Master of Arts

in

CINEMATOGRAPHY

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. Cinematography Degree Program
(Mahatma Gandhi University Regulations PGCSS2019 from 2019-20 Academic Year)

1. Aim of the Program

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.

2. Eligibility for Admissions

I. Basic academic qualification is a graduation in any subject.
II. Graduation in any field in communication studies will be given preference.
III. Candidates may submit a port-folio of their work in any creative field along with their application.
IV. Candidates will be finally selected after a qualifying examination and an interview to assess their inherent talent.
V. 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.
VI. Merit list will be drawn on the basis of the qualifying examination, written test and interview (50:50)

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
iv	Best Two Test papers	1 each (2)
	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 = 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	
Seminar	2	A+	5	10	**WGP/Total weight = 24/5 =4.8**
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**

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**	**B+**

Practical-Internal

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 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	Overal 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**	**B**

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**	**B+**

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 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	Overal 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	Overal 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.

ELECTIVE GROUP A

MM840401	Media: Research and Studies
MM840402	Short Films and Documentaries
MM840403	Advertisement Films

ELECTIVE GROUP B

MM850401	Mise - en - scene
MM850402	Music Videos
MM850403	TV Production

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.

1. 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	
MM500102	Introduction to Art: Theory and Criticism	Common	6	4	
MM500103	Methods of Shooting	Common	4	3	19
MM030101	Light and Composition	Core	5	4	
MM030102	Cinematographic Lens and Images	Core	5	4	
SECOND SEMESTER					
MM030201	Application of Image Craft	Core	5	5	
MM030202	Light and Imaging Techniques	Core	5	4	
MM030203	Techniques of Cinematography I	Core	5	4	**22**
MM030204	Analogue to Digital Images	Core	5	4	
MM030205	Mood Lighting	Core	5	5	
THIRD SEMESTER					
MM030301	Aesthetics of Images	Core	5	4	
MM030302	Techniques of Cinematography II	Core	6	4	
MM030303	Imitation of Reality	Core	5	4	21
MM500303	Ethics and Laws for Media	Common	5	5	
MM030304	Synthesis of Related Elements	Core	4	4	
FOURTH SEMESTER					
	Elective 1	**Elective**	4	3	
	Elective 2	Elective	4	3	
	Elective 3	Elective	4	3	
MM030401	Internship	OJT	1 Month	2	
MM030402	Graduation Film	Core	10	5	
MM030403	Comprehensive Viva	Core		2	18
			Total credits		**80**

ELECTIVE GROUP A

MM840401	Media: Research and Studies	Elective	4	3
MM840402	Short Films and Documentaries	Elective	4	3
MM840403	Advertisement Films	Elective	4	3

ELECTIVE GROUP B

MM850401	Mise - en - scene	Elective	4	3
MM850402	Music Videos	Elective	4	3
MM850403	TV Production	Elective	4	3

FIRST SEMESTER COURSES				
MA CINEMATOGRAPHY				
Course Code	Title of the course	Type of the Course	Hours per week	Total Credits
MM500101	Introduction to Visual Language	Theory	5	4
MM500102	Introduction to Art : Theory and Criticism	Theory	6	4
MM500103	Methods of shooting	Project	4	3
MM030101	Light and Composition	Theory	5	4
MM030102	Cinematographic Lens and Images	Project	5	4
Total				19

INTRODUCTION TO VISUAL LANGUAGE
(THEORY)

Total Credits: 4   Total Hours per month: 20

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, Shutterspeed, 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. Dev elopment 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
6.	Art of Pictorial Composition	:	Wolohomok
9.	Cinema As A Graphic Art	:	V. Nilsen
11.	Ways of seeing	:	John Berger
12.	Visual Communication	:	Paul Martin Lester

COURSE 1-2

INTRODUCTION TO ART: THEORY AND CRITICISM

(THEORY)

Total Credits: 4   Total Hours per month: 24

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

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COURSE 1-3
METHODS OF SHOOTING
(PROJECT)

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Total Credits: 3   Total Hours per month: 16

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

LIGHT AND COMPOSITION

(THEORY)

Total Credits: 4   Total Hours per month: 20

OBJECTIVE

This course focuses on the aspect of light, color and composition and its creative application in the film.

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 – H MI – LED – Colour Temperature.

Student Learning Outcomes

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

- Understand the concept of light and its aesthetics in the process of filmmaking.

- Understand the concept of color and its creative use.

- Grasp the compositional principles of still and moving images.

REFERENCE

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 1-5

CINEMATOGRAPHIC LENS AND IMAGES

(PROJECT)

Total Credits: 4   Total Hours per month: 20

OBJECTIVE

This course explores important aspect of cinematic grammar, the evolution of camera, different types of lenses and other cinematic technical which is essential in the world of cinema.

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 –Parallelax 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.

Student Learning Outcomes

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

- Understand the evolution of camera.

- Explore the different types of lenses and its calibration.

- Understand about different angles and its applicability

REFERENCE

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.

SECOND SEMESTER COURSES				
MA CINEMATOGRAPHY				
Course Code	Title of the course	Type of the Course	Hours per week	Total Credits
MM030201	Application of image craft	Project	5	5
MM030202	Light and Imaging Techniques	Theory	5	4
MM030203	Techniques of Cinematography I	Theory	5	4
MM030204	Analogue to Digital Images	Project	5	4
MM030205	Mood Lighting	Project	5	5
Total				22

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COURSE 2-1
APPLICATION OF IMAGE CRAFT
(PROJECT)

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Total Credits: 5   Total Hours per month: 20

OBJECTIVE

Application of image craft helps the student to know the basic knowledge of visual perception and cinematic grammar by focusing of lenses, angles and other cinematic techniques.

Unit 1:   Practical on Lens and Image Perception, Different types of lenses, Image qualities of various block lenses, fore – shortening and Forced Perspective.

Unit 2:   Practical on Depth of Field and Depth of Focus, Filters, gels and corrections, Variable Focus Lens (Zoom Lens) Image quality of Zoom lenses

Unit 3:   Practical on Shutter Speed –Creative uses in image formation –Pixilation, Angle, Perspective.

Unit 4:   Practical with Dolly, Trolley, Crane – Experience in follow focus.

Unit 5:   Single Frame photography, Slow Motion, Fast Motion etc.

Student Learning Outcomes

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

- Know the concept of visual perception

- Know about various types of lenses and its practicality

- Focus on the creative use of image formation in cinema.

- Know how application of different lenses affect the aesthetics of cinema.

REFERENCE

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

<div align="center">

COURSE 2-2
LIGHT AND IMAGING TECHNIQUES
(THEORY)

</div>

Total Credits: 5   Total Hours per month: 20

OBJECTIVE
This course explores physics behind light and creative application of light in the cinema with composition and image resolution. Students will also learn about the aspect of colour, colour processing and mixing.

Unit I Light
    1.1 Studies on Light
    1.2 Visible Spectrum
    1.3 Infra Red and Ultra Violet.

Unit II Human Eye

    2.1 Colour Chart
    2.2 Primary and Secondary Colours
    2.3 Light and Mixing of Colours
    2.4 Mixing of Colours by Painters.
    2.5 Additive and Subtractive Colours
    2.6 Black and White Images and Colour Images
Unit III   Colour processing

    3.1 Technicolor Processing
    3.2 Kodak Colour Processing
    3.3 Primary Colours and Magnet and Digital Recording
    3.4 Celluloid images
    3.5 electronic images and digital images.

Unit IV Compositing
    4.1 Composing Images
    4.2 Line of Force
    4.3 Horizontal, Vertical, Diagonal Centrifugal, Centripetal
    4.4 dynamisations of images.

Unit V   Image resolution
    5.1 Comparative Study of Image resolution
    5.2 Lighting Equipments
    5.3 Tungsten
    5.4 Incandescent – CFL – HMI – LED – Colour Temperature.

Student Learning Outcomes

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

- Understand the aspect of light as a creative tool and its physics behind it.

- Know the importance of colour and its application in the visual perception.

- Understand the colour processing and colour grading

- Study different compositional rules, image resolution and different lighting equipments.

REFERENCE

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 2–3

TECHNIQUES OF CINEMATOGRAPHY I
(THEORY)

Total Credits: 4   Total Hours per month: 20

OBJECTIVE

This course explores first phase of Cinematography world by learning about filters, various lights and equipment used in film.

Unit I   :   Filters

    1.1 Use of Filters
    1.2 Correction filters
    1.3 Effect filters

Unit II   :   Colour temperature

    2.1 Measurement of Light
    2.2 Colour Temperature
    2.3 Tungsten Light Incandescent
    2.4 Light – Fluorescent Light - LED.
    2.5 Study of various diffusion materials

Unit III   :   Light and Colors

    3.1 Colour Chart
    3.2 Various Types of Lights
    3.3 Light controlling devices
    3.4 HMI light/Par Lights etc
    3.5 Merits & Demerits of various models of lights
    3.6 Lighting equipments — LED.

Unit IV   : Filters

    4.1 Use of colour Filters and the effects
    4.2 Colour conversion and colour temperatures
    4.3 White balancing in digital movie images

Unit V   :   ND filters

   5.1 Light controlling filters ND's, Polarising filter
   5.2 UV filters, effect generating filters
   5.3 Grad filters etc.

Student Learning Outcomes

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

- Understand the purpose and its usage of filters in cinema.

- Know different types of lights and its control for the desired effect.

- Understand the use of colour filters and its effect.

- Learn about light controlling filters and its usage.

REFERENCE

   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 2-4

ANALOGUE TO DIGITAL IMAGES

(PROJECT)

Total Credits: 4   Total Hours per month: 20

OBJECTIVE

This course mainly focus the study of cameras in depth. This course will go through from old cameras to the advanced digital cameras using today.

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, Arri Alexa 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

Student Learning Outcomes

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

- Understand the history and development of movie camera

- Understand the working principles behind different sensors

- Learn the practical knowledge of artificial and natural lighting for film.

- Get practical exercise ssions

REFERENCE

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

COURSE 2-5

MOOD LIGHTING

(PROJECT)

Total Credits: 5   Total Hours per month: 20

OBJECTIVE
This course enables the students to gain practical knowledge for creating different moodsof the story by mending with lights and its qualities.

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 - 'Pather Panjali' – Subrata Mitra
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

Student Learning Outcomes

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

- Understand usage of lights for different moods

- Different genre lighting

- Grasp practical knowledge of mood lighting

REFERENCE

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

	THIRD SEMESTER COURSES **MA CINEMATOGRAPHY**				
Course Code	Title of the course	Type of the Course	Hours per week	Total Credits
MM030301	Aesthetics of Images	Theory	5	4
MM030302	Techniques of Cinematography II	Theory	6	4
MM030303	Imitation of Reality	Theory	5	4
MM500303	Ethics and Laws for Media	Theory	5	5
MM030304	Synthesis of Related Elements	Practical	4	4
Total				21

<center>**COURSE 3-1**
AESTHETICS OF IMAGES
(PROJECT)</center>

Total Credits: 5   Total Hours per month: 20

OBJECTIVE
This course explores the aesthetics of filmic images, which will help students to look at cinema in a different way.

UNIT 1:   Screening of films, on creative application of lighting

UNIT 2:   Extracts from Madhumati, Chemmeen – Battle Ship Potemkin, Citigen Kane

UNIT 3:   Lawrence of Arabia, Red Desert, Cries

UNIT 4:   Select Kanchen Ganga/or any sequence selected by the faculty – Submit a 30 page
              dissertation.

UNIT 5:   **Project:**

                Practical's on Exterior/Interior matching light -

                (Situation will be provided by the faculty).

Student Learning Outcomes

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

- Understand the aesthetics of images by analyzing different classic movies.

- Learn the masters techniques of lighting from different classic movies.

Recommended Text Books:

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

COURSE 3-2

TECHNIQUES OF CINEMATOGRAPHY II

(PROJECT)

Total Credits: 4   Total Hours per month: 24

OBJECTIVE

This course explores the cinematography in depth. After completion of this course, students will the operation of contemporary digital cameras and practical knowledge using those cameras and so on.

Unit I   :   Practical familiarizing 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 an

                      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 c.

                      Object and Camera Movements with Block and Zoom Lenses – Vertigo Effect. Analysis of images at aesthetical 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.

Student Learning Outcomes

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

- Focus the art of cinematography in a practical side

- Operate various digital cameras using today.

- Learn not only the practical knowledge but also aesthetics behind it.

REFERENCE

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

COURSE 3-3

IMITATION AND REALITY

(PROJECT)

Total Credits: 4   Total Hours per month: 20

OBJECTIVE
This course helps the student to explore the bridge between the reality and constructed reality. This course will focus on creating various situation in day and night close to reality

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**.**

Student Learning Outcomes

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

- Recreate various situations in day and night

- Learn about live sound recorning

- Chroma key lighting for film

REFERENCE

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   -   John Hart

and Animation

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 -4

ETHICS AND LAWS FOR MEDIA

(THEORY)

Total Credits: 5   Total Hours per Month: 20

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 1   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 2   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 3   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 4 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 5 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
SYNTHESIS OF RELATED ELEMENTS
(PROJECT)

Total Credits: 4   Total Hours per month: 16

OBJECTIVE

This course helps the student to learn about different lighting techniques for set designing and chroma key lighting and some colour grading software training.

Unit I : Set Designing, Measurements, Colours, Miniature Lightinog – 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

Student Learning Outcomes

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

- Know chroma key lighting

- Learn colour grading software

REFERENCE

1. Encyclopaedia of World Art   :   Vol II Article on Cinematography

2. Visual Art   :   W.S. Baldinger

FOURTH SEMESTER COURSES **MA CINEMATOGRAPHY**						
Semester	Course Code	Title of course	Type of the Course	Teaching Hours per Week	Credit	Total Credits
IV		Elective 1		4	3	18
		Elective 2		4	3	
		Elective 3		4	3	
	MM030401	Internship	OJT	1 Month	2	
	MM030402	Graduation Film	Project	10	5	
	MM030403	Comprehensive Viva		4	2	

ELECTIVE GROUP A

MM840401	Media: Research and Studies	Project	4	3
MM840402	Short Films and Documentaries	Project	4	3
MM840403	Advertisement Films	Project	4	3

ELECTIVE GROUP B

MM850401	Mise - en - scene	Project	4	3
MM850402	Music Videos	Project	4	3
MM850403	TV Production	Project	4	3

ELECTIVE GROUP A – I
MEDIA: RESEARCH AND STUDIES
(PROJECT)

Total Credits: 3   **Total Hours per month: 16**

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, ObservationMethod, 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 – II

SHORT FILMS AND DOCUMENTARY
(PROJECT)

Total Credits: 3   Total Hours per Month: 16

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 III

ADVERTISEMENT FILMS

(PROJECT)

Total Credits: 3   Total Hours per Month: 16

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 **-** Preproduction, 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 - I

MISE – EN- SCENE

(PROJECT)

Total Credits: 3   Total Hours per month: 16

OBJECTIVE

This course enables student to understand the importance concept of cinema "Mise en Scene with a practical approach.

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

Submit for assessment B

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.)

Student Learning Outcomes

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

- Understand the concept of mise en scene

- Know the mise en scene used by different directors

- Get practical expertise creating mise en scene for their films.

REFERENCE

1. Cinema As a Graphic Art   -   V.Nielsen
2. Notes of A Film Director   -   Sergei Eisenstein
3. Colour Photography   -   Spencer
4. Digital Principle & Application   -   Malvino Leach
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
7. The Art and Technique of Digital
   Color Correct ion   - Steve Hullfish

ELECTIVE GROUP B - II
MUSIC VIDEOS

(PROJECT)

Total Credits: 3   Total Hours per month: 16

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

   :   Jay Rose

6. Audio Postproduction for Digital Video

7. The Technique of Audio Post-production

   in Video and Film   :   Tim Amyes

8. Sound for Film and Television   :   Tomlinson Holman

ELECTIVE GROUP B – III
TV PRODUCTION
(PROJECT)

Total Credits: 3   Total Hours per month: 16

OBJECTIVE

        To provide an insight into the core concepts associated with film and television production

Unit I Introduction to image - film and Video Formats - Image Size - Angles of Vision - Creative use of Lenses - Wide angle – Norma l - Telephoto Lenses - Camera Movements and meanings - Basics of Composition - Framing for Film and television - Concept of Imaginary Line -Basic Lighting principles - Video Formats and Resolution: PAL-NTSC-SECAM – HD – UHD - Film Formats & Different Aspect Ratios.

Unit II TV Programmes: Different formats of TV programmes - TV News - News gathering methods - Sting Operation – Bites – Interviews - Panel Discussions - Chat shows with audience - Quiz programs - Reality Shows - Coverage of Festivals and Events- Planned Shootings : Educational Films- Propaganda Films- Promotional Videos- Creative and Sponsored Documentaries- Actualities.

Unit III Pre-production: Screenplay- Shooting Script – Storyboard - Concept of Time and Space – Continuity - Mis-en-scene and Montage - Studio Productions and Floor Charts.

Unit IV Production: Studio Productions - Role of functionaries - Planning Studio Programmes - Cue's and commands - Multi Camera Setup - Chroma Keying- Online Editing - Methods of Sound recording - Location recording - Pilot track and Direct sound- Single and multi-track recording.

Unit V Post Production: Non Linear Editing - Meaningful Use of Transitions - Cut, Dissolve – Fade – Wipe - Digital Effects and Titling - Sound Mixing - Sound Transitions.
OUTCOME

Students become capable of producing feature films, short films, ad films, documentaries, interviews and other video productions for television. They also acquire a comprehensive knowledge of the various stages of video production such as pre production, production and post production.

REFERENCE

1. T.V. Without Borders   :   Anura Goonase Kera & Paul Lee
2. TV technology   :   Fundamentals and fut ure prospects - A. Michel Noll
3. TV Production   :   Barrows Wood Gross
4. Global Television   :   Tony Verla
5. How to Read a Film   :   James Monaco
6. Film Cultures   :   Janet Harbord
7. Key Concepts in Cinema Studies   :   Susan Hayward

COURSE 4 – 4
INTERNSHIP

OBJECTIVE

To acquire practical industry based experience

Internship is on the job training to assimilate professionalism in one's career. The students will have to undergo an Internship at a TV Studio/Channel/ 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 to the HOD for evaluation. A faculty member will monitor the students during the internship

COURSE 4 – 5
GRADUATION FILM

OBJECTIVE

This gives the student an opportunity to fulfill his/her creativity through a Graduation film of 25 mts.

Graduation Film

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.

COURSE 4 – 6
COMPREHENSIVE VIVA

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 grades shall be awarded based on the answers, communication skills and presentation skills.