

M.A.CINEMATOGRAPHY

(Syllabus for Credit Semester Scheme)

The Proposed Syllabus for Master's programme in
Cinematography

| S.No. | Contents | Page Number |
|--------------|---|--------------------|
| 1. | List of BOS/Expert Committee | 2 |
| 2. | Acknowledgement | 3 |
| 3. | Introduction | 4 |
| 4. | Course Summary | 5 |
| 5. | Evaluation and Grading | 6-7 |
| 6. | Direct Grading System | 8 |
| 7. | Semester wise Distribution of Courses and Credits and Scheme of Examination | 10-11 |
| 8. | Syllabus | 12-53 |

Details of the Expert Committee in MA Art and Science of Cinematography (ASC)

| S.No. | Name | Official Address | |
|-------|--------------------------------|---|----------|
| 1. | Prof.MadavanaBalakrishnaPillai | Hon. Professor & Director, Department of Communication & Journalism, MG University, Kottayam | Convenor |
| 2. | Shri. Jotty Jacob | Faculty St Joseph College of Communication Kurishumood P.O. Changanacherry, Kottayam Ph : 9447054447 | Member |
| 3. | Shri. Leenus L K | Asst. Project Director Kerala State Institute of Design Chandanathoppu P.O. Kollam. Ph: 9447708592 | Member |
| 4. | Smt. Lijimol P. Jacob | Asst. Professor Department of Mass Communication & Journalism MG University, Kottayam Ph: 9495934263 | Member |

ACKNOWLEDGEMENT

The M.A. program in Cinematography is intended to prepare students to work as Professionals in the Motion Picture Industry. The curriculum is designed in such a manner as to prepare the candidates as artists par excellence in Cinematography incorporating all the modern technical advancements in image creation as well as providing a deep understanding of the perception of art with special emphasis on the pictorial art.

Prof.MadavanaBalakrishnaPillai

Convener

Hon. Professor & Director,

Department of Communication & Journalism,

MG University, Kottayam

Introduction

The scope of the Art of Cinematography as a visual language has expanded in recent years, and advances in communication technology have offered a host of new possibilities to the image maker. The course aims to develop the analytical skills and critical judgment enabling the student for technical and aesthetic innovations in the Art of Cinematography.

The Master's program in Cinematography begins with the study of the Spectrum of Art, and traditional design skills and then progresses to the current graphic design practices. The program seeks to develop image makers with strong aesthetic and analytic skills capable of solving the modern world communication requirements, integrating a command of the visual language with imagination, and technology.

1. Program Structure

The course aims to strike a balance between Visual aesthetics and Technical studies, which will develop the student's ability to operate as a professional cinematographer in the modern world.

The first-year curriculum consists of developing artistic skills and technical awareness. The second year is dedicated to developing a professional knowledge of the modern world communication process. The thesis project in the fourth semester enables the student to gain aesthetic evaluation of outstanding professional contribution of great masters in Cinematography and also the confidence to function as a professional Cinematographer by achieving the latest technical skills.

2. Eligibility

1. Basic academic qualification is a graduation in any subject. Graduation in any field in communication studies will be given preference.
2. Candidates may submit a port-folio of their work in any creative field along with their application.
3. Candidates will be finally selected after a qualifying examination and an interview to assess their inherent talent. The Entrance examination will have two written papers. Paper One will deal with short essays on creative topics, and Paper

Two will be objective type on General knowledge and awareness on Art forms.

Both the tests are designed to test the talent potential of the candidate.

4. Merit list will be drawn on the basis of the qualifying examination, written test and interview (50:50)

3. COURE SUMMARY

| <u>Course/ Paper</u> | <u>Semester</u> |
|----------------------|-----------------|
|----------------------|-----------------|

| <u>Course/ Paper</u> | <u>Semester</u> |
|--------------------------------------|-----------------|
| 1. Art and Images | 1 |
| 2. Space, Light and Images | 1 |
| 3. Light and Composition | 1 |
| 4. Cinematographic Lens and Images | 1 |
| 5. Application of Imaging Craft | 1 |
| 6. Light and Imaging Techniques | 2 |
| 7. Techniques of Cinematography I | 2 |
| 8. Analogue to Digital Images | 2 |
| 9. Mood Lighting | 2 |
| 10. Aesthetics of Images | 2 |
| 11. Techniques of Cinematography II | 3 |
| 12. Imitation and Reality | 3 |
| 13. Digital Imaging Techniques | 3 |
| 14. Mise-en-Scene | 3 |
| 15. Media Ethics and Education | 3 |
| 16. Semester Ending Project | 3 |
| 17. Synthesis of Creative Elements I | 4 |
| 18. Synthesis of Related Elements II | 4 |
| 19. Animation and Special Effects | 4 |
| 20. Course Ending Project | 4 |
| 21. Internship | 4 |

4. EVALUATION AND GRADING

Evaluation: The evaluation scheme for each course shall contain two parts; a) Internal Evaluation and b) External Evaluation. 25% weightage shall be given to internal evaluation and the remaining 75% to external evaluation and the ratio and the weightage between internal and external is 1:3. Both internal and external evaluation shall be carried out using Direct Grading System.

Every semester will end on Semester Ending Examination (ESE). Written papers and Practical examinations carry 4/3 credit marks each.

The total credit for the entire programme is 84.

5. INTERNAL EVALUATION

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

Components of Internal Evaluation

Component weightage

- | | |
|--------------------|-----|
| 1. Assignments | : 1 |
| 2. Seminar | : 2 |
| 3. Attendance | : 1 |
| 4. Two Test Papers | : 2 |

6. END SEMESTER EXAMINATION (ESE)

The ESE shall be of 3/5 hour duration for written and Practical papers respectively. The minimum requirement for attendance for each semester is 90%. Those who fail to attain the minimum attendance requirement will not be eligible for registration for ESE.

7. INTERNSHIP

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

8. DIRECT GRADING SYSTEM

Direct Grading System is based on a 5 – point scale used to evaluate the performance (External and Internal examination of students)

| Letter Grade | Performance | Grade Point (G) | Grade Range |
|---------------------|--------------------|------------------------|--------------------|
| A | Excellent | 4 | 3.5 to 4.00 |
| B | Very Good | 3 | 2.5 to 3.49 |
| C | Good | 2 | 1.5 to 2.49 |
| D | Average | 1 | 0.5 to 1.49 |
| E | Poor | 0 | 0.00 to 0.49 |

The overall grade for a programme for certification shall be based on CGPA with a 7-point scale given below

| CGPA | Grade |
|--------------|--------------|
| 3.80 to 4.00 | A+ |
| 3.50 to 3.79 | A |
| 3.00 to 3.49 | B+ |
| 2.5 to 2.99 | B |
| 2.00 to 2.49 | C+ |
| 1.50 to 1.99 | C |
| 1.00 to 1.49 | D |

Each course is evaluated by assigning a Letter Grade (A,B,C,D or E) to that course by the method of direct grading. The internal (weightage = 1) and external (weightage =3) components of a course are separately graded and then combined to get the grade of the course after taking into account of their weightage.

A separate minimum of C grade is required for a pass for both internal evaluation and external evaluation for every course.

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

After successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester is calculated using the formula given below. For the successful completion of semester, a student should pass all courses and score a minimum SGPA of 2.0. However, a student is permitted to move to the next semester irrespective of her/his SGPA.

For instance, if a student has registered for 'n' courses of credits C1, C2,.....Cn in a semester and if she/he has scored credit points P1, P2,Pn respectively in

these courses, then SGPA of the student in that semester is calculated using the formula.

$$SGPA = (P1+P2+\dots+Pn)/(C1+C2+\dots+Cn)$$

CGPA

=

$$\{(SGPA)1*S1+(SGPA)2*S2+(SGPA)3*S3+(SGPA)4*S4\}/(S1+S2+S3+S4)$$

Where S1,S2,S3 and S4 are the total credits in semester 1, semester 2, semester 3 and semester 4.

9. ATTENDANCE

Grades for attendance

| % of attendance | Grade |
|-------------------------|--------------|
| >90% | A |
| Between 85 and 90 | B |
| Between 80 and below 85 | C |
| Between 75 and below 85 | D |
| <75 | E |

The Minimum requirement of aggregate attendance during a semester for appearing the end semester examination shall be 75%. Condonation of shortage of attendance to a maximum of 10 days in a semester subject to two times during the whole period of post graduate programme may be granted by the University.

If a student represents his/her institution, University, state or nation in sports, NSS, NCC or cultural or any other officially sponsored activities such as college union/university union activities he/she shall be eligible to claim attendance for the actual number of days participated subject to a maximum of 10 days in a semester based on the specific recommendations of the head of department and Principal of the college concerned.

A student who does not satisfy the requirements of attendance shall not be permitted to take the end semester examinations.

M.A. CINEMATOGRAPHY

(SEMESTER WISE DISTRIBUTION OF COURSES AND CREDITS AND SCHEME OF EXAMINATION)

SEMESTER I

| Course Code | Course No. | Subject | Theory/ Practical | Exam Hrs | Credit |
|----------------------|------------|---------------------------------|-------------------|----------|-----------|
| I CM P1 | 1-1 | Art and Images | P | | 4 |
| I CM T1 | 1-2 | Space, Light and Images | T | 3 | 4 |
| I CM T2 | 1-3 | Light and Composition | T | 3 | 4 |
| I CM P2 | 1-4 | Cinematographic Lens and Images | P | | 4 |
| I CM P3 | 1-5 | Application of Imaging Craft | P | | 3 |
| Total Credits | | | | | 19 |

SEMESTER II

| Course Code | Course No. | Subject | Theory/ Practical | Exam Hrs | Credit |
|----------------------|------------|--------------------------------|-------------------|----------|-----------|
| II CM P1 | 2-1 | Light and Imaging Techniques | P | | 3 |
| II CM P2 | 2-2 | Techniques of Cinematography I | P | | 4 |
| II CM P3 | 2-3 | Analogue to Digital Images | P | | 3 |
| II CM P4 | 2-4 | Mood Lighting | P | | 5 |
| II CM P5 | 2-5 | Aesthetics of Images | P | | 4 |
| Total Credits | | | | | 19 |

SEMESTER III

| Course Code | Course No. | Subject | Theory/ Practical | Exam Hrs | Credit |
|----------------------|------------|---------------------------------|-------------------|----------|-----------|
| III CM P1 | 3-1 | Techniques of Cinematography II | P | | 5 |
| III CM P2 | 3-2 | Imitation and Reality | P | | 3 |
| III CM P3 | 3-3 | Digital Imaging Techniques | P | | 3 |
| III CM P4 | 3-4 | Misc-en-Scene | P | | 5 |
| III CM T1 | 3-5 | Media Ethics and Education | T | 3 | 3 |
| III CM P5 | 3 - 6 | Semester Ending Project | P | | 4 |
| Total Credits | | | | | 23 |

SEMESTER IV

| Course Code | Course No. | Subject | Theory/ Practical | Exam Hrs | Credit |
|----------------------|------------|----------------------------------|-------------------|----------|-----------|
| IV CM P1 | 4-1 | Synthesis of Related Elements I | P | | 4 |
| IV CM P2 | 4-2 | Synthesis of Related Elements II | P | | 4 |
| IV CM P3 | 4-3 | Animation and Special Effects | P | | 4 |
| IV CM P4 | 4-4 | Course Ending Project | P | | 5 |
| | 4-5 | Internship | P | | 2 |
| Total Credits | | | | | 19 |

P-Practical , T- Theory

SEMESTER 1
COURSE 1-1
ART AND IMAGES (P)

Unit I : Spectrum of Art – Practical – Environmental – Pictorial – Performing Art and Music.

Unit II: Detailed study of Pictorial Art – Primitive Art –Realism – Renaissance - Impressionism – Expressionism – Surrealism – Cubism – Collage – Abstract.

Unit III: Growth of Pictorial Art from Concrete to Abstract – Analyse the work of Ravi Varma, Husain, Da Vinci, Rafel, Michelangelo, Rembrandt, Salvador Dali, Vincent Van Gogh,Picasso, Jordan Belson etc.

Unit IV: Influence of Pictorial Art on Cinematography – Works of Sven Nquist, Eduard Tisse, Carlos Palma, Gregg Toland, V.K.Murthy, SubrataMitra, Rudolf Mate(Passion of Joan of Arc) Ernest Haller and Ray Rennahan (Gone with The Wind).

Unit V: Semester Project: Prepare 40 still pictures from the ‘History of Painting’ incorporating the growth of Pictorial Art – Present the 40 pictures for Viva Voce during the Semester Ending Assessment.

Books :

- | | | |
|---|---|--------------------------|
| 1. Art and Visual Perception | : | Rudolf Arnheim |
| 2. Cinema as a Graphic Art | : | Vladimir Nilsen |
| 3. The Art of Pictorial Composition | : | Wolchonok |
| 4. Meaning of Art | : | Herbert Read |
| 5. Encyclopaedia of World Art | : | Michel Jacobs |
| 6. Encyclopaedia of World Art(Vol 1-12) | : | Mc Grow Hill Publication |
| 7. Concise History of Art | : | G.Bazin |
| 8. Film As Art | : | Rudolf Arnheim |
| 9. The Art of Composition | : | Wolehonok |

COURSE 1-2

SPACE, LIGHT AND IMAGES (Theory)

- Unit I : Framing Space – Centrifugal and Centripetal influences. Painters frames – Vertical, Horizontal, Conical, Circular etc. Binary Vision – Vanishing Point – Golden Point.
- Unit II : Camera and Still Pictures – Illusion of Movement. Persistence of Image and Synthesis of Motion.
- Unit III : Celluloid Camera as recording machines. Different types of Cameras, SLR, TLR – Parallax Error. Standardisation of frames Per second. Silent 16 fp. Talkie 24 fps.
- Unit IV : Standardisation of Aspect Ratio – Academy Ratio – Normal, Screen – wide – cinemascope - 70mm etc.
- Unit V : Films of different formats, 16 mm, 35 mm, 70 mm etc. Electronic Images - Low Band, High Band, High Definition, Digital etc.
Standardisation of frames per second. PAL, SECAM – 25 f.p.s. NTSC – 30 f.p.s. Reasons.

Books :

1. Feeling and Form : Susanne K. Langer
2. Necessity of Art : Ernest Fisher
3. Social History of Art : Arnold Hauser
4. Lighting for Portraits : Walter Nurnberg
5. Photographic Optics : Arthur Cox
6. Ways of Seeing : John Berger
7. Elements of Film : Lee R Bobker
8. Film As Art : Ernest Lindgren
9. How To Read A Film : James Monaco
10. Lessons with Eisenstein : Vladimir Nizhny

COURSE 1-3

LIGHT AND COMPOSITION (T)

- Unit I : Studies on Light – Light Spectrum – Visible Spectrum – Infra Red and Ultra Violet.
- Unit II: Colour Chart – Primary and Secondary Colours – Light and Mixing of Colours – Mixing of Colours by Painters. Additive and Subtractive Colours – Black and White Images and Colour Images
- Unit III : Technicolor Processing – Kodak Colour Processing – Primary Colours and Magnetic and Digital Recording – Celluloid images – electronic images and digital images.
- Unit IV : Composing Images – Line of Force – Horizontal, Vertical, Diagonal Centrifugal, Centripetal – dynamisations of images.
- Unit V : Comparative Study of Image resolution - Lighting Equipments – Tungsten – Incandescent – CFL – HMI – LED – Colour Temperature.

Books :

- | | | |
|---|---|----------------------|
| 1. Art of Composition | : | Michael Jacobs |
| 2. Film Lighting | : | Kris Malkiewicz |
| 3. Technique of Film | : | Raymond Spottiswoode |
| 4. The Visual Arts | : | W.S. Baldinger |
| 5. History of Photography | : | Cyernshem G R |
| 6. Practical Photography | : | John Freeman |
| 7. Video Camera Techniques | : | Gerald Millerson |
| 8. Hand Book of Motion Picture Production | : | William B.Adams |
| 9. Colour Television Theory | : | G.H.Halston |
| 10. Colour Television Principles and Practice | : | Gulati R.R. |

COURSE 1-4

CINEMATOGRAPHIC LENS AND IMAGES(P)

- Unit I : Prism and Light Spectrum – VIBGYOR – Speed of Light – Reflection – Refraction.
Human Eye and Camera Lens – Comparisons and differences –Work of Muybridge and Edison – Eastman –Bioscope.
- Unit II : Forced Perspective – Hyper focal Distance - Fore Shortening.
Lens Aberrations – Spherical, Optical, Astigmatism Inner reflection – Chromatic aberrations – Corrections – Lens elements and Lens barrel.
- Unit III : Pinhole Camera – Camera Obscura – SLR – TLR –Paralleax Error. Celluloid Camera, Electronic Camera Lens-Normal Lens – Wide Angle Lens – Telephoto Lens – Fixed Focus Lenses – Image formation –Analogto Digital – Block Lenses and Focus Points – Depth of Field and Depth of Focus – Deep Focus Lenses – Variable Focus Lens – Merits and Demerits – Lens and Perspectives – 3 D Lenses.
- Unit IV : Lens and Apertures – Image qualities
Use of Filters – Black and white and colour filters Light Measuring equipments – Uses.
Lens and Movements - Camera Movements, Optical Movements – Dynamisation of Images.
- Unit V : Angle and Lenses – Eye Level, High Angle, Low Angle, Bird’s Eye View and Worms Eye View – Image Dynamisation.
Use of Camera Movements - Trolley Dolly, Crane, Boom Steady Cam, Jib etc.Remote operation – Light weight digital cameras.

Books :

- | | | |
|-----------------------------|---|-------------------|
| 1. Lessons with Eisenstein | : | Vladimir Nizhny |
| 2. The Liveliest Art | : | Arthur Knight |
| 3. Notes of a Film Director | : | Sergei Eisenstein |
| 4. Techniques of The Film | : | Spottiswoode |
| 5. Film and the Director | : | Don Livingston |
| 6. Practical Photography | : | John Freeman |
| 7. Advanced Photography | : | A Langford M.T. |
| 8. 35 mm Hand Book | : | Michel Freeman |
| 9. Film Lighting | : | Kris Malkiewics |

COURSE 1-5

APPLICATION OF IMAGING CRAFT (P)

Unit 1 : Practical on Lens and Image Perception – Different types of lenses – Normal, Wide and TeleLenses – Fixed Focus Lenses and Creation of Images – lens and focus – Image qualities of various block lenses – Fore – Shortening and Forced Perspective.

Unit II : Practical on Depth of Field and Depth of Focus – Variable Focus Lens (Zoom Lens) Image quality of Zoom lenses – Filters, gels and corrections.

Unit III : Practical on Shutter Speed – Creative uses in image formation – Pixilation, Angle, Perspective.

Unit IV : Practical with Dolly, Trolley, Crane – Experience in follow focus.

Unit V : Single Frame photography, Slow Motion, Fast Motion etc.

Books :

- | | |
|---|-------------------|
| 1. Cinema As A Graphic Art | -Vladimir Nilsen |
| 2. History of Modern Western Painting | -Herbert Read |
| 3. Film Form and Film Sense | -S. Eisenstein |
| 4. Technique of Film | -V.Pudovkin |
| 5. Photography | - Eric De Mare |
| 6. Single Camera Video - The Creative Challenge | - Michel H. Adame |
| 7. Amateur Photographic Hand Book | - Sussman |

SEMESTER II

COURSE 2-1

LIGHT AND IMAGING TECHNIQUES (P)

- Unit I : Study of Light – Transmission of Light – Light Spectrum– Primary and Secondary Colours – Additive Process – Subtractive Process – Visible Spectrum – Infra Red – Ultra Violet – Light – Refraction – Reflection – Mixing of painters pigments – Colour charts comparison.
- Unit II : Lighting for Tonal values in B/W photography including scales of grey concept.
- Unit III : Introduction to exposure meters both incidental & reflective – Exposure and Meter reading.
- Unit IV : Study of Black & White films (with emphasis on tonal qualities). Extracts from Bicycle Thief, PatherPanchali, Alexander Nevsky, Battleship Potemkin – Submission on record book on the critical analysis:-
- Unit V : Camera Practical – 3 point lighting – Single shot studio practical using artificial lights.

Books :

- | | | |
|---------------------------------------|---|-------------------|
| 1. The Art of Colour and Design | : | Michel Jacobs |
| 2. Designing The Movie Picture | : | Edward Garrick |
| 3. History of Modern Western Painting | : | Herbert Read |
| 4. Basic Principles of Photography | : | Gerald Millerson |
| 5. The History of Photography | : | Beaumont Neuticle |
| 6. Television Production | : | Alan Wartzel |
| 7. Pocket Guide To 35 mm Photography | : | Kodak |

COURSE 2-2
TECHNIQUES OF CINEMATOGRAPHY I (P)

- Unit I : Use of Filters – Correction filters – Effect filters
- Unit II : Measurement of Light – Colour Temperature – Tungsten Light Incandescent Light – Fluorescent Light - LED.
- Unit III : Various Types of Lights – Light controlling devices – HMI light/Par Lights etc – Merits & Demerits of various models of lights – Lighting equipments – Study of various diffusion materials – LED.
- Unit IV : Use of colour Filters and the effects – Colour conversion and colour temperatures – White balancing in digital movie images
- Unit V : Light controlling filters ND's, Polarising filter, UV filters, effect generating filters, grad filters etc.

Books :

- | | |
|------------------------------------|--------------------------------|
| 1. Story of Art | :E.H. Gombrich |
| 2. Manuel of Photography | :Jacobson |
| 3. Amateur Photographers Hand Book | :Sussman |
| 4. TV without Borders | : Aura Gunasekara and Paul Lee |
| 5. Photographic Optics | : Arthur Cox. |
| 6. TV Production | : Barrows Wood Gross |
| 7. Lighting For Portraits | : Walter Nurnberg |

COURSE 2-3
ANALOGUE TO DIGITAL IMAGES (P)

- Unit I : Study of Movie Cameras, Optical film camera's DeBri – Mitchel, Arri (IIa, IIc, Arri III, Arri 43S, Arri 535) - History of Development – Images in Analogue – Resolution and Colour saturation – Emulsions and Resolutions.
- Unit II : Study of Cameras – Electronic and Digital Tube Cam, CCD, 3CCD, Low band, High band, Beta Cam, Digi Beta, DSR-DSLR Cameras
- Unit III : Analogue and Digital Techniques – Encoding and Decoding process – Digital Movie Camera, Red Series, ArriAlexa etc.
- Unit IV : Images and Natural light - Images and Artificial lights/Flash light – Monochromatic images and tonal qualities – Image separation in B/W and Colour.
- Unit V : Project (To be assigned by the faculty)
1. Practical's on Exterior/Interior matching light – Location Studio, etc
 2. Day or Night Shooting – continuous shot from natural to artificial light

Books :

1. Basic Photography : M J Langford
2. Manuel Photography : Jacobson
3. Basic Principles of Photography : Gerald Millerson
4. The History of Photography : Beaumont Neuticle
5. Amateur Photographer Handbook : Sussman
6. The Art of Pictorial Composition : Wolohomok
7. Digital Principles and Application : Malvino Leech
8. Professional Lighting Hand Book : Carlson
9. Colour Photography : Spencer

COURSE 2-4

MOOD LIGHTING (P)

Unit I : Lens – Light – Movements –Tones – Colour – Filters etc.

Unit II : Creating various moods

Moods :

1. Romantic Mood
2. Action Sequence Eg : Seven Samurai by Kurosawa
3. Scene of Pathos - ‘PatherPanjali’ – SubrataMitra
4. Lighting for Comedy and Happy Sequence – ‘Modern Times’ by Charlie Chaplin
5. Scenes depicting aggression - ‘James Bond’ films
6. Lighting for Rain Sequence, Storm etc : ‘Rashomon’ – by Kurosawa

Unit III : Bounce light – Contrast Light, Horror Lighting etc

Unit IV : Colour In Contrast – Colour In Harmony.

Unit V : Projects

1. Each student is expected to analyse the proper craft to create the desired artistic qualities. The student should submit written papers on the above situation - prepare a dissertation on 30 typed pages.
2. Each student is expected to light up a set on a particular mood and shoot five shots

Books :

- | | | |
|--------------------------------------|---|------------------|
| 1. Cinema As a Graphic Art | - | Vladimir Nilsen |
| 2. History of Photography | - | Beaumont Newhall |
| 3. American Cinematographers’ Manuel | - | A.S.D |
| 4. Lighting for Portraits | - | Walter Nirenberg |
| 5. Film Lighting | - | Kris Malkiewics |
| 6. Ways of Seeing | - | John Beryer |

COURSE 2-5

AESTHETICS OF IMAGES (P)

Unit I : Screening of films, on creative application of lighting – Extracts from Madhumati, Chemmeen – Battle Ship Potemkin, Citizen Kane, Lawrence of Arabia, Red Desert, Cries and Whispers, - Kanchen Ganga/or sequence selected by the faculty – Submit a 30 page dissertation

Unit II : **Project:**
Practical's on Exterior/Interior matching light -
(Situation will be provided by the faculty).

Books:

- | | | |
|-------------------------------------|---|-------------------|
| 1. Basic Photography | : | M.J.Langford |
| 2. Manuel Photography | : | Jacobson |
| 3. Basic Principles of Photography | : | GeralsMillerson |
| 4. The History of Photography | : | Beaumont Neuticle |
| 5. Amateur Photographer Handbook | : | Sussman |
| 6. The Art of Pictorial Composition | : | Wolohomok |
| 7. Film and Reality | : | Roy Arnes |
| 8. Ways of Seeing | : | John Beryer |
| 9. The Ways of Film Studies | : | Gaston Roberge |

SEMESTER III

COURSE 3-1

TECHNIQUES OF CINEMATOGRAPHY II (P)

- Unit I : Practical familiarising Celluloid Movie Cameras and Digital Camera. Celluloid Camera and Digital Camera Operations Telecine and D1 process comparative – Study of images.
- Unit II: Operational Practical's in Digital Movie Camera – Practical's based on concept of imaginary line (180 degree rule) Continuity Concepts, Image Sizes – Lighting for large screens – Continuity and Image quality of various resolution camera's – Lighting with reflectors and artificial lights – Light controlling systems. Use of Steady Cam, Crane, Jib, Flying Cam etc.
- Unit III : Practical lessons, based on Composition, Movement, Lensing, Movement etc. Object and Camera Movements with Block and Zoom Lenses – Vertigo Effect. Analysis of images at aesthetic level.
- Unit IV : Practical on various Digital Camera's (Red, Alexa) and study of their software's – Various Codec Image Formations – Formats – Sensors on camera controls HDR etc. Different tonal qualities – various light controlling methods – Latitude study of different digital formats (R.G.B – SRGB and Adobe RGB) Miniature Lighting – Special effects – Celluloid/Digital).
- Unit V : Indoor lighting for Day Light effect, Night effect, Mood lighting, Contrast – Angle Filters – Colour Temperature – Aperture – Diffusion.
- Project : Take five shots using a miniature set integrating with human movement.

Books :

1. History of Photography - Ceryshen G.R
2. Photo Journalism - Rothsteline
3. Technique of Photo Journalism - Milten Feinberg
4. News Photography - Jack Price
5. Press Photography - Rende and McCaul
6. TeleCine - J D Millard
7. Artist's Photo Reference - Gary Greene
8. Picture Composition for Film TV - Peter Ward
9. The Camera, Autobiography - Ansel Adams
10. Visual Communication - Paul Martin Lester

COURSE 3-2

IMITATION AND REALITY (P)

- Unit I: Set lighting for continuous shot with live sound recording
- Unit II: Set Lighting Day/Night exterior's and interiors
- Unit III: Day for Night Shooting in various day light conditions
- Unit IV: Back Projection – Front Projection – Chroma – Blue, Green
- Unit V : Take two shots of 90 seconds duration applying the technique of Chroma.

Books :

1. Hand Book of Motion Picture Production - William B.Adams
2. Video users Hand Book - Peter Utz
3. The Art of Story Boarding for Film, TV and Animation - John Hart
4. Practical Photography - John Freeman
5. Green Screen Glamour Photography - Jack Watson
6. The Green Screen Hand Book and After Effects - Jeff Foster
7. Green Screen Made Easy - Jenny Hanka / Michele Yamazaki
8. Photography and The Art of Seeing - Freeman Patterson
9. Image Perspective - Bryan Peterson

COURSE 3-3

DIGITAL IMAGING TECHNIQUES (P)

- Unit I : Digital Camera Tests (Hardware and Software)
- Unit II: Practical with different brand lenses and images Comparison
- Unit III: Professional experience in a Television Studio.
- Unit IV : Location shooting – Use of Natural Light and Artificial Lights – Use of Dolly, Crane etc.
- Unit V: Camera Movements combined with Zoom –Effect on Perspective, Distortion, Compression etc. Each student should have independent shots for final assessment.

Books :

1. Cinema As a Graphic Art - Vladimir Nielson
2. Lessons with Eisenstein
3. Notes of A Director - Eisenstein

COURSE 3-4

Misc – en – Scene (P)

Unit I : Shooting – A 90 seconds continuous shot with artists & camera Move
Submit for assessment

Unit II :Shoot the breakdown of the continuous shot into various shots. Submit for
assessment.

Note :Each student must have separate situations executed on the above .

No story is required – only the visual effect through single shot and break down
of shots required.

Unit III :Practical on Fore shortening and Forced Perspective.

(Each student is expected to take at least two exercises on each of the above for
final assessment.)

Books :

- | | | |
|--|---|-------------------|
| 1. Cinema As a Graphic Art | - | V.Nielsen |
| 2. Notes of A Film Director | - | Sergei Eisenstein |
| 3. Colour Photography | - | Spencer |
| 4. Digital Principle & Application | - | MalvinoLeach |
| 5. Colour Television Theory | - | G.H.Halston |
| 6. Colour Television – Principles & Practice | - | Gulati R. |
| 7. Video Camera Technique | - | Millerson |
| 8. The Art of Photography | - | Bruce Barnbaum |
| 9. The Essence of Photography | - | Bruce Barnbaum |

COURSE 3-5
MEDIA ETHICS AND EDUCATION (T)

OBJECTIVE

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

- Unit I** : Ethics – Branches of Ethics, Media Ethics – Mass Media and the shape of the Human Moral Environment. Applied Ethics – Ethical issues in different media professions – Journalism, Cinema, Advertising, Photography, Graphic Design, Animation etc.- Overview of Codes and Regulations in India. Digital Media Ethics.
- Unit II** : Media Education – Objectives and Skills – Key Concepts, Media Scenario: Present Trends – Different Starting points for Media Education – Media Impact in Society – Social and Psychological impacts
- Unit III** : Culture and Communication – Culture as Communication – Inter-cultural Communication – Values, World view and Perception – Values in Culture – Values and Communication – From Ethnocentrism to Ethno relativism
- Unit IV** : Mass Media: Relevance and significance. Purpose and functions of Mass Media – Mass Media, Individuals and Society – Connecting to “Reality” through Media – Media and Society: Normative theory
- Unit V** : Media Language – Media as Art Experiences – De-Mystifying the Media – Media and Consumerism – The Philosophy commercialism – Media and De-humanization – Sex and Violence in the Media – Media and Moral Permissiveness – Media and Imperialism – Cultural Erosion and Mental Colonization – Media Control – Alternative Media

Books:

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

COURSE 3-6
SEMESTER ENDING PROJECT

Unit I : Prepare a Thirty Pages Analysis on two of the following eminent Cameramen's work taking extracts from their films(The list given below).

| Camera Men | Film |
|-------------------------------------|--|
| 1. Earnest Haller & Ray Rennaham | - Gone with The Wind (USA 1939) |
| 2. Sven Nykvist | - Any two of Ingmar Bergman Films |
| 3. Carlo D'Palma | - Red Desert by Michelangelo Antonioni |
| 4. Gregg Toland | - Citizen Kane (U.S.A) |
| 5. V.K.Murthy | - KagasKePhool (India) |
| 6. SubrataMithra | - PatherPanjali and Charulata |
| 7. Edward Tisse | - Any two of Sergei Eisenstein Film (USSR) |
| 8. Rudolf Mate | - Passion of Joan of Arc (France 1929) |

Books:

| | | |
|----------------------------------|---|---------------------------------|
| 1. Film Criticism and Theory | : | G.Mast |
| 2. How to read a film | : | James Monaco |
| 3. Meaning of Art | : | Herbert Reed |
| 4. The ART OF Colour and Design | : | V.K.Ball |
| 5. Montage Eisenstein | : | Jacques Aumont |
| 6. Art and Visual Perception | : | Rudolf Arnheim |
| 7. Colour grading reference book | : | Block Magic, Davinci Resolve 10 |
| 8. Colour Connection hand book | : | Alexis Van Hurkman |

SEMESTER IV

Course 4-1

SYNTHESIS OF CREATIVE ELEMENTS – I (P)

- Unit I : **Calligraphy, Typography and Colour** - To develop a keen sensitivity to the art of Calligraphy and the aesthetics of Typography – Classification of different types with their names and character – anatomy – serif – san serif – ascender – descender – ligatures etc. Learn and apply design and typographic principles such as visual hierarchy, sequencing, legibility alignment and colour to create work that communicates successfully – Psychology of Colour.
- Unit II : **Graphic Design** - Introduction to the basics of two-dimensional design including the elements and principles of design – colour theory and its implications in Graphic Design – exercises on visual composition and lay-out using softwares.
- Unit III : **Special Effects** : Introduction to visual effects using any one of the popular visual effects software – difference between visual effects and special effects – development of special effects.

Books :

- | | | |
|---|---|-------------------|
| 1. History of Graphic Design | : | Philip Meggs |
| 2. The elements of Typographic style | : | Robert Bringhurst |
| 3. Thinking with Type | : | Ellen Lupton |
| 4. Graphic Design Manual | : | Armin Hofman |
| 5. Special Effects : The History and Techniques | : | Richard Rickitt |
| 6. Book of Special Effects | : | Michael Langford |
| 7. Special Effects make up for Film & Theatre | : | Janus Vinther |
| 8. Visual Effects & Compositing | : | Jon Gress |
| 9. Learning To see Creativity, Design, Colour and Composition In Photography | : | Bryan Peterson |
| 10. Light, Gesture and Colour | : | Jay Maisel |

Course 4-2
SYNTHESIS OF RELATED ELEMENTS II

Unit I : Set Designing, Measurements, Colours, Miniature Lighting – Special Effects
Contrast and Harmony – Tones and Colour.

(Set will be designed and executed by the concerned faculty)

Unit II : Lighting & Shading for Multicam TV Production (News based) – Lighting for
reality shows.

Unit III : VFX (Green mating etc)

Unit IV : Effects like Ramping, Shutter Angle, High Speed shooting, Time laps etc.

Unit V : Introduction to Colour correction using Lustre, Dainchi

Projects

- I:** Lighting up a set – Take two shots from the most expressive view points. Submit
for Examination
- II:** Take about four shots on the four Practical Units and Submit for evaluation.

Books :

- 1. Encyclopaedia of World Art : Vol II Article on Cinematography
- 2. Visual Art : W.S. Baldinger

Course 4-3

ANIMATION AND SPECIAL EFFECTS (P)

- Unit I : 2D Animation and Cinema : Study of earlier Walt Disney films.
Eg. Tom & Jerry, Mickey Mouse and Fantasia.
- Unit II: 3D Animation and Live Action Animation
Eg. Jurassic Park, Tarzan, Lion King etc..
- Unit III : Realism and Animation – Film Titanic (Or the film selected by the faculty)
- Unit IV : Fantasy and Animation : Film Avtar – (Or the film selected by the faculty)
- Unit V : Prepare a technical dissertation of about 25 typed pages

Books :

1. Hollywood Cartoons – American Animation in its Golden Age – Michel Barrier
2. Animation – The Whole Story – Howard Beckerman
3. Cartoon Animation - Preston Blair
4. Stop Motion - Filming And Performance
5. Illusion of Life-Disney Animation – Frank Thomas and Ollie Johnson
6. How To Make Animated Films - Tony White
7. Producing Independent 2D character Animation – Mark Simon
8. 3D Lighting - Arnold Gallardo
9. Of Mice and Magic - A History of American
10. Animated Cartoons - Leonard Martin & Charles Solomon

Course 4-4
GRADUATION FILM: PROJECT IV

OBJECTIVE

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

Graduation Film

A Student will work on an idea approved by the concerned faculty and will bring out detailed screenplay for a sort fiction / non fiction film of 20 minutes duration. The student will get a maximum of 10 weeks for the pre-shooting, shooting and post-shooting stages.

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

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

REFERENCE

The list as suggested in the previous semesters.

Course 4-5
INTERNSHIP

Internship on a topic related to the various aspects of the Craft and Art of Cinematography. This could be by associating with a professional team, a professional studio, a popular channel or a Special Effect Department.

The one month internship should result in the Report of the student with a certificate from the organisation regarding the authenticity of the Internship Report.