system,ColorTelevision,High Definition Television
- MODULEV** Video Formats- Standard Definition and High Definition-Interlaced and Progressive-Frame Rate- Aspect Ratios-RGB,S-Video,Component and Composite-Colour Sub sampling-Bit Depth-Video Image-Time Code-Pixels and Resolution-Digital Compression Methods-Lossy and Lossless compression-Data rate-File Formats and Data Exchange-Recording Mediums – Tape,HardDisk,Flash Memory Cards, SSD- DVD & Blue Ray-Digital Cinema-2k,4K-DCP

REFERENCE

1. The Film Maker's Hand Book-Steven Ascher, Edward Pincuse
2. The Technique of Film Editing- Karel Reisz ,Gavin Millar
3. The Technique of Film & Video Editing -Ken Dancyger
4. Film Art: An Introduction : David Bordwell
5. Television Production Handbook : Roger Inman, Greg Smith
6. Television Technology Demystified- Aleksander Louis Todorovi'c
7. How Video Works – Marcus Weise
8. The EDCF Guide to Digital Cinema Production – Lasse Svanberg
9. High Definition Cinematography – Paul Wheeler
10. The Camera Assistant's Manual – David E. Elkins
11. American Cinematographer's Manuel

COURSE 2-5: SCRIPTWRITING AND STORYBOARDING

(Practical)

- MODULE I** Characteristics of a good motion picture story – Plot line – Protagonist – Antagonist – Characterization – Anticipation – Suspense – Surprise.
- MODULE II** Basics of short screen play – Image and Sound components – Organic structure – Dialogue for drama and motion picture – Method and format for a screenplay.
- MODULE III** Factors for writing a shooting script – Image and Sound formulations, View point, image size, movement etc. Form idea to shooting script.
- MODULE IV** Process and execution of storyboard from idea through script to storyboard, writing dialogue.
- MODULE V** Components of a storyboard – Concept & Function of Story board – Use of story board.

Practical Exam: Preparing a Story Board on a short script of 5mts duration.

REFERENCE

1. Directing the Story : Francis Glebas
2. Film Directing Fundamentals : Nicholas T. Proferes
3. The Art of the Storyboard : Joh Hart
4. The art of dramatic writing : Lajos Egri
5. Film techniques : V I Pudovkin
6. Screen play : Syed Field
7. The Short story – Its principles
And Structure : Evelyn May Allbrigh
8. Aspects of Modern Short story : A.C. Ward
9. Story and Structure : Lawrence Perrie

SEMESTER III

COURSE 3 -1: AUDIO PROGRAMME(Practical)

OBJECTIVE: This course is dedicated entirely to the designing of various audio programmes formats and its applications.

MODULE I Script writing for various presentation formats, Preparing scripts- simple spoken language, effective use of emotions and feelings, speed and rhythm etc. Marking symbols in the script - pauses, modulation, highlighting, breaking long sentences, connecting sentences etc, Flowchart, Pre-shooting, shooting, post production, Soundscript. Studio Floor Plan- mark the position of artists, mikes and the technical crew.

MODULEII- Pro Tools-Pro tools hard wares, M-box micro, M-box mini. M-box pro, 001 rack, 002 rack, 002 control surface, 003 rack, 003 control surface. Pro tools HD, HD Pro, System configurations. Pro Tools window. New session, Edit window. Mix window, Transport window, time line, track, region, track input, track output, editing tools editing modes, nudge value, marker, scrolling, fade function, session saving, parameter settings, sampling rate setting, tempo and meter settings, track routing, buss, bus routing technique, software with digital console routing, analog to digital routing..

MODULE III Various audio file formats- Advantages and disadvantages, features etc. AIFF and AIFF C format, RIFF-WAVE format, JPEG audio formats, DSD IFF format, EDL files and project interchange, AES 31 format, MXF media exchange format, AAF advance authoring format, Disk Pre Mastering formats. Interconnecting digital audio devices-dedicated audio interfaces-PCI audio interfaces, USB interfaces, IEEE1394 etc.

MODULE IV Recording, Digital recording, distractive recording, punch recording, loop recording, single track recording, multi track recording, segment recording, multi track live recording out door, MIDI sequencing, MIDI recording, MIDI synchronization with digital console, introduction about Digital editing, cutting, pasting, level increasing , level decreasing, fading, cross fading. Introduction about mixing and live mixing, Analog mixing, digital mixing, noise cancelling, equalizing, FX processing (reverb, echo,

delay) two track mixing, multi track balancing, multi track mixing, automation in digital console, automation in software, stereo mix down, bouncing, Mastering technique.

MODULE V Recording for Film and Television Location Recording -Sync sound recording on locations Recorders- Microphones placements, Booming, Out door mixers – Cleaning tracks.,audio dubbing, rules, sound fx, Ambience, BGM, Audio Processors, sound Premixing – Sound Mixing., ,

Final Project: Record a Mono programme of 5mts duration for Radio

REFERECNCE

1. Practical Recording Techniques : Bartlett and Bartlett
2. Sound and Recording : Francis Rumsey and
Tim Mc Cormick
3. An Introduction to Pro tools : Frank D Cook
4. Producing great sound of film and video : Jay Rose
5. Radio Production : Robert McLeish
6. The Great Radio Heroes : McFarland & Co.
7. A World in Your Ear : Broadside Books
8. Script writing for radio and Television : Burger Aruthur Asa

COURSE 3-2 :EDITING PRINCIPLES (Theory)

OBJECTIVE: To clarify to the student the process of creating illusion of movement and the basic principles involved in narrating a visual story.

MODULE I Fiction and non-fiction – Film Form-Narrative form-Principles of Narrative form-Creative decisions-Plot and Story-Cause and effect- Time-Boundaries between Documentary and Fiction-Genres of documentary films-Genres in films-Goals of Editing-Plot Driven Film- Character Driven film-Dramatic Emphasis-Sub Text

MODULE II Time concept - Real Time and Filmic Time- Real space and Filmic space. - Graphic, Rhythmic, Spacial, Temporal Relations between Shots- Establishing and manipulating space-Flash Backs- Flash Forwards- Condensing and Expanding time-Suspense and Surprise

MODULE III Continuity- Spatial Continuity-180 Degree System- Imaginary Line/Axis of Action-Crossing the Axis-Cross Cutting- Temporal Continuity-Order and Frequency-Duration-Montage-Constructing a lucid continuity- Physical continuity - dress, look, movement, light, colour, tone - Matching consecutive actions-Image size and Angle- Directional continuity-Matching Image tone-Pace-Timing-Rhythm- Selection of shots-Jump Cut- Sound continuity-Theory of six-Emotional Continuity-Eye trace

MODULE IV The Practice of editing- Action /Chase Sequences- Dialogue Sequences- Comedy Sequences- Different types of Comedy-Montage Sequences - Documentaries- Reportage- Imaginative -Documentary film of ideas - Educational Films-Compilation Films-Newsreels-Use of sound in documentary

MODULE V Post Production Workflow- Linear and Non-Linear editing –Components of a NLE editing setup-Connectors -Media Files and Clips-Real time and Rendering- Online and Offline Editing-Online Workflow-Offline to Online workflow-Native Editing- Transcoding for Editing-Managing Media Files-Exporting File-Exporting for sound post production- Exporting to

Tape-Film based workflow-Shoot in Film, Transfer to Digital , Finish in Digital-Shoot in Film, Transfer to Video, Finish via Digital Intermediate-Film to Digital Transfer Methods-EDL, XML, AAF

REFERENCE

1. The Film Maker's Hand Book : Steven Ascher, Edward Pincus
2. Film Art: An Introduction : David Bordwell
3. The Technique of Film Editing : Karel Reisz& Gavin Millar
4. The Technique of Film & Video Editing
History, Theory and practice : Ken Dancyger
5. Editing film and Videotape : BBC Training Manuel
6. Films and the Director : Don Livingston
7. Film and its Techniques : Raymond Spolliswoode
8. Film Techniques and Acting : Pudovkin
9. Independent Film making : Lenny Lipton
10. The Liveliest Art : Arthur Knight
11. Film Form : Eisenstein
12. Video Tape Editing : Steven E Brown
13. Hand Book of motion picture Production : Willian B Adams
14. Video User's Hand Hook : Peter Utz

COURSE 3 -3: SHOOTING METHODS (Practical)

- MODULE I** The Shot, Different Types of Shots, Basic Composition for video- Framing Human Subjects, The Rule of Thirds, Camera Angles, Two and three shot, OSS.
- MODULE II** Video Camera Operation - Familiarizing with a video camera - Basic camera controls & settings - Exposure, White balance, Framing and focus - Video camera operation -Practical's.
- MODULE III** Composition - Creating third Dimension- Depth of Film Space- Effect of Lens and light on images. Shooting for Editing- Continuity- Imaginary Line concepts- Eye-Line Match.
- MODULE IV** Dynamic Shots- Camera Movements- Handheld - Pan and Tilt - Tripod, Dolly etc. Focus Effects- Lens Perspective and Characteristics.
- MODULE V** Structuring Scene – Dramatic Emphasis – Master Scene Technique and Misc-in scene- Shot/Reverse Shot- Action Scenes – pre-record sound track Ad. Films etc.– Dialogue Scenes- Play-back etc.

Project

Practical : Group Exercise: - Shoot a 5 mts dialogue Scene, Action Scene – Song etc and individually edit.

REFERENCE

1. Cinematography -Theory And Practice : Blian Brown
2. How to shoot a movie & video story : Arthur L Gaskill
3. Video Production Handbook : Gerald MilJerson
4. Grammar of the Shot : Roy Thompson
5. Motion Picture and Video Lighting : Blian Brown
6. Painting With Light : John Alton
7. The 5 C's of Cinematography : Joseph MasceJli
8. Practical Cinematography : Paul Wheeler

COURSE 3-4: DIGITAL AUDIO FUNDAMENTALS (Practical)

OBJECTIVE :

This course is designed for practical understanding of Digital electronics, electronic devices and their function

- MODULE I** Digital electronics- The binary number system, Basic logic Gates and applications, computers and time, Digital audio- The theory, Sampling, Quantization, Bit depth, Sampling rate Conversion- Analog to digital, Digital to analog. Digital devices, encoder, decoder, multiplexing and demultiplexing, Use of digital circuits in various audio equipment, digital recording, Digital audio Interconnection, Digital media.
- MODULE II** Computer and work station, Digital audio workstation, DAW recording practical sessions, Digital audio accessories Portable digital equipment, Digital field recording practical with stereo microphones, Networking basics, Studio LAN, IP audio, The digital audio studio, Digital release formats and digital file distribution.
- MODULE III** Computer fundamentals, Hard disk, CD, DVD, LD computer hard wares, Software installing, Introduction about recording software, different type recording soft wares, double track recording software, multitrack recording software, sampling rate, Niquest theorem
- MODULE IV** Basic computer peripheral devices Block diagram of a computer IO Devices-Keyboard, mouse, printers-scanners –webcam-Introduction to all internal devices-Mother Board, MB Types, Expansion Slots, Processor, Memory, Hard Disk, CD-R, RW, DVD-RW. SMPS, Introduction of Expansion Card, sound cards, Graphics cards assembling of Personal Computer. Complete Introduction and troubleshooting-Monitor, LCD, Keyboard, Mouse, UPS. Installation of O/S and application software.
- MODULE V** Computer Hardware and Networking-Introduction to networking components-Network components, Modems, Routers, Hubs, Switches, types of network LAN, WAN, MAN, troubleshooting of network Downloading the drives from internet, Installation of drives.

REFERENCE

Upgrading and Repairing PCs (22nd Edition): Scott Mueller
Digital Electronics by Thomas Floyd

COURSE 3-5: EDITING STUDIO (Practical)

- MODULE I** Basic Shot Types, Increasing Shot Complexity, Developing Shots-Selecting the Best Shots, Screen Direction, Matching Angles.
- MODULE II** Editing Basics- Rough Cut, Cutaways and Reaction Shots, Matching Action and Screen Position, Overlapping Edits, Matching Emotion and Tone, Transitions Between Scenes, Fine Cutting.
- MODULE III** Factors to make a Good Transition Edit, Information, Motivation, Composition, Camera Angle Continuity, Sound, Transitions.
- MODULE IV** Setting Up a Workstation, Video Cables and Connectors, NLE interface, Organizing the Media, Importing and Transcoding, Capturing Tape, Importing Audio and images.
- MODULE V** Editing Tools, Drag-and Drop-Three-Point, Insert and Overwrite Editing etc. Trimming, Ripple and Roll, Slip and Slid Effects and Titles, Audio-Effects and Filters, Mixing, Finishing Tools.

Practical Project: Shoot a 5 mts. Fiction /non fiction and present a finished programme with Titles, Graphics, Transitions etc. (Individual).

REFERENCE

- 1.The Technique of Film and Video History,
Theory and Practice : Ken Dancyger
- 2.Cutting Rhythms : Karen Pearlman
- 3.Film Technology in Post Production :Dominic Case
- 4.Grammar of the Edit :Roy Thompson
- 5.The Technique of Film :Karl Reiz
- 6.Film Technology in Post Production :Dominic Case
- 7.Make the Cut :Lori Jane Coleman
- 8.The Digital Film making Handbook : Sonja Schenk
- 9.Nonlinear Editing :Bryce Button

SEMESTER - IV
COURSE 4 -1 : VISUAL EFFECTS STUDIO - I (Project)

OBJECTIVE This course trains students in the essential vocabularies and concepts of motion graphics using type, shapes, objects and images.

MODULE I Fundamental concepts for motion graphics, including graphics and promos for television networks, film titles and advertising. After effects animation techniques - Create a new composition, Timeline panels, Adding footage, Solid layers, Resolution, Quality, Basic Animation, Rotation, Scale, Transform, Anchor point, Key frames, Text animation. Motion paths, Working with graph editor, Easy ease, Auto Bezier keyframes, Wiggler keyframe

MODULE II Layer Management - Selecting, moving layers, replace footage, Trim in and out points, ripple insert, motion blur. Masking - create masks, transforming masks, mask points, feather, animating masks, Blending modes. Track mattes - luma, Alpha matte, Animated mattes, stencils

MODULE III Cameras - 3D Space, Z dimension, 3D Rotation, Z scale, 3D motion paths, camera basics, camera settings, Lighting in 3D, lighting basics, parameters, manage shadow, 3D layers. Effects and Presets - Applying effects, effects and preset panel, Use mask path animation presets, compound effects, colour correction, Keying

MODULE IV Tracking - Motion tracking, Motion stabilization, Mocha tracking, Time wrap

MODULE V Elements from 3D, Audio, Rendering, file formats, Plugins

REFERENCE

Creating Motion Graphics with After effects:
Press

Trish and Chris Meyer, Focal

COURSE 4-2: SOUND PRODUCTION AND REPRODUCTION -1 (Practical)

OBJECTIVE : This course is designed for practical understanding of audio recording and editing console and its work flow and reproduction formats.

MODULE I Dubbing – narration, commentary etc

MODULE II Dubbing and multi track recording Multi track dubbing

MODULE III Multi track FX recording, Re-recording and final mix

MODULE IV FX- pre-mixing, BGM mixing, Multi track FX mixing and multitrack BGM mixing.

MODULE V Final mixing and Mastering

Multi track voice levelling with mixing, multi track FX mixing ,Multi track BGM mixing, Bouncing and Mastering.

Project : Use Video from the film Library. Individually do the multi- track recording for a short visual presentation of 5 mts duration. (Mono/Stereo)

REFERENCE

1. Handbook of sound engineers : Ballou Glen
2. Sound recording practice : Borwick John
3. Sound Studio : Ford Tyree S.
4. Sound FX : Alexander U. Case
5. The Sound Effects Bible : RicViers

COURSE 4 -3: EDITING STUDIO II (Practical)

- MODULE I** Advanced editing softwares- Avid/Fcp/Media 100/Lightworks. Tools and Workflow-Files and Relationships-Project Window and Editing Interface, Playing and Marking Clips, Creating Sequence, Subclips, Timeline Editing Methods.
- MODULE II** Trimming- Types Process, Performing Trims, Slipping and Sliding, Split Edits or L-Cuts, Sync Problems, Match Frame, Locators, Locking Tracks, Extend edit, Replace edit, Freeze Frames , Motion Effects.
- MODULE III** Audio Editing- Importing audio.Adding and Patching Tracks. Adjusting Level and Pan, Using Keyframes in audio, Adding audio effect, Audio recording in NLE, Different video effects and its usages, Basic Color Correction, Creating Titles, Managing Project and Media, Delivering the Finished Work.
- MODULE IV** Concept of Rhythm, Thinking and Perceiving Rhythm, Physical, Emotional, and Event Rhythms- Music to Movement, Dancing Edits.
- MODULE V** **Practical Exam:**
Picturisation & Editing of pre-recorded song of about 3 - 4 mts.
Group Exercise - Editing individually.

REFERENCE

1. The Technique of Film and Video- History, Theory, and Practice - Ken Dancyger
2. Cutting Rhythms - Karen Pearlman
3. Film Technology in Post Production- Dominic Case
4. Grammar of the Edit-Roy Thompson
5. The Technique of Film- Karl Keez
6. Film Technology in Post Production- Dominic Case
7. Make the Cut -Lori Jane Coleman
8. The Digital Filmmaking Handbook- Sonja Schenk
9. Nonlinear Editing - Bryce Button
10. The Avid Handbook - Greg Staten

COURSE 4- 4: FILM APPRECIATION (Practical)

- MODULE I** What is a Movie – Ways of Looking – Principles of Film form – Fundamentals of Film Form – Realism and other forms. Language of Cinema, Types of Movies – Genre – Evolution and Transformation of Genre - How Films Are Made –
- MODULE II** Principles of Narrative Construction Classical Structure – Dialectical Form -Plot and Story, Cause and Effect, Time, Space etc. Mise-en-Scene – Master Scene- Cinematography – Colour – Tonal value.
- MODULE III** Acting - The nature of Screen Acting, Stanislarsky Method Acting and creativity – Aspects of Performance, Actor and Film making, Editing (Continuity, Jump Cut, Dissolve, Fade etc.) Different editing styles – Creativity in Editing.
- MODULE IV** Sound and Visuals – Functions of Film Sound – Sync Sound – Sound as Counter point - Creative use of Sound.
- MODULE V** Film History and Film Language – Cinema aesthetics, Technological and Economic Approaches – Silent era – Talkie films, Italian Neorealism, French New Wave – and other forms – Science Fiction films – Emerging New Cinemas.

Project: Analysis of a short fiction/non fiction film to be submitted on record book. (Select a film not exceeding 30 mts duration)

Follow the Method of Analysis. Faculty will provide the standard Analysis Scheme.

REFERENCE

1. Film: A Critical Introduction – Maria Paramaggiore
2. How to Read a Film – James Monaco
3. FILM ART – AN INTRODUCTION : David Bordwell and Kristin Thompson
4. FILM HISTORY – An Introduction : Kristin Thompson and David Bordwell
5. The Oxford History of World Cinema – Geoffrey Nowell
6. The ART of Watching FILMS – Dennis W Petrie and Joseph M .Bogges
7. Art and Visual Perception – Rudolf Arnheim
8. Film Criticism – Marie Seton
9. Their Films, My Films – Satyajit Ray
10. Cinema and I – Ritwik Ghatak

COURSE 4-5: LIVE MIXING AND RECORDING (Practical)

MODULE 1 - Four channel mixing Connect two micro phones, two line and audio chain with mixing.

MODULE 2 – Multi channel live mixing

Connect number of microphones and line to audio chain with live mixing.

MODULE3- Segment Recording & MIDI Recording

Connect micro phone and line to Digital console with segment recording and MIDI.

MODULE 4- Multi channel mixing & Recording

Multi channel live mixing (out door) with multi track live recording

MODULE5 – Digital Editing and Mastering

Digital editing, audio processing, Fx processing, Digital mixing, Bouncing and Mastering.

Project : Live individual recording of a Music Programme or Talk Show of 5 mts duration.

REFERENCE

Hand Book of multichannel Recording

F.Alton Everest

The Complete Gide to High-End Audio

Robert Harley

SEMESTER V

COURSE 5-1 : MULTI CAMERA- SHOOTING, RECORDING & EDITING(PRACTICAL)

- UNIT I** Introduction to Multi Camera Setup
- UNIT II** Shooting & Recording a Multi Cam programme-Fiction/Non-fiction- Online Editing using Vision Mixer
- UNIT III** Multi Camera Editing using Editing Software Avid/ FCP/Premiere
- UNIT IV** Shooting, Editing & Mixing a Live programme
- UNIT V** **Project:** Shoot and Record a 3-5 minute Multicam television programme

REFERENCE

1. AVID Handbook
2. Mastering Multi Camera Technique : Mitch Jacobson
3. Television production handbook : Roger Inman, Greg Smith
4. Adobe Premier pro user manual
5. Final cut pro user manual

COURSE 5-2: SOUND PRODUCTION AND REPRODUCTION -II (Practical)

- MODULE I** Dialogue Editing-getting sound from the picture dept. to the sound dept,File names and Backup,Screening the OMF,Postconfirm -The spotting session, Image -Depth and perspective,DamageRepair,Production effects and guide tracks,confirmation,ADR,Editing sound for Documentaries, Preparing for the Mix,
- MODULE II** Sound Editing -Effects and Ambience recording/Tracklaying
- MODULE III** Folley Editing-Folley recording/Tracklaying
- MODULEIV** Pre Mix-Dialogue Premix, Effects Premix, Ambience Pre mix, Folley Premix, Music Premix,
- MODULE V** Final Mix-DAW-Projectfilesetup,Various Mixing Formats-Mono, Stereo and Surround Sound.
- Project:** Use Video from the film Library. Individually do the multi-track recording for a short visual presentation of 5 mts duration. (Surround)

REFERENCE

Dialogue editing for motion pictures	John purcell
Sound Design	David sonnenschein
Dolby Tutorials	
Auro 3D Tutorials	
DTS Tutorials	

COURSE 5-3(B)

MEDIA AND MANAGEMENT (THEORY)

OBJECTIVE

The course provides a basic know-how in modern management concepts and it further moves on to the managerial aspects of mass media. Those who are seeking a career in the management structure of mass media may get a good opportunity to expose themselves to this emerging field.

UNIT I : Management: Concept and scope; Principles of management; Theories of management; Human resource of management; Finance management; New trends in management.

UNIT II : Media Management: Concept, need and Scope; Principles of Media management; Media as an industry and profession; New trends and legal issues in media management.

UNIT III : Print Media: News Management; function of various departments of the newspaper organization; Editorial Management; Structure, Ownership patterns of mass media in India.

UNIT IV : Electronic media management: Organizational Structure; Financial Management; Audience Research; Programming Strategy; Marketing; News management; Role of public relations in Electronic Media management; Foreign Equity in Indian Media; Press commission on Indian newspaper management structure.

UNIT V : New Media: Information management; Technology and Electronic media management; E-publishing management.

REFERENCE

Vinita KohliKhandeka, Indian Media Business, Sage Publications, New Delhi, 2013.

PradipNinan Thomas, Political Economy of Communications in India, Sage Publications, New Delhi, 2010.

Lucy Kung, Strategic Management in Media, Sage Publications, New Delhi, 2008.

Dennis F. Herrick, Media Management in the age of Giants, University of New Mexico Press, USA, 2012.

COURSE 5-3(C)

INTRODUCTION TO THE STUDY OF FICTION

OBJECTIVE To provide the student the insight into the various aspects of literary expressions.

MODULE I What is fiction – How to formulate – Presentation of an event – Narrations
Suspense – Surprise – Poetry – Eve of St Anus (Keats) - VadakkanPattu –
Prose – Story – Novel – Drama

MODULE II Story expanded – Theme – Idea – Plot – Synopsis – fiction – Introducing
important literary terms. Ballad, Fable – Epics Greek Tragedy – Allegory
– Autobiography – Biography – Detective Story – Historical Novel –
Psychological Novel – Sentimental Novel – Saga – Tale.

MODULE III Usage of Dialogue – Verbal Communication – Characteristics of Dialogue
– Sociology – Monologue – Soliloquy – Commentary Voice Over –
Narration (In films) Characters of fiction –Protagonist – Antagonist – foil.

MODULE IV Narrative fiction – figurative expression Relation between fiction and
life.Substance of fiction – Subjects characterisation – tone – Point of view
diction Imagery – Symbolisms, Structure of fiction.

MODULE V The voice of fiction – Author and Narrator. The Designs of fiction, The
experience of fiction conversion of an event into fiction Design a scene –
Visualization use of visual language – Conversion of abstract ideas into
concrete visuals.

REFERENCE

- | | | |
|---|---|---------------------|
| 1. The art of dramatic writing | : | LajosEgri |
| 2. Film techniques | : | V I Pudovkin |
| 3. Screen play | : | Syed Field |
| 4. The Short story – Its principles and Structure | : | Evelyn May Allbrigh |
| 5. Aspects of Modern Short story | : | A.C. Ward |
| 6. Story and Structure | : | LawrencePerrie |
| 7. Novel Sahithyam | : | M.P.Paul |
| 8. Cherukatha Innale Innu | : | M. Achuthan |

COURSE 5-4: VISUAL EFFECTS STUDIO - II (Project)

OBJECTIVE Visual Effects Studio-II is a continuation of “4-1 Visual Effects Studio-I”. This course introduces the student to advanced tools and compositing techniques. The main objective of this course should be to help the students solve any challenges they would face with respect to compositing.

MODULE I Chroma key compositing - Principles of chroma key compositing, Pulling the matte using keyer. Despill operation to avoid blue spill contamination(hue operation), Garbage mattes to support keying, Colour correction and composite the foreground and background, Chroma shoot, Materials using for chroma screen, Lighting techniques for chroma shoot, Shooting the chroma. Advantages of video cameras with little compression(4:2:2,4:4:4) for chroma shoots, motion tracking in chroma screen for camera movements

MODULE II Creating masks - Luma key, Chroma key, Difference mask, Color difference mask, Geometric primitive masks, Spline based manual drawing masks, Painting a mask

MODULE III Rotoscoping - Uses and advantages of rotoscoping, Creating rotos with splines, Hierarchical parent and child roto shapes, Interpolation technique, Keyframerotos, Final inspection, Rotoscope motion blur and semi transparency

MODULE IV Image blending - The mix operation, Multiply operation, Screen operation, Maximum operation, Minimum operation, Add operation, Subtract operation, Speed operation. Animation - Keyframe animation of layers using translation, Pivot, Rotation, Scale, Skew, Shear, Corner pin layer operations, Key frame animations, Stabilizing a shot, planar tracking

MODULE V Other VFX applications - Morphing, Wraps, Adding atmospheres, Crowd duplication, Wire removal, Basics of stereo compositing.

REFERENCE

Compositing Visual effects : Steve Wright
Digital Compositing for Film and Video : Focal Press

COURSE 5-5: DIGITAL CINEMA EDITING (Practical)

MODULE I Stories and Their Purpose, Reading Screen play and Shooting Script, Planning the Editing - Pace and Time of the Scenes - Visual structure of the film-plot line to climax.

MODULE II Overview of editing process, Editing on Film, Editing on Video, Procedures in the Editing Room- Setting Up the Project, Import FX and MX, Importing Dailies, Digitize and Organize, Archiving, Editor's Cut, Temp ADR, Scene Timings, Building a Cut, Director's Cut.

MODULE III Cutting Picture and Sound, Film Edit - Synching, First Assembly, Countdown Leaders, NLE Edit- Synching Up, Dialogue Cutting, Overlapping Cuts, Sync Film Cutting, Cutting Nonsync Sound and Picture, A & B Rolling-Sync Sound, Audio Finishing.

MODULE IV Finishing Film, Final Sound Mixing, The Final Print, The Digital Intermediate, Digital Media Acquisition, Conforming.Color Grading, Retouching and Restoration, Digital Effects and Titles, Output and Quality Control

MODULE V Color and Mastering for Digital Cinema, Color in Motion Picture Film, Color Space for Digital Cinema, Digital Mastering, Digital Display Technologies - Editing and finishing a 24 p production (Practical) 5 mts.

Project: Shooting and Editing a 5 mts 24 frame production.

REFERENCE

1. How To Shoot A Feature Film : Bert Stern
2. Film Directing Fundamentals : Nicholas T.Proferes
3. Digital Cinema -The Revolution in Cinema : Brian McKernan
1. Digital Intermediates for Film and Video : Jack James
2. Film Production Technique- Creating the Accomplished Image : Bruce Mamer
6. How to Shoot a Movie (& Video) Story : Arthur L Gaskill
7. The Technique of Film and Video-History,Theory,and Practice : Ken Dancyger
8. Cutting Rhythms : Karen Pearlman

9. Film Technology in Post Production : Dominic Case
10. Grammar of the Edit : Roy Thompson
11. The Technique of Film Editing : Karl Reize
12. Film Technology in Post Production : Dominic Case
13. Make the Cut : Lori Jane Coleman
14. The Digital Filmmaking Handbook : Sonja Schenk
15. Nonlinear Editing : Bryce Button
16. The Avid Handbook : Greg Staten
17. Avid Editing : Sam Kauffmann
18. 24P - Make Your Digital Movies Look Like Hollywood : Pete Shaner and Gerald Everett

SEMESTER VI

COURSE 6-1:FINAL PROJECTS/INTERNSHIP

6-1: INTERNSHIP

OBJECTIVE

To acquire practical industry based experience

Internship is on the job training to assimilate the professionalism in a career. Internships offer students a period of practical experience in the industry relating to their field of study.

The students will have to undergo an Internship at a **Audio Studio / Television Channel / Radio / Film** for a fortnight at the beginning of the sixth semester.

The students would prepare individual reports after the Internship and the same should be attested by the organization under which the student did the internship. The students' comprehensive report will be submitted to the HOD for evaluation. A faculty member will monitor the students during the internship.

SEMESTER VI

COURSE6-2Analysis of Fiction/Non-Fiction Film: Project

Each student will individually select a Film classic of his/her choice under guidance from the teacher and give a detailed analysis of the sound track and editing of the Film. He/She will submit a minimum of 10 page report for Assessment. A Viva Voce will be held based on the report.

COURSE6-3 MUSIC VIDEO PRODUCTION (PROJECT)

A single music video will be shot under the guidance of an external faculty by conducting a workshop.

2. Each student will edit the music video individually.
3. The duration of the music video will be of 3 minutes
4. Each student will prepare and submit a shooting script and story board for given music video shoot and submit.
5. The marks for the pre-production will be awarded as follows.

a. Shooting Script	-	10
b. Storyboard	-	5
Involvement in Group work	-	5
Internal assessment: Total	-	20 Marks

The work will have to be completed as per the dates and deadlines issued by the supervising faculty. Written materials are to be submitted in a record book along with the completed film for evaluation by the university examiner.

2. The project prepared by the student will be assessed by the university as follows: -

a. Record book	-	20
b. Project	-	40
c. Viva	-	20
External Evaluation: Total	-	80 Marks

COURSE6-4 OPTIONAL CORE(PROJECT)

(A)MULTI CHANNEL AUDIO RECORDING AND MIXING

Each student will individually mix a multichannel audio programme recorded in a group project under the guidance of an expert faculty. This module offers students the opportunity to develop their own mixing skill in music production, fiction or non-fiction

(B) RADIO DRAMA PRODUCTION: Group work.

Each student will individually mix a multichannel radio drama recorded in a group project under the guidance of an expert faculty. This module offers students the opportunity to develop their own skills in radio production

COURSE6-5FINAL PROJECT

Fiction / Nonfiction production.

Individually prepare a 7-10 mts. Fiction / nonfiction subject with detailed shooting script with clear Audio Design. Shoot, Edit and Mix the Final film – (Individual exercise)

1. The student will present his story/idea during a pitching session for approval. After being approved in the pitching session the pre-production work can begin.
2. Once the story/idea has been approved the student will have to submit the screenplay before the given deadline.
3. Once the Script has been approved the student will prepare & present the Shooting Script, Story board, Shooting Schedule & Plan in the production meeting which will be attended by the faculty members.
4. The marks for the pre-production will be awarded as follows.

a. Synopsis	-	3
b. Treatment	-	3
c. Screenplay	-	4
d. Shooting script	-	3
e. Storyboard	-	3
Total (Marks)	-	16
Involvement in Group work	-	4
Internal assessment: Total	-	20 Marks

The work will have to be completed as per the dates and deadlines issued by the supervising faculty. Written materials are to be submitted in a record book along with the completed film for evaluation by the university examiner.

2. The project prepared by the student will be assessed by the university as follows: -

a. Record book	-	20
b. Project	-	40
c. Viva	-	20
External Evaluation: Total	-	80 Marks

COURSE6-6 DEMO REEL PRESENTATION (PROJECT)

OBJECTIVE

Demo reel presentation is intended to assist the student to prepare for a job interview. Student will have to present his/her demo reel which is a culmination of their original works or of their area of expertise. The faculty will share tips and strategies to create an engaging demo reel and to face a job interview successfully. The demo reel should be in video/audio format or a website or in print format. The student is free to use his/her individual creative style to present the final demo reel.

MODULE 1

Preparing for an Interview- Research the organization, Compare your skills and qualifications to the job requirements, Prepare responses, Plan what to wear, Plan what to bring, Pay attention to nonverbal communication, Follow up. How to write a successful Media CV?

MODULE 2

What is a demo reel? Tips to create a successful demo reel - Keep it short, Make it specific, Choose a style - Collage or samples, Put your best work first, Your work only, Slate it - Include contact details at the start or the end of the demo reel, Showcase your involvement, Highlight impressive clients, Emphasise technical ability - Before and after shots of their work, Be mindful of aspect ratios, Say “No” to copyrighted music, Cut to the beat, Don’t repeat footage, Quality control, Online all the time, DVDs for delivery, Label with contact info, Active and accessible, Show your personality, Ask a critic

MODULE 3

Discuss the importance of self promotion. Getting visibility - Youtube, Vimeo, Facebook, Blogs, Web page, Business cards, Job portals etc.

Reference

Interview: How to Master Interviews and Stand Out Among Your Peers: Stefan Anderson
Success in Interview: AnandGanguly

Website Reference

<http://www.premiumbeat.com/blog/top-20-tips-for-creating-a-successful-demo-reel/>
<https://careerservices.princeton.edu/undergraduate-students/interviews-offers/preparing-interviews>
<http://www.kent.ac.uk/careers/cv/mediacv.htm>
<http://www.bbc.co.uk/academy/production/article/art20130702112136472>