

Master of Arts
in
CINEMA AND TELEVISION

PROGRAM STRUCTURE AND SYLLABUS
2019-20 ADMISSIONS ONWARDS

(UNDER MAHATMA GANDHI UNIVERSITY PGCSS REGULATIONS 2019)



EXPERT COMMITTEE IN MULTIMEDIA (PG)
MAHATMA GANDHI UNIVERSITY

2019

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M.A. CINEMA AND TELEVISION DEGREE PROGRAM

(Mahatma Gandhi University Regulations PGCSS2019 from 2019-20 Academic Year)

1. Aim of the Program

This post graduate programme in Cinema and Television is the initial step towards a formal and graded approach for a satisfying profession in various facets of Film Industry and Television Production. This M.A Programme in Cinema and Television is branded for its creative approach and distinctive topics discussed. The following Syllabus for the M.A Cinema and Television makes a genuine effort to invest the students with the multidimensional aspects of visual communication technologies. This curriculum is inspired by the stupendous world of art and new creative techniques. This 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 Film Making, Television Production, Advertising, Media Management and the skill to operate as member and/or head of creative team of media production along with through knowledge in most modern technological updates.

2. Eligibility for Admission

- a) Basic academic qualification is a graduation in Multimedia/ Visual Communication/ Animation and Graphic Design/ Animation and Visual Effects/ Visual Arts/OR related fields OR a graduation in any field with a Diploma in Multimedia/Visual Communication/ Animation and Graphic Design/ Animation and Visual Effects/ Visual Arts/OR related fields with aptitude in media field and adequate software knowledge.
- b) Candidate should submit a port-folio of their works along with their application.
- c) Candidates will be finally selected after a qualifying examination and an interview.
- d) Merit list will be drawn on the basis of the port-folio, qualifying examination and interview (that is, 20:40:40)

3. Medium of Instruction and Assessment

The medium of instruction shall be **English**.

PATTERN OF QUESTIONS

- a) 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. Due weightage shall be given to each module based on content/teaching hours allotted to each module.

- b) The question setter shall ensure that questions covering all skills are set. He/she shall also submit a detailed scheme of evaluation along with the question paper.
- c) A question paper shall be a judicious mix of short answer type, short essay type /problem solving type and long essay type questions.
- d) The question shall be prepared in such a way that the answers can be awarded A+, A, B, C, D, E grades.**
- e) There shall be no separate minimum grade point for internal evaluation of Theory, Practical, Project, and Comprehensive viva-voce.**
- f) Weight: Different types of questions shall be given different weights to quantify their range as follows:

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

All questions shall be set in such a way that the answers can be awarded A+, A, B, C, D, E grade.

Proper guidelines shall be prepared by the Board of Studies/Expert committees for evaluating the assignment, seminar, practical, project and comprehensive viva-voce within the framework of the regulation.

DIRECT GRADING SYSTEM

Direct Grading System based on a 7 – point scale is used to evaluate the performance (External and Internal Examination of students). For all courses (theory & practical) / semester/overall programme Letter grades and **GPA/SGPA/CGPA** are given on the following scale:

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

No separate minimum is required for internal evaluation for a pass, but a minimum **C** grade is required for a pass in an external evaluation. However, a minimum **C grade** is required for pass in a course

1. Evaluation first stage - Both internal and external (to be done by the teacher)

Grade	Grade Points
A+	5
A	4
B	3
C	2
D	1
E	0

Theory-External

Maximum weight for external evaluation is **30**. Therefore, Maximum Weighted Grade Point (WGP) is **150**

Weight: Different types of questions shall be given different weights to quantify their range as follows:

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

Theory-Internal

For Theory (Internal)- Components and Weightage

	Components	Weightage
i	Assignment	1
ii	Seminar	2
iii	Best Two Test papers	2 (1 each)
	Total	5

(For test papers all questions shall be set in such a way that the answers can be awarded A+, A, B, C, D, E grade.)

Example:- Calculation – Overall grade of an answer paper of a course

Type of Question	Qn. No's	Grade Awarded	Grade point	Weightage	Weighted Grade Point
Short Answer	1	A+	5	1	5
	2	-	-	-	-
	3	A	4	1	4
	4	C	2	1	2
	5	A	4	1	4
	6	A	4	1	4
	7	B	3	1	3
	8	A	4	1	4
	9	B	3	1	3
	10	-	-	-	-
Short Essay	11	B	3	2	6
	12	A+	5	2	10
	13	A	4	2	8
	14	A+	5	2	10
	15	-	-	-	-
	16	-	-	-	-
	17	A	4	2	8
	18	B	3	2	6
Long Essay	20	A+	5	5	25
	21	-	-	-	-
	22	-	-	-	-
	23	B	3	5	15
			TOTAL	30	117

Calculation :

Overall Grade of the theory paper = Sum of Weighted Grade Points / sum of the weightage

$$117/30 = 3.90 = \text{Grade B+}$$

Example

Maximum weight for internal evaluation is **5**. Therefore Maximum Weighted Grade Point (WGP) is **25**

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the course
Assignment	1	A	4	4	WGP/Total weight = 24/5 =4.8
Seminar	2	A+	5	10	
Test paper 1	1	A+	5	5	
Test paper 2	1	A+	5	5	
Total	5			24	A+

Practical

For Practical (External)-Components and Weightage

Components	Weightage
Written / Lab test	7
Lab involvement and Record	3
Viva	5
Total	15

(The components and the weightage of the practical (External) can be modified by the concerned BOS/Expert Committee without changing the total weightage 15.)

Example

Maximum weight for external evaluation is **15**. Therefore Maximum Weighted Grade Point (WGP) is **75**

Practical-Internal

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W*GP	Overall Grade of the course
Written/ Lab test	7	A	4	28	WGP/Total weight = 58 / 15 = 3.86
Lab involvement & record	3	A+	5	15	
Viva	5	B	3	15	
Total	15			58	

For Practical (Internal)- Components and Weightage

Components	Weightage
Written/Lab test	2
Lab involvement and Record	1
Viva	2
Total	5

(The components and the weightage of the components of the practical (Internal) can be modified by the concerned BOS / Expert Committee without changing the total weightage of 5)

Example

Maximum weight for internal evaluation is **5**. Therefore Maximum Weighted Grade Point (WGP) is **25**

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W*GP	Overall Grade of the course
Written/ Lab test	2	A	4	8	WGP/ Total weight = 17/5 = 3.40
Lab involvement & record	1	A+	5	5	
Viva	2	C	2	4	
Total	5			17	

Project- External

For Project (External) Components and Weightage

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

(The components and the weightage of the components of the Project (External) can be modified by the concerned BOS/Expert Committee without changing the total weightage 15.)

Example

Maximum weight for external evaluation is **15**. Therefore Maximum Weighted Grade Point (WGP) is **75**

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP= W *GP	Overall Grade of the course
Relevance of the topic & Analysis	2	C	2	4	WGP/Total weight = 59 / 15 = 3.93
Project content & presentation	8	A+	5	40	
Project viva-voce	5	B	3	15	
Total	15			59	

Project- Internal

For Project (Internal)- Components and Weightage

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

(The components and the weightage of the components of the project (Internal) can be modified by the concerned BOS/Expert Committee without changing the total weightage of 5)

Example

Maximum weight for internal evaluation is **5**. Therefore, Maximum Weighted Grade Point (WGP) is **25**

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W*GP	Overall Grade of the course
Relevance of the topic & Analysis	2	B	3	6	WGP/Total weight = 21 / 5 = 4.2
Project content & presentation	2	A+	5	10	
Project viva-voce	1	A+	5	5	
Total	5			21	A

Comprehensive viva-voce

Comprehensive viva-voce (External)-components and weightage

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

(The components and the weightage of the components of the Comprehensive viva-voce can be modified by the concerned BOS/Expert Committee without changing the total weightage 15.)

Example

Maximum weight for external evaluation is **15**. Therefore, Maximum Weighted Grade Point (WGP) is **75**

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the course
Course viva-voce	15	A	4	60	WGP/Total weight = 60 / 15 = 4
Total	15			60	A

Comprehensive viva (Internal)- Components and Weightage

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

(The components and the weightage of the components of the Comprehensive viva-voce can be modified by the concerned BOS/Expert Committee without changing the total weightage 5.)

Example

Maximum weight for internal evaluation is **5**. Therefore Maximum Weighted Grade Point (WGP) is **25**

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the course
Course viva-voce	5	A+	5	25	WGP/Total weight = 25/ 5 = 5
Total	5			25	A+

Evaluation Second stage– Calculation of Grade Point Average (**GPA**) of a course (to be done by the University)

Evaluation Third stage -Semester Grade Point Average (**SGPA**) (to be done by the University)

Evaluation- Fourth stage - Cumulative Grade Point Average (**CGPA**) (to be done by the University)

4. Faculty under which the Degree is Awarded

FACULTY OF SOCIAL SCIENCES

5. Specializations offered, if any

Two groups of electives were offered to the students during the fourth semester of this PG programme. Both groups have three electives each, from which the college can select one. The electives of each group comprises of specialized papers which will be benefitted for the students when they face the challenges in their career.

Electives		
Group	Course Code	Title of the Course
A	MM820401	Techniques for Media Research
	MM820402	Documentary Film Making
	MM820403	Ad Film Making
B	MM830401	Introduction to Radio Production
	MM830402	Music Video Production
	MM830403	Promotional Media Designing

6. Note on compliance with the UGC Minimum Standards for the conduct and award of Post Graduate Degrees

The programme is offered in compliance with the provisions of UGC Minimum Standards for the conduct and award of Post Graduate Degrees. The student has to attain 80 credits to complete the programme successfully.

7. THE PROGRAM STRUCTURE

Course Code	Title of the Course	Type of the Course	Hours per week	Credits	Total Credits
FIRST SEMESTER					
MM500101	Introduction to Visual Language	Common	5	4	20
MM500102	Introduction to Art: Theory and Criticism	Common	6	4	
MM500103	Methods of Shooting	Common	4	3	
MM020101	Screenplay Writing	Core	4	4	
MM020102	Techniques of Cinema: Audio Aspect	Core	6	5	
SECOND SEMESTER					
MM020201	Studio Floor Practice	Core	6	4	21
MM020202	Techniques of Cinema: Editing Aspect	Core	5	5	
MM020203	Introduction to Acting	Core	4	3	
MM020204	Growth of Cinema and TV as an Art Form	Core	5	4	
MM500201	Art of Direction	Common	5	5	
THIRD SEMESTER					
MM020301	Television News Production	Core	5	4	21
MM500301	Media Business and Practice	Common	5	4	
MM020302	Structure of a Fiction Film and Practical Analysis	Core	6	4	
MM500303	Ethics and Laws for Media	Common	5	5	
MM020304	Visual Enhancement Techniques	Core	4	4	
FOURTH SEMESTER					
	Elective 1	Elective	4	3	18
	Elective 2	Elective	4	3	
	Elective 3	Elective	4	3	
MM020401	Internship	OJT	1 Month	2	
MM020402	Graduation Film	Core	10	5	
MM020403	Comprehensive Viva Voce	Core		2	
Total Credits					80

ELECTIVE GROUP A

MM820401	Techniques for Media Research	Elective	4	3
MM820402	Documentary Film Making	Elective	4	3
MM820403	Ad Film Making	Elective	4	3

ELECTIVE GROUP B

MM830401	Introduction to Radio Production	Elective	4	3
MM830402	Music Video Production	Elective	4	3
MM830403	Promotional Media Designing	Elective	4	3

FIRST SEMESTER COURSES

Course Code	Course No	Course	Type of Course	Credit
MM500101	1-1	Introduction to Visual Language	Common/ Theory	4
MM500102	1-2	Introduction to Art: Theory and Criticism	Common/ Theory	4
MM500103	1-3	Methods of Shooting	Common/ Project	3
MM020101	1-4	Screenplay Writing	Core/ Project	4
MM020102	1-5	Techniques of Cinema: Audio Aspect	Core/ Project	5

COURSE 1-1

MM500101: INTRODUCTION TO VISUAL LANGUAGE (Theory)

OBJECTIVE

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

Unit I Visual Perception:

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

Unit II Visual Components:

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

Unit III Elements of Visual composition:

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

Unit IV Developing Visual Grammar:

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

Unit V Creating a Visual Structure:

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

Student Learning Outcomes

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

- Become aware of the principles and elements of visual design and an understanding of the grammar of visual narratives.
- Gain the ability to compose visuals and visual narratives
- Develop creative problem solving skills used in communicating visually as an artist.

REFERENCE

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

COURSE 1-2

MM500102: INTRODUCTION TO ART: THEORY AND CRITICISM (Theory)

OBJECTIVE

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

Unit I Concepts of ART:

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

Unit II Exploring Art Criticism:

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

Unit III Art and Indian Philosophy:

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

Unit IV Introduction to modern art forms:

- 4.1 Films & Animations

- 4.2 Modern theories of authorship
- 4.3 Auteur theory
- 4.4 Theory of Montage

Unit V Modern art forms:

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

Student Learning Outcomes

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

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

REFERENCE BOOKS

- | | |
|--|---------------------|
| 1. The Story of Art | : E H Gombrich |
| 2. Ways of Seeing | : John Berger |
| 3. Theories of Modern Art | : B Chipp |
| 4. The Power of Art | : Eric Fernie (ed.) |
| 5. Women, Art and Power | : Linda Nochlin |
| 6. The Art-Architecture Complex | : Hal Foster |
| 7. History of Beauty | : Umberto Eco |
| 8. The Art Instinct: Beauty, Pleasure, and Human Evolution | : Denis Dutton |
| 9. Art and Visual Perception: A Psychology of the Creative Eye | : Rudolf Arnheim |
| 10. A short Guide to Writing about Art | : Sylvan Barnet |
| 11. Contemporary Art: World Currents | : Terry Smith |
| 12. Indian Aesthetics An Introduction | : V S Sethuraman |
| 13. Engaging Cinema : An Introduction to Film Studies | : Bill Nichols |
| 14. How to Read A Film: Movies, Media and Beyond | : James Monaco |
| 15. The Major film Theories | : Dudley Andrew |
| 16. Concepts in Film Theory | : Dudley Andrew |
| 17. A Practical Guide to Indian Aesthetics | : Neerja Arun |

18. Indian Art : Roy C Craven
19. Studies in Indian Aesthetics and Criticism : K. Krishnamoorthy
20. Performance art : Roselee Goldberg
21. Anywhere or Not at All: Philosophy of Contemporary Art : Peter Osborne
22. Why painting is Like a Pizza :
A guide to Understanding and enjoying Modern Art : Nancy G Heller
23. History of Modern Art:
Painting Sculpture Architecture Photography : H. Harvard Arnason
24. Practical Augmented Reality:
A Guide to the Technologies, Applications, and
Human Factors for AR and VR : Steve Aukstakalnis
25. Defying Reality:
The Inside Story of the Virtual Reality Revolution : David M. Ewalt

COURSE 1-3

MM500103: METHODS OF SHOOTING

(Project)

OBJECTIVE

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

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

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

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

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

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

Student Learning Outcomes

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

- Handle professional still and video cameras effectively
- Gain the ability to compose a frame aesthetically.
- Conduct video shooting and do live coverages.

REFERENCE

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

COURSE 1-4

MM020101: SCREENPLAY WRITING

(Project)

OBJECTIVE

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

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

Unit II Writing for Fiction Films: Story – Developing a Story into Synopsis – Plot – Plot Structures - Characters – Characterization- Character Biography- Protagonist and Antagonist, Subcharacters.

Classical Three Act Structure and Five Act Structure – Exposition, Complication, Crisis, Climax, Resolution. Shot – Scene – Sequence, Conflicts and Actions, Dialogues – Dialogue Functions – Dialogue Continuity – Dialogue Realism, Script – Format – Style – Alternative Scriptwriting

Writing for non-fiction films: Documentary – Role of Actuality – Research and Formulating a Theme – Sources of Research – Scripted and Unscripted approaches –

Types of Documentary – Shooting Script – Post Shoot Script – Paper Edit – Creative Elements in Documentary Script. Three C's in Script Writing – Characters – Conflict – Change -Visual writing in Documentary, Importance of Sound – Narration – Voice Over, Documentary Script Format

Unit III Writing for Television: What is different about TV writing – Visualizing for Small Screen – Fiction and Nonfiction Writing for TV- The basic TV Story Shape – Three act Structure and the TV time slot – Condensing action and Plot – TV Comedy and its devices.

The vital importance of Structure – Character development - Climax and Resolution – Functions of Dramatic Dialogue – TV dialogue / Realistic dialogue – Target Audience

Script formats for Television – Reality Shows – Shows without Scripts – Writing for TV Ads and PSAs – Key factors in Copy Writing – TV Ad Concept Creation and Script Writing.

Unit IV Introduction to Storyboarding: The process of visual storytelling – Use of storyboard - Different shot types, Continuity, Pacing, Transitions, Sequencing into visual narrative - Introduction to Cinematic vocabulary – Fragmenting Action.

Components of a Storyboard – Moving action characters – Perspective – Drawing, Designing and composing the frame – Process and execution of Storyboard from idea through Script to Storyboard.

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

Student Learning Outcomes

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

- Gain the ability to develop content for visual story telling
- Understand the various styles used in visual narration.
- Develop continuous narrative structure for visual narration.

REFERENCE

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

COURSE 1-5

MM020102: TECHNIQUES OF CINEMA: AUDIO ASPECT

(Project)

OBJECTIVE

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

Unit I Introduction to Sound – Perception of Sound – Nature & Characteristics of Sound

Transverse Wave, Longitudinal Wave, Sound Pressure, Speed of Sound, Reflection, Absorption, Diffusion, Phase, In Phase, Out of Phase, Standing waves, Flutter Echo, Working of Human Ear, Dynamic Range of hearing, Audible Frequency Spectrum, Sound Localization, Hass Effect, Cocktail Party Effect

Unit II Sound in Electrical form– Microphones – Speakers.

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

Unit III Sound in Digital format

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

Unit IV Components of Sound Track in Cinema and Television – Location Sound Recording – Pilot Track – Dubbing – Sound Design.

Digital Recording and Mixing: Basic Recording in DAW, Separate Headphone Mix, Studio Management, Sync-Sound, Foley, Line EFX, BGM, Dialogue, Mono, Stereo, Quadraphonic, 5.1, 7.1, Dolby Atmos, AURO 3D

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

Student Learning Outcomes

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

- Create sound structure for a visual content
- Gain the ability to use various equipment for sound designing
- Understand the various styles used in sound designing.

REFERENCE

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

SECOND SEMESTER COURSES

Course Code	Course No	Course	Type of Course	Credit
MM020201	2-1	Studio Floor Practice	Core/ Project	4
MM020202	2-2	Techniques of Cinema: Editing Aspect	Core/ Practical	5
MM020203	2-3	Introduction to Acting	Core/ Project	3
MM020204	2-4	Growth of Cinema and TV as an Art Form	Core/ Theory	4
MM500201	2-5	Art of Direction	Common/ Project	5

COURSE 2-1

MM020201: STUDIO FLOOR PRACTICE

(Project)

OBJECTIVE

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

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

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

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

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

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

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

Compare the aesthetic qualities in Part I and Part II.

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

Unit V Prepare a Script of 2 Minutes Duration for a Fiction Scene – Prepare a floor Chart – Use Multiple Cameras (three) – Prepare a Story Board for the same and shoot the project in the studio.

Student Learning Outcomes

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

- Prepare a studio floor according to various shooting needs.
- Gain the ability to compose visually within a specific space.

REFERENCE

1. Lessons with Eisenstein : Vladimir Nizhny
2. What is Cinema Vol. I & II : Andre Basin
3. Goddard on Goddard : Jean Kuc Goddard
4. How to Read A Film : James Monaco
5. Signs and Meanings in The Cinema : Peter Woollens
6. The T.V. Production – Hand Book : Zetti Herbert
7. The Technique of Television Production : Gerald Millerson
8. Single Camera Video Production : Robert Musburger
9. The Art of Composition : Michel Jacobs

COURSE 2-2

MM020202: TECHNIQUES OF CINEMA: EDITING ASPECT (Practical)

OBJECTIVE

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

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

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

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

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

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

Unit III Setting Up a Workstation, Video Cables and Connectors, NLE interface, Organizing the Media, Importing and Transcoding, Capturing Tape, Importing Audio and images. Editing Basics- Rough Cut, Cutaways and Reaction Shots, Matching Action and Screen Position, Overlapping Edits, Matching Emotion and Tone, Transitions Between Scenes, Fine Cutting.

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

Unit IV Audio Editing- Importing audio, Adding and Patching Tracks. Adjusting Level and Pan, Using Keyframes in audio, Adding audio effect, Audio recording in NLE. Concept of Rhythm, Thinking and Perceiving Rhythm, Physical, Emotional, Event Rhythms- Music to Movement, Dancing Edits.

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

Student Learning Outcome

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

- Arrange visual sequence using visual grammar
- Compile a visual story to a coherent whole.
- Prepare visual stories for promotional aids

REFERENCE

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

COURSE 2- 3

MM020203: INTRODUCTION TO ACTING

(Project)

OBJECTIVE

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

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

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

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

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

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

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

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

Different approach to different shots (close up, Mid, Long shot etc.) - acting without partner, acting with camera and accepting or negating the crew. Three dimensional Character – Straight Character – Acting – Self Projection – Artiste and Star – Type

Casting. Emotional Control over expressions - Behavior in front of Camera - Acting for audience

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

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

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

Student Learning Outcomes

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

- Gain a detailed idea on the various aspects of acting
- Understand the various types and styles of character presentation
- Help an actor to transform to the character which director visualizes

REFERENCE

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

COURSE 2-4

MM020204: GROWTH OF CINEMA AND TELEVISION AS AN ART FORM (Theory)

OBJECTIVE

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

Unit I Silent Period in Cinema

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

Unit II Arrival of Talkies

- 2.1 Cinema and Photoplays
- 2.2 Theatrical Dialogues, Script and Framing of Shots
- 2.3 Verbal Communication and Theatre Influence
- 2.4 Dramatic to Narrative structure – Growth of Craft
- 2.5 Concept of Mis-en-Scene in Cinema
- 2.6 Dynamisation of Images.

Unit III Arrival of Color

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

Unit IV Impact of World War II

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

Unit V Cinema after 1950's

- 5.1 New Wave in Cinema
- 5.2 Emergence of Dialectic Form of Art – alienation and abstraction
- 5.3 Interaction of Cinema and Television – A Synthesis in Technology and Art

- 5.4 Science Fiction Films and Experimental Films
- 5.5 Cosmic Films and Transcendental Cinema
- 5.6 Works of Japanese Director like Ozu, Oshima and Kurasowa
- 5.7 Works of Robert – Brusson, Andy Worhol and Jordon Belson
- 5.8 Cinema and Consolidation of all other art forms.

Student Learning Outcomes

Upon Successful completion of this course the student will

- Understand the technical and aesthetical development of cinema as a medium of art
- He will also learn the development of Television as a major communication medium.
- Learn the impact of socio-economic conditions on the development of Cinema and Television
- Will also be able to incorporate and respond to the changes and needs of the society in a creative way

REFERENCE

- | | | |
|---------------------------------|---|----------------------|
| 1. How to Read a Film | : | James Monaco |
| 2. The Liveliest Art | : | Arthur Knight |
| 3. Indian Cinema | : | S. Krishnaswamy |
| 4. Film Form and Film Sense | : | S. Eisenstein |
| 5. Signs and Meanings in Cinema | : | Peter Wollen |
| 6. Film Culture | : | Adam Sitney |
| 7. Cinema as a Graphic Art | : | V. Nilsen |
| 8. Non-Fiction Film | : | Richard Merum Barsum |
| 9. Short Fiction Scenario | : | S. Eisenstein |

COURSE 2- 5

MM500201: ART OF DIRECTION

(Project)

OBJECTIVE

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

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

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

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

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

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

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

Student Learning Outcomes

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

- Understand the roles and responsibilities of a director
- Implement the elements of cinematic grammar in their story telling
- Plan and execute a visual program in any desired format

REFERENCE

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

THIRD SEMESTER COURSES

Course Code	Course No	Course	Type of Course	Credit
MM020301	3-1	Television News Production	Core/ Project	4
MM500301	3-2	Media Business and Practice	Common/ Theory	4
MM020302	3-3	Structure of a Fiction Film and Practical Analysis	Core/ Project	4
MM500303	3-4	Ethics and Laws for Media	Common/ Theory	5
MM020304	3-5	Visual Enhancement Techniques	Core/ Project	4

COURSE 3-1

MM020301: TELEVISION NEWS PRODUCTION

(Project)

OBJECTIVE

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

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

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

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

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

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

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

Student Learning Outcomes

Upon the successful completion of this course the student will

- Get an insight into the process of news production
- Be able to handle a news presentation task by himself
- Learn to manage a television news room

REFERENCE

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

COURSE 3 -2

MM500301: MEDIA BUSINESS AND PRACTICE

(Theory)

OBJECTIVE

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

Unit I Management Concepts and Processes

- 1.1 Principles of Management - Managerial Communication
- 1.2 Marketing Management
- 1.3 Organizational Management
- 1.4 Understanding the Financial Elements
- 1.5 Media Research and Audience Research

Unit II Introduction to Media Management

- 2.1 Managing Media
- 2.2 Media Business Practices
- 2.3 Media Convergence
- 2.4 Media Planning and Media Buying
- 2.5 Intellectual Property Rights - Copyrights
- 2.6 Trade Marks and Patents

Unit III Film and Television Production Management

- 3.1 Pre-Production - Production and Post-Production Pipeline
- 3.2 Budgeting and Scheduling for Film and TV
- 3.3 Line Production - Industry Standard Production Techniques
- 3.4 Film Censorship - In-film Branding - Film Rights
- 3.5 Distribution and Selling

Case Studies: Life after PIE – Documentary on Media Business: In Film Branding, “We’ll Fix It in Post”.

Unit IV Journalism Production Management

- 4.1 Print, Electronic and Radio Journalism Production Management - Online Journalism.
- 4.2 Industry Standard Workflows - From reporting to Screen
- 4.3 Organizational Structure – Workflows

- 4.4 Event Management
- 4.5 Advertising and Public Relations

Unit V Animation and Digital media management

- 5.1 Animation - Gaming and VFX Production Management
- 5.2 Industry Standard Softwares and Production Methods
- 5.3 Role of Line Producer in the Industry
- 5.4 Music and Sound Production Management
- 5.5 Studio Management and Studio Protocol
- 5.6 Digital Marketing - Affiliate Marketing.

Student Learning Outcome

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

- Create a systematic and strategic approach to media industry
- Handle any managerial task in media business scenario
- Develop and execute media marketing strategies and techniques

REFERENCE

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

COURSE 3-3

MM020302: STRUCTURE OF A FICTION FILM & PRACTICAL ANALYSIS

(Project)

OBJECTIVE

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

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

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

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

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

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

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

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

Student Learning Outcomes

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

- Analyze a fiction film and identify its aesthetic and technical qualities
- Develop a creative sense which reflects the aesthetic and technical qualities and implement it

REFERENCE

1. How to Read a Film : James Monaco
2. The Liveliest Art : Arthur Knight
3. Film Form and Film Sense : S. Eisenstein
4. Signs and Meanings in Cinema : Peter Wollen

5. Film Culture : Adam Sitney
6. Cinema as a Graphic Art : V. Nilsen
7. The Filmmaker's Handbook : Steven Ascher
8. Directing: Film Techniques and Aesthetics : Michael Rabiger
9. The Film Encyclopedia : The Complete
Guide to Film and the Film Industry : Ephraim Katz
10. The Film That Changed My Life:
30 Directors on Their Epiphanies in the Dark : Robert K. Elder
11. Alfred Hitchcock. The Complete Films : Paul Duncan
12. The Film Book : Ronald Bergan

COURSE 3 -4

MM500303: ETHICS AND LAWS FOR MEDIA

(Theory)

OBJECTIVE

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

UNIT I Introduction to Indian Constitution

- 1.1 A brief introduction to Indian Constitution-Salient features,
- 1.2 Fundamental Rights, Freedom of Press
- 1.3 Concept of Freedom of Speech & Expression
- 1.4 Democracy & Media as Fourth estate,
- 1.5 Press Council of India- Its organizational structure, functions, history and rationale behind its establishment, its powers; Code of conduct for journalists

UNIT II Media Regulations in India

- 2.1 History of Laws regulating the media in India:
- 2.2 Defamation clauses, Right to privacy, Right to Know, Laws related to Sedition, Obscenity
- 2.3 Contempt of Court Act 1971, Information Technology Act 2000 and the amendment Act of 2008, Right to Information Act 2005, Contempt of Parliament, Working Journalists Act, Cyber Laws etc.
- 2.4 Laws related to Broadcasting media, Advertising, Advertising Council of India
- 2.5 Copyright Act 1957, International Copyright laws, Concept of authorship

UNIT III Moral Ethics and Media

- 3.1 An Introduction to the Terms and Concepts of Ethics: Definition of Ethics and its branches, stages of ethical development
- 3.2 Major theories in Ethics
- 3.3 Role of conscience in ethical decision making; code of ethics
- 3.4 Moral relativism and ethno centrism
- 3.5 Principles of Ethical journalism
- 3.6 Public relations and Ethics

UNIT IV Ethics in Media

- 4.1 Media ethics as applied ethics; ethics in changing media environment.
- 4.2 Media Ethics: Why Ethics Matters in the Field of Media, Ethical perspectives of print, audio and visual media; ethical values
- 4.3 Ethical issues in the field of Advertisements
- 4.4 Advertorials, Paid News, and News as a product
- 4.5 Social Media and Fake news

UNIT V Media and Society

- 5.1 Mass Media as the Mirror of society and Promoter of Social Change: Mass media and its impact on society
- 5.2 Transmission of culture and values through media; media and public opinion; media and family; social media addiction
- 5.3 Sex and violence in media; media and de-humanization; media and consumerism: media as the trend setter; media and imperialism: cultural erosion and mental colonization.
- 5.4 Media as a business enterprise with profit motives
- 5.5 Merger of news and entertainment

Student Learning Outcomes

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

- Articulate and defend legal rights and obligations in the field of media.
- Equipped to recognize best contemporary ethical and professional practices in the digital space, as dictated by legal standards.
- Create a profound understanding of the possibilities and challenges of media enabling them to approach media critically and creatively.

REFERENCE

1. Introduction to the Constitution of India : Durga Das Basu
2. Press Laws and Ethics of Journalism : P.K. Ravindranath
3. Introduction to Media Laws and Ethics : Juhi P Pathak
4. Mass Media and the Moral Imagination : Philip J Rossi
5. Media Education in India : Jacob Srambickal
6. Media Ethics : Bart Pattyn
7. Digital Media Ethics : Charles Ess
8. The Ethical Journalist : Gene Foreman

COURSE 3 – 5

MM020304: VISUAL ENHANCEMENT TECHNIQUES

(Project)

OBJECTIVE

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

- Unit I** Set Designing - Floor Plan – Concept, Measurements, Practical aspect– Perspective drawing based on the plan - Miniature Lighting – Special Effects – Miniature Table Top Models – Designing and exposing for Special Effects like Fire, Earthquake, Floods, Blast etc. - Contrast and Harmony – Tones and Colour.
- Unit II** Brief introduction to Set and Costumes – Realism and Costumes – set designing for period cinema
- Unit III** Brief introduction to Motion Graphics - Exploring the VFX Softwares, Exploring Advantages of VFX - File Formats – Chroma keying - Using of Different keying Methods - Using of Mattes - Lighting Techniques (Shooting Techniques) - Green Screens in Live Broadcasts ...etc.
- Unit IV** Primary and Secondary Color Correction – Vignettes - Correcting and Matching Shots - Tracking, stabilization and Motion keying - Usage of track points -Camera tracking with footages – Cloning - Changing backgrounds using mask and tracking - Usage of Rotoscoping Brush. Introduction to digital colour correction
- Effects like Ramping, Shutter Angle, High Speed shooting, Time lapse etc.
- Unit V** Prepare a miniature set (group work) for any chosen sequence and individually Light up the set for the shots assigned to each individual and shoot the specific shots and submit it for assessment.

Student Learning Outcomes

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

- Get an insight into the concepts and practices of set designing and shooting using miniatures
- Integrate the learning of various courses in conceptualizing, planning and producing special effects for film production

REFERENCE

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

FOURTH SEMESTER COURSES

Course Code	Course No	Course	Type of Course	Credit
	4-1	Elective 1	Elective / Project	3
	4-2	Elective 2	Elective / Project	3
	4-3	Elective 3	Elective / Project	3
MM020401	4-4	Internship	Core/ Project	2
MM020402	4-5	Graduation Film	Core/ Project	5
MM020403	4-6	Comprehensive Viva Voce	Core/ Viva Voce	2

ELECTIVE GROUP A

MM820401	Techniques for Media Research	Elective	4	3
MM820402	Documentary Film Making	Elective	4	3
MM820403	Ad Film Making	Elective	4	3

ELECTIVE GROUP B

MM830401	Introduction to Radio Production	Elective	4	3
MM830402	Music Video Production	Elective	4	3
MM830403	Promotional Media Designing	Elective	4	3

ELECTIVE: GROUP A / 1

COURSE 4 – 1

MM820401: TECHNIQUES FOR MEDIA RESEARCH

(Project)

OBJECTIVE

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

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

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

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

Unit II Data Collection and Data Analysis: I. *Types of data* - (a) Primary, Secondary and Tertiary Data.(b) Construction and adaptation of instruments, Administration of questions and tests, Tabulation of data. (c) Data organization in SPSS and Excel (d) Graphical representation of data.

II. *Analysis of Data* - (a) Discussion and Interpretation of results.(b) Testing of Hypothesis: Logical and Statistical Techniques.

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

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

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

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

The topics will be of candidates own choosing, but approved by the faculty guide. The research has to be conducted and document developed under the guidance of the faculty guide. The copyright of the paper will rest with the college/University.

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

The Research paper should have the following components:

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

Student Learning Outcomes

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

- Have a detailed idea on various methods of research
- Conduct a research and write a research paper
- Systematically conduct academic necessities of teaching media

REFERENCE:

1. Research Methodology: An Introduction : C.R Kothari.
2. Research Methodology:
A Step by Step Guide for Research : Renjith Kumar.
3. Research Methodology : Paneerselvam.
4. Sampling Techniques : William G. Cochran
5. Scientific Method and Social Research : B.N. Ghosh.

6. The Indian Media Business : Vanita Kohli – Khandekar
7. Research Methodology: Methods and Techniques : C R Kothari & Gaurav Garg
8. Media Education in India : Jacob Srambickal
9. Teaching Learning Process : Dr.J.S.Walia
- 10.Principles, Methods & Techniques of Teaching : J. C. Aggarwal
- 11.Effective Teaching Methods : Gary D Borich
- 12.Teaching in a Digital Age : A.W. Tony Bates
- 13.Educational Psychology : Dr.G.M Chaudhary
- 14.Methods in Social Research : Goodde and Hatte.

ELECTIVE: GROUP A / 2

COURSE 4-2

MM820402: DOCUMENTARY FILM MAKING

(Project)

OBJECTIVE

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

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

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

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

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

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

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

Student Learning Outcomes

- Students will get an insight in different genres of non-fiction film making.
- They will learn to practice film making in a different perspective as an aid for showcasing actualities and those beneficial for the betterment of society.

REFERENCE

1. Documentary Films : Paul Rotha
2. Introduction to Documentary : Bill Nichols
3. Creative Documentary
- Chapters from 'Technique of Film Editing' : Karel Reiz.
4. The Documentary Handbook : Peter Lee Wright
5. Film Culture : Adam Sitney
6. Hollywood Genres : T. Schatz

ELECTIVE: GROUP A / 3

COURSE 4 – 3

MM820403: AD FILM MAKING

(Project)

OBJECTIVE

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

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

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

Unit III Creative aspects of advertising- Stages in the Creative Process, Brainstorming and Various Creative Thinking Modes like “Thinking Hats” Appreciation and Presentation of some of the Great and Failed Campaigns - Digital Media for Communication – The Concept of Advertising on the Net, Viral Advertising, Advertising beyond Print and the Small Screen, etc.

Unit IV Writing Techniques in Advertising, Audio-visual Scriptwriting and Narrative, Creation of Advertising Messages - Message Strategy: What to Say (Selection of Attributes, Benefits, Motives and Appeals - Laddering), How to Say (Selection of Verbal and Visual Elements, Execution Style, Source of Delivery, Arrangement of Arguments) - Media Planning, Advertising Production in Print, Radio, Television and Online Media - Pre-production, production and post-production of Advertising

Measurement of Results: Criteria for Judging Campaign Results – Sales, Awareness, Purchase Intention, Emotional Impact, GRPs, etc. Research Techniques for Pre and Post Testing

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

Student Learning Outcomes

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

- Get an insight into the concepts and practices of advertising
- Integrate the learning of various courses in conceptualizing, planning and producing advertising campaigns
- Manage a advertising agency with creative and strategic inputs

REFERENCE

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

ELECTIVE: GROUP B / 1

COURSE 4-1

MM830401: INTRODUCTION TO RADIO PRODUCTION

(Project)

OBJECTIVE

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

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

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

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

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

Unit V Prepare a Radio Programme of 10 minutes duration

Student Learning Outcomes

- Students will get an insight in different types radio programme production, editing and sound recording.
- They will learn to use Radio in a different perspective as an effective communication tool and an aid beneficial for the betterment of society.

REFERENCE

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

ELECTIVE: GROUP B / 2

COURSE 4 – 2

MM830402: MUSIC VIDEO PRODUCTION

(Project)

OBJECTIVE

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

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

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

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

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

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

Student Learning Outcomes

- Students will get an insight in different techniques of music video production.
- They will learn to practice music film making in a different perspective as an aid for showcasing creativity as well as a story telling method.

REFERENCE

1. Making Music Videos : Lara M. Schwartz
2. Experiencing Music Video: Aesthetics and Cultural Context : Carol Vernallis

3. Music/Video: Histories, Aesthetics, Media : (Ed.) Gina Arnold, Daniel Cookney,
Kristy Fairclough, Michael N. Goddard
4. Music Editing for Film and Television:
The Art and the Process : Steven Saltzman
5. Sound Design: The Expressive Power of
Music, Voice and Sound Effects in Cinema : David Sonnenschein
6. Audio Postproduction for Digital Video : Jay Rose
7. The Technique of Audio Post-production
in Video and Film : Tim Amyes
8. Sound for Film and Television : Tomlinson Holman

ELECTIVE: GROUP B / 3

COURSE 4-3

MM830403: PROMOTIONAL MEDIA DESIGNING

(Project)

OBJECTIVE

The objective of this course is to understand the process to develop a brand and the different brand promotion methods, recent promotional trends through various advertising designs.

Unit I A short brief about branding. Recent branding aspects. Different type of papers. Cool and warm paper, Quality and GSM of printing papers-. Different types of print forms and Binding .How to choose appropriate papers for different print purposes.

Unit II The visual tool of brand is a unique logo. Different type of logos, Brain storming, mind mappings, mood board. Logo design tips. Logo design process. Essentials of Logo. Identity manual Variations and evolution of a logo corporate colours.

Unit III Brand promotional designs. Spot colours, dominant visual colours in design, Stationary (business card, Letter head, Envelope) brochure and its different folding methods. News advertisement, poster, Hording, Big standee, Table, pamphlet, flyer, etc.

Unit IV Visualization of design, Prototype (Handmade rough designs) Importance of negative space. Dummy designs for branding. Ethics of Branding.

Unit V Create different promotional elements for a selected Brand and submit it for assessment. Promotional aids must include Logo, stationary, Boucher, News advertisement, poster, Hording, Big standee, Table standee, pamphlet, flyer, etc.

Student Learning Outcomes

- Students will learn about different promotional aids, their role and importance in promoting a brand.
- This course will help the students to identify the aesthetical and ethical perspectives of promotional designs.

REFERENCE

1. Designing Brand Identity:
An Essential Guide for the Whole Branding Team : Alina Wheeler
2. Branding: In Five and a Half Steps : Michael Johnson
3. Brands and Branding : John Simmons
4. Designing Brand Identity : Alina Wheeler
5. LOGO: The reference guide to Symbols & Logotypes : Michael Evamy
6. What is Branding : Matthew Healey

COURSE 4 -4
MM020401: INTERNSHIP
(OJT)

OBJECTIVE

To acquire practical industry based experience

Requirements

Internship is on the job training to assimilate professionalism in one's career. The students will have to undergo an Internship at a TV Studio/Channel/ Film Production Company for a month (30 days) during the fourth semester. The students would prepare individual reports after the Internship and the same should be attested by the organization under which the student did the internship. The students' comprehensive report will be submitted for evaluation. A faculty member will monitor the students during the internship.

Student Learning Outcomes

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

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

COURSE 4 – 5

MM020402: GRADUATION FILM

(Project)

OBJECTIVE

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

Requirements

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

Final project comprises of following elements:

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

Student Learning Outcomes

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

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

COURSE 4 – 6

MM020403: COMPREHENSIVE VIVA VOCE

OBJECTIVE

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

Guidelines for Comprehensive Viva

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