



UNIVERSITY OF CALICUT

Abstract

Bachelor of Television & Film Production- under CUCBCSS-UG Implementing the restructured Scheme and Syllabus with effect from 2014 admission onwards after rectifying Anomalies & Ambiguities - Orders issued.

G & A - IV - B

U.O.No. 7977/2017/Admn

Dated, Calicut University.P.O, 27.06.2017

- Read:-*1. U.O.No. 1805/2016/Admn Dated 19.02.2016
2. U.O.Note No 29086/BA- CONF-ASST- 3/2017/PB Dated:31.03.2017
3. Meeting of the BoS Audio Visual Communication held on 08.06.2017 vide item no.III
4. Remarks of the Dean Faculty of Journalism dated 27.06.2017
5. Orders of the Vice Chancellor in the file of even no. dated 27.06.2017

ORDER

Vide paper read first above orders are issued implementing the scheme and syllabus of Bachelor of Television & Film Production Programme CUCBCSS-UG with effect from 2014 admission after rectifying the anomalies pointed out by the Pareeksha Bhavan.

Vide paper read second above Pareeksha Bhavan has pointed out certain ambiguities and anomalies in the scheme and Syllabus of Bachelor of Television and Film Production (BTFP) CUCBCSS UG 2014 Admission.

Vide paper read third above the meeting of the BoS Audio Visual Communication held on 08.06.2017 Vide item no. III resolved to rectify the ambiguities and anomalies in the existing syllabi of CUCBCSS UG BVC& BTFP Programmes.

Vide paper read fourth above the Dean Faculty of Journalism has approved to implement the scheme and syllabus of Bachelor of Television & Film Production Programme CUCBCSS-UG with effect from 2014 admission after rectifying the ambiguities and anomalies pointed out by the Pareeksha Bhavan.

Vide paper read fifth above the Vice Chancellor after considering the matter in detail has given orders to implement the scheme and syllabus of Bachelor of Television & Film Production Programme CUCBCSS-UG with effect from 2014 admission after rectifying the ambiguities and anomalies pointed out by the Pareeksha Bhavan.

Sanction has therefore been accorded to implement the scheme and syllabus of Bachelor of Television & Film Production Programme CUCBCSS-UG with effect from 2014 admission after rectifying the ambiguities and anomalies pointed out by the Pareeksha Bhavan.

Orders are issued accordingly.

The corrected version of the syllabus is uploaded in the University website.

Ajitha P.P

Joint Registrar

To

The Director,
School of Distance Education

Copy to:
CE/ Ex Section/ EG Section/ DR and AR SDE/ EX IV/ Tabulation Section/ SDE
Exam / System Administrator with a request to upload the Syllabus in the University
website/ GA I F Section.

Forwarded / By Order

Section Officer

University of Calicut**BACHELOR OF TELEVISION AND FILM PRODUCTION (BTFP)****(CUCBCSS -UG – 2014)****RULES, REGULATIONS, SCHEME AND SYLLABUS**

1. Introduction: The technological advances in visual media in the wake of digital culture have created a new platform for Film Making and Television Production. Digital technology and its multi-layered interventions have redefined filmmaking process and television production. Bachelor of Television and Film Production (BTFP) attempts to initiate professional training at the undergraduate level to bring up media professionals equipped with state of the art technology and aesthetic essentials. **BTFP Programme comes under Group 3 of LRP, which also includes programmes such as Computer Science, Electronics, Multimedia, Instrumentation and Visual Communication.**

2. Objective: BTFP is designed to equip the students in the art and craft of television programme production and film making process in the digital context. This programme is envisaged to shape up professionals who have expertise in various dimensions of Film and Television Production. The BTFP programme is structured to provide a sound grounding in theoretical and practical areas of film and television production.

3. Duration: Course duration is six semesters, spread over three years. Each semester shall have a minimum of 90 working days inclusive of all examinations.

4. Eligibility for Admission: Candidates who have secured a minimum of 45% marks in aggregate are eligible to apply for admission to the BTFP programme. Relaxation in the minimum qualification for backward communities and reservation for SC and ST is as per the Government of Kerala norms. SC/ST candidates need to have only a pass in their qualifying examination. Those awaiting results of their qualifying examinations also can apply. But such candidates will be admitted provided they produce the mark sheets of the qualifying examination on or before the date prescribed for admission.

5. Admission Criteria: A screening-cum-aptitude test will be conducted for all eligible candidates by the institution conducting the BTFP programme at one of the centers namely

Calicut, Ernakulam or Trivandrum. The entrance examination has both oral and written modes and the chief examiner of the entrance exam should be a regular faculty from the University of Calicut or its affiliated institutions.

6. Equipment requirements: The institution conducting Bachelor of Television and Film Production (BTFP) must have edit suits with computers equipped with FCP, Pro Tools, Adobe Photoshop and other software mentioned in the syllabus with a minimum of one computer for two students. There must be at least one professionally designed Sound recording studio and a shooting floor with multi-cam shooting facilities.

7. CUCBCSS UG Regulations 2014

All norms regarding the Bachelor of Television and Film Production (BTFP) programme will be as per the regulations of the University of Calicut (CUCBCSS UG Regulations 2014), except that:

(1) The evaluation of courses; (1) *TFP5B13 Television Production Project Work-Documentary* and (2) *TFP6B16 Final Production Exercise- Short film* (3) *TFP6B17 Film Production Practical*, and (4) *TFP6B18 Project Work* shall be conducted by two examiners – one external, appointed by the University and an internal examiner from the respective College.

8. Courses of Study and Scheme of Examinations

Common Course (Code A), Core courses (Code B), Complementary courses (Code C) and Open courses (Code D). The first part of the alpha numerical code represents the name of the course (TFP), second part (n) represents semester and the last part (A/B/C/D) represents whether it is a common course, Core course, Complementary course or Open course. The two complementary courses are **Media Production** and **Communication Studies**.

Semester I

Code & Courses	Course Title	Hours per week	Credit	External	Internal	Total
A01		5	3	80	20	100
A02		4	3	80	20	100
A07		5	4	80	20	100
TFP1B 01	Introduction to Visual Media	2	2	80	20	100
TFP1B 02	Introduction to Digital Photography	3	2	80	20	100
TFP1C01	TV and Film Appreciation	3	3	80	20	100
TFP1C02	Introduction to Mass Media	3	3	80	20	100
	Total	25	20	560	140	700

Semester II

Code & Courses	Course Title	Hours per week	Credit	External	Internal	Total
A 03		5	4	80	20	100
A 04		4	4	80	20	100
A 08		5	4	80	20	100
TFP2 B 03	Advanced Digital Photography	2	2	80	20	100
TFP2 B 04	Introduction to Cinematography	3	3	80	20	100
TFP2 C 03	Introduction to Sound Design	3	3	80	20	100
TFP2 C 04	Citizen Journalism	3	3	80	20	100
	Total	25	23	560	140	700

Semester III

Code & Courses	Course Title	Hours per week	Credit	External	Internal	Total
A 11		4	4	80	20	100
A 12		4	4	80	20	100
TFP3B05	Fundamentals of TV and Film Production	3	3	80	20	100
TFP3B06	Advanced Sound Design	3	3	80	20	100
TFP3B 07	Visual Editing	3	3	80	20	100
TFP3C 05	News Reading & Compeering	4	3	80	20	100
TFP3C06	Introduction to Multimedia	4	3	80	20	100
	Total	25	23	560	140	700

Semester IV

Code & Courses	Course Title	Hours per week	Credit	External	Internal	Total
A 13		4	4	80	20	100
A 14		4	4	80	20	100
TFP4 B 08	Creative Writing for TV and Film	5	4	80	20	100
TFP4 B 09	Advanced Visual Editing	4	4	80	20	100
TFP4 C 07	Behind and Before the Camera	4	3	80	20	100
TFP4 C 08	Computer Graphics (Media Design)	4	3	80	20	100
	Total	25	22	480	120	600

Semester V

Code & Courses	Course Title	Hours per week	Credit	External	Internal	Total
TFP5 B 10	News Reporting and Editing	6	4	80	20	100
TFP5 B 11	Advertising & Publicity Media	6	3	80	20	100
TFP5 B 12	Introduction to New Media	6	3	80	20	100
TFP5 B 13	Television Production Project Work- Documentary	4	3	80	20	100
	Open Course (From Other Streams)	3	2	40	10	50
	Total	25	15	360	90	450

Semester VI

Code & Courses	Course Title	Hours per week	Credit	External	Internal	Total
TFP6B14	Introduction to Film Theory and Criticism	4	3	80	20	100
TFP6 B 15	Multi-cam Production	6	4	80	20	100
TFP6 B 16	Final Production Exercise- Short Film	6	4	80	20	100
TFP6 B 17	Film Production Practical	6	4	80	20	100
TFP6B18	Project Work	3	2	40	10	50
	Total	25	17	360	90	450

TFP1 B 01 - INTRODUCTION TO VISUAL MEDIA**(Credits: 2)****MODULE I: VISUAL COMMUNICATION**

Fundamental principles of visual communication, visual communication and visual culture.

MODULE II: VISUAL LANGUAGE & VISUAL LITERACY

Development of visual media communication, visual language, reading pictures, lights, shade and color in communication, expressions, costumes, symbols and signs of body language, language of pictures and graphics, physiological function of visual communication.

MODULE III: TYPES OF VISUAL MEDIA

Folk and performing art forms, theatre, drawing, painting, photography, film and television, new media and multimedia products.

MODULE IV: VISUAL ELEMENTS

Line, plane, shape, form, pattern, text gradation, colour, symmetry, order, balance, unity, contrast, mass and proportion, spatial relationships, compositions in 2 and 3 dimensional space, visual communication aesthetics, the structure and appearance.

MODULE V: FUNDAMENTALS OF FILM AND TELEVISION STUDIES

Sensual and perceptual theories of visual communication, what the brain sees, colour, form, depth and movement, viewers' meaning making process, perception, visual thinking/visualization, practice of looking, images, power and politics.

2. READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Seeing is Believing: An Introduction to Visual Communication</i>	Arthur Asa Berger	New York, Mary Field, 1998
2	<i>Visual Elements of Art and Design</i>	Frederic Palmer	Longman, 1989

3	<i>Visual Communication</i>	Arun Bhatia	New Delhi, Rajat Publications, 2005
4	<i>Visual Communications: From Theory to Practice</i>	Jonathan Baldwin and Lucienne Roberts	AVA Publishing, 2006

(Credits: 2)**1. COURSE DETAILS****MODULE I: BASICS OF DIGITAL PHOTOGRAPHY**

What is photography; difference between still and movie; purpose of photography; different categories of photography (travel, commercial, wedding, documentation, hobby, family album, tour, landscape, profile etc); qualities and qualifications of a photographer. difference between analogue and digital photography.

MODULE II: THE CAMERA

Expression through photographic image, brief history of the development of still cameras from camera obscura to the modern digital camera, types of cameras and focusing methods, exposure controls, shutter speed and aperture, different types of lenses, depth of field, filters, basics of colour and digital photography,

MODULE III: HANDLING THE CAMERA AND THE VARIOUS TYPES OF CAMERAS

Holding the camera; using tripods and monopods; tricks and tips; white balance; shiTF; bracketing; choosing; colour temperature; white balance preset; light; shutter speed; aperture; ISO, ASA, DIN; the relationship between light, shutter speed, aperture and ISO; point and shoot; presumer; SLR, built-in-digital and digital backs.

MODULE IV: UNDERSTANDING OF LIGHT, SHUTTER SPEED, APERTURE & ISO

Fundamentals of Light, Available light; artificial light; hard and soTF light; definition of subject detail and shape; choosing the right colour; moving camera and subject; high shutter speed and low shutter speed; frozen picture; movement in picture; control of lighting conditions; colour difference in relation to shutter speed; shallow depth of field and increased depth of field; varying ISO for getting more depth; speed and light.

2. READING LIST

Sl.No	Title	Author	Publisher & Year
1	<i>Basic Photography</i>	Michael Longford	London, Focal Press, 2005
2	<i>Digital Camera Technique</i>	Jon Tarrant	Focal Press, 2002
3	<i>A World History of Photography</i>	Naomi Rosenblum	New York, Abbevilla, 1964

(Credits: 2)**COURSE DETAILS****MODULE I: DIFFERENT TYPES OF SHOOTING MODES AND MENU OPTIONS**

Programmable modes; preset modes; special modes; setting camera menu; easy accessing switches; in-camera picture editing (D-lighting, crop, retouching). Light Design for Photography, Lighting for Indoors,

MODULE II: COMPOSITION

Different types of composition; rules of composition; colour harmony; focal length; selection of lenses (zoom, wide angle zoom, tele zoom and fixed lenses); metering systems, measuring falling light and reflecting light; auto focusing; manual focusing.

MODULE III: INTRODUCTION TO DIGITAL IMAGE EDITING

Introduction to Adobe Photoshop; basic image editing tools, basic image manipulations, Portraits, news photographs, lighting for still life, lighting for table-top, tricky lighting for special effects, macro and micro photography, use of different focal length of lenses for landscape shooting, architectural photography etc.

2. READING LIST

Sl.No	Title	Author	Publisher & Year
1	<i>Advanced Photography</i>	Michael Longford	London, Focal Press, 2008
2	<i>Light Science and Magic: An Introduction to Photographic Lighting.</i>	Fil Hunter, Steven Biver and Paul Fuqua.	London, Focal Press, 2002
3	<i>Lights, Camera, Capture: Creative Lighting Techniques for Digital Photographers</i>	Naomi Rosenblum	Wiley Publishing, Inc. 2010

(Credits: 3)**COURSE DETAILS****MODULE I: BASICS OF CINEMATOGRAPHY**

Elements of composition, image size, camera and subject movements, creative use of light and colour, 5 C's of cinematography (camera angles, continuity, cutting, close - ups & composition)

MODULE II: LIGHTING SOURCES

Ambient/natural light, hard and soft lights, light fixtures and reflectors, indoor lights, three - point and four - point lighting, functions of lighting

MODULE III: VIDEOGRAPHY

Principles of videography, video recording systems, colour coding systems, TV broadcast systems, difference between studio cameras and camcorders, types of video cameras, video recording formats, camera operations, single camera and multi camera shoots

READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>The 5 C's of Cinematography</i>	Joseph V. Mascelli	Los Angeles, Silman – James Press, 1965
2	<i>Television Production</i>	Gerald Mallersan	London, Focal Press, 1999
3	<i>Basics of Video Lighting</i>	Des Lyver & Graham Swainson	London, Focal Press, 1995

(Credits 3)**COURSE DETAILS****MODULE I**

Conceiving the idea; theme and story, screenplay, dialogue; script development, short division, identification of recording/shooting medium (film/video), financing, casting and major staffing (production crew), location scouting.

MODULE II

Budgeting; choosing the right equipment, schedule and location planning; audition for actors/actresses, casting and scheduling; role of production crew – director, assistant director, producer, production controller, cinematographer/videographer; camera assistant(s), property and wardrobe identification and preparation, identification of make-up requirements, special effects identification and preparation, production schedule, set construction, script locking, script read-through with cast.

MODULE III

From script to story board; objectives and structure of story board; story board styles; story board exercises. shot division of script; shot types – extreme long shots (ELS); long shots (LS); medium long shots (MLS); medium close-up (MCU); big close-up (BCU); extreme close-up (ECU); low angle shots; high angle shots; extreme wide shot, camera lighting accessories, exterior and interior photography, conventional lighting, special effects lighting, spot audio, location sound ambience, “point of no return”, pick-up shots, review before pack-up.

MODULE IV

The art of writing for films; fundamentals of screen writing; script formats; stages of script and screenplay – idea, research, treatment, draft script, revision of script; scripts for film/TV fiction and non-fiction, educational documentaries, docudramas and advertisements, script and story board.

READING LIST

Sl.	Title	Author	Publisher & Year

No			
1	<i>Script Analysis for Actors, Directors, and Designers, 3rd edition</i>	James Thomas	Focal Press, 1992
2	<i>Producing and Directing the Short Film and Video</i>	Peter W. Rea & David K. Irving	Focal Press, 2001
3	<i>Video Production Handbook</i>	Gerald Millerson	New Delhi, Focal Press, 1992
4	<i>Digital Film Making for Beginners: A Practical Guide to Video Production</i>	Michael K. Hughes	Mc Graw-Hill Professional, 2012

TFP3 B 06 - ADVANCED SOUND DESIGN**(Credits: 3)****COURSE DETAILS****MODULE I:**

Audio studio fundamentals: introduction to Pro Tools, installing Pro Tools and the textbooks, DVD contents, the Pro Tools interface, signal flow, gain stages, I/O setup, types of tracks, creating a new session in Pro Tools, keyboard shortcuts.

MODULE II:

Pro Tools recording techniques: setting recording levels, sample rate and bit depth, sound wave fundamentals, deeper into sampling, sampling and anti-aliasing, quantizing and coding, hard drive space requirements, disk allocation, session parameters, buffer settings and latency times, the basics of microphones and microphone techniques, Pro Tools preferences, importing audio and session data, keyboard shortcuts, assignment: the ultimate recording.

MODULE III:

Recording: busses, playlists, use of sound fx, dialogue, music. equalization. balancing of levels- panning, mixing, creative use of sound track, the art of producing and recording Your Own Music, memory locations and markers, window configurations and arrangements, using inserts, the basics of effects loops, headphones and headphone mixers.

READING LIST

Sl.No	Title	Author	Publisher & Year
1	Pro Tools for Music Production: Recording, Editing	Collins Mike	Academic P, 2009
2	Audio Post Production in Video and Film	Tim Amyes	Boston, Focal Press, 1998
3	Pro Tools for Video, Film and Multimedia	Ashley Shepherd	2008

TFP3 B 07 - VISUAL EDITING**(Credits: 3)****COURSE DETAILS****MODULE I Basics of Visual Editing**

Fundamentals of aesthetics of editing; Time and space in editing; Rhythm, movement and cadence; Continuity; The soviet school, Vertov, Eisenstein, Pudovkin; The French New wave; Approaches to Editing in Hitchcock; Buneil; Bresson; Revoir;

MODULE II Editing Styles

Linear and Non-Linear Editing, Recording in analog and Digital mode; Editing in Digital era; Standardization in formats and aspect ratio in Television; Action cutting; Sequence cutting; Parallel cutting; Editing styles in advertising; Editing dramatic scenes; Dramatic continuity;

MODULE III Editing software

Introduction to non-linear editing equipments and software; Adobe premiere, AVID, Final cut pro; Timing; Manipulation of time through continuity; Structuring a scene; structuring a program;

MODULE IV Audio in Visual Editing

Audio tracks; Mixing audio tracks; Editing and organizing audio effects; monitoring and adjusting audio levels; Setting key frames to change volume; Usage of an audio mixer; Recording a narrative track.

READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Video Editing Post Production</i>	James R. Caruso & Maris E. Arthur	Prentice Hall, New Jersey, 1992
2	<i>Nonlinear Editing Media Manual</i>	Patrick Morris	Focal Press, London, 1999
3	<i>3The Technique of Film And Video Editing: History, Theory, And Practice</i>	Ken Dancyger	Focal Press
4	<i>Producing videos: A complete guide</i>	Martha Mollison	Viva Books

TFP4 B 08 - CREATIVE WRITING FOR TV AND FILM

(Credits: 4)

COURSE DETAILS

MODULE I

Creative skills, creativity factors, imagination, and visualization, ability to create, information and creativity, creative thinking, clarity and precision, coherence and logical sequence in writing, The nature and role of intuition. Universalizing the personal experience. Importance of research. Adaptation from literary works, the elements of visual story telling.

MODULE II

The Elements of Scriptwriting: Action, Character, Setting, Theme, Structure. structure, clarity, coherence, flow of ideas: stages of scripting ideas: proposal, treatment, script development, revision of the script.

MODULE III

Choosing the genre: Event/, Drama, Action Adventure, Suspense thriller, Romance, Comedy, Crime/Detective Mystery, Road Movie, Film noir, etc. Logistics: Form, Format, Software, Text, Dialogue, Parentheticals, Plots, exposition, storyline, themes, character, conflict setting, developing characters, character casting, dialogues, storyboard, point of view, setting and pacing, lyrics, music.

MODULE IV

Writing for operas –short films, fiction. Docu-fiction. dramas, cinema script, music albums.

2. READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Writing, Directing and Producing Documentary Films and Videos</i>	Alan Rosenthal	Southern Illinois, University Press, 1990
2	Screenplay: The Foundations of Screenwriting	Syd Field	Ebury Press 2003
3	<i>Screen Writing : Teach Yours Selves</i>	Reymond G.Frensham	Modder and Stoughton. 1997

TFP4 B 09 - ADVANCED VISUAL EDITING**(Credits: 4)****COURSE DETAILS****MODULE I EDITING WITH FINAL CUT PRO**

Editing with FCP, Fundamentals of video formats; Video format compatibility; Audio format compatibility; Starting; Post Production; Raw source footage; Role of special effects; Audio design; Color correction; Keeping track of footages.

MODULE II BEGINNING A PROJECT

Project; Media files, Clips and sequences; FCP interfaces; Key board short cuts and short cut menus; Time code; Split Edits; Working with Multi-clips; Performing Slip, Slide, Ripple, and Roll Edits; Trimming Clips; Adding Transitions; Refining Transitions Using the Transition Editor; Sequence-to-Sequence Editing; Matching Frames and Play head Synchronization; Working with Timecode.

MODULE III EDITING VIDEO WITH AUDIO

Mixing Audio in the Timeline and Viewer; Using the Voice Over Tool; Using Audio Filters; Exporting Audio for Mixing in Other Applications; Working with Soundtrack Pro; Using Video Filters; Installing and Managing Video Effects; Video Filters Available in Final Cut Pro; Changing Motion Parameters; Adjusting Parameters for Keyframed Effects; Reusing Effect and Motion Parameters; Changing Clip Speed; Working with Freeze Frames and Still Images; Compositing and Layering; Keying, Mattes, and Masks; Using Generator Clips; Using the Smooth Cam Filter; Creating Titles; Working with Motion; Working with Master Templates; Measuring and Setting Video Levels.

MODULE IV ADVANCED EDITING TECHNIQUES

Color Correction; Color Correction Features; Color Correction Filters; Color Correction Examples; RT Extreme; Rendering and Video Processing; Mixed-Format Sequences; Backing Up and Restoring Projects; Elements of a Final Cut Pro Project; Offline and Online

Editing; Reconnecting Clips and Offline Media; Overview of the Media Manager; Diagnostic Tools for Clips; Printing to Video and Output from the Timeline; Compressor with Final Cut Pro; Exporting Still Images and Image Sequences; Capture Settings and Presets; Device Control Settings and Presets; Sequence Settings and Presets.

READING LIST

Sl.No	Title	Author	Publisher & Year
1	<i>Final cut studio on the spot</i>	<i>Richard Harrington Abba Shapiro Robbie Carman</i>	<i>Focal pours</i>
2	<i>Producing Videos: A complete guide</i>	<i>Martha mollison</i>	<i>Viva Books</i>
3	<i>Edit Well: Final Cut Studio for the Pros</i>	<i>Larry jordan</i>	<i>Focal pours; 2008</i>

TFP5 B 10 - NEWS REPORTING AND EDITING**(Credits: 4)****COURSE DETAILS****MODULE I WHAT IS NEWS**

Elements of news, functions of news; news determinants, definitions of news in the age of media convergence. Features, types of features, articles, Editorials, interviews profiles columns.

MODULE II STRUCTURE OF A NEW STORY

Inverted pyramid and other narrative styles (like hour glass and nut graph); lead writing; various kinds of lead writing; readability factors, news writing exercises in the class and outside.

MODULE III NEWS GATHERING

Cultivating sources-interviews, press conferences, beat reporting, accident and disaster reporting, crime and legal reporting, election reporting, sports reporting, business reporting, investigative and interpretative reporting. National and international news agencies, sting operations

MODULE IV FUNDAMENTALS OF COPY EDITING

Fundamentals of news editing, functions of editing, editorial hierarchy in electronic media. Rewriting techniques; space saving techniques; readability formula; style sheet; copy reading and proof reading symbols; headline writing; various types of headlines; desktop publishing kinds of typefaces (classifications and style); print and edit software.

MODULE V NEWSPAPER LAYOUT AND DESIGN

Principles and systems of design; traditional and modern systems of page make up (modular and grid make up, formal and symmetrical balance, informal and asymmetrical balance, circus make up); make up of different pages and pullouts; modern concepts of page make up and newspaper design; use of page make up and design software; picture editing; cutline and caption; info graphics; bumpers; info boxes; timeline and fast-fact-boxes.

READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Reporting for the Media</i>	Fred Fedler, John.B. Bender, Lucinda Davenport & Michael W. Drager	OUP, New York, (2001)
2	<i>Writing for the Mass Media,</i>	James Glen Stovall	Pearson Education, New Delhi, (2008)
3	<i>Print Journalism; A Critical Introduction</i>	Richard Keeble	Routledge, London, 2005
4	Essentials and Practicals of Journalism	Vir Bala Aggarval	Concept Publishing New Delhi

TFP5 B 11 - ADVERTISING AND PUBLICITY MEDIA**(Credits: 3)**

COURSE DETAILS

MODULE I

Advertising, definitions, functions, types of advertising, ad agencies, world famous advertising agencies, marketing, marketing mix, media mix, social and ethical issues

MODULE II

Online advertising, web banner ad, expanded ad, polite ad, wallpaper ad, trick banner, pop up, pop under, video ad, map ad, mobile ad, interstitial ad, contextual advertising.

MODULE III

Outdoor publicity, point of purchase ads, hoardings, banner, wall posters, flex, sky writing, balloon ads, illuminated hoardings.

MODULE IV

New trends in advertising, environmental conscious ads, talking babies, interactive tablet advertising, animated ads, cartoon ads, Episodes, viral videos, convergent advertising, cultural icons, cultural jamming, universal advertising, creative ads

MODULE V

Writing & creating advertising for TV & new media

READING LIST

Sl. No	Title	Author	Publisher & Year
1	Advertising Principles and Practice	William D Well	Pearson – 2007
2	Outdoor Advertising, General Books		American Marketing, 2010
3	Fundamentals of Advertising Theory and Practice	S.A.Chunawalla, K.C.Sethia.	

TFP5 B 12 - INTRODUCTION TO NEW MEDIA**(Credits: 3)****COURSE DETAILS****MODULE I INTRODUCTION TO INTERNET JOURNALISM**

Internet as a medium of communication, history of internet, characteristics of online journalism (immediacy, interactivity and universality), difference between websites and portals, Blogs, podcasts, search engines, online sites of leading media organizations/web servers/administrators, internet service providers

MODULE II ONLINE REPORTING

Language and style of on – line journalism, tools for news gathering, floating pyramids in cyberspace, screen – chunk and scroll – page formats, characteristics of journalistic writing on the web (conciseness, scannability, objectivity, TOC, section summaries, bullets, numbered lists, keywords, additional headlines, shorter paragraphs, summary decks, pull quotes/callouts, story shell style, side bars, infoboxes, slide show, photo gallery, etc)

MODULE IV WEB DESIGN

HTML/XML, hypertext, links, finding information on the Web, directories and search engines Linear and non–linear presentations, integration of design, graphics and visual computing, picture editing software, page design tools, typography and colour

MODULE VII CYBER TECHNOLOGY TRENDS

An overview of current trends in information technology, the ICE concept, digital convergence.

READING LIST

Sl. No	Title	Author	Publisher & Year
1	The Online Journalist	Reddick, Randy Elliot King	Harcourt College Publishers, New York, 1997
2	Writing for the Internet	Jane Dorner	OUP, New York, 2002

3	Dictionary of Multimedia and Internet Applications	Francis Botto	John Wiley & Sons, New York, 1999
4	Broadcasting, Cable, The Internet and Beyond: An Introduction to Modern Electronic Media	Domnick, Barry & Fritz	Surjeet Publication, New Delhi, 2004

**TFP5 B 13 - TELEVISION PRODUCTION PROJECT WORK -
DOCUMENTARY**

(Credits: 3)

Students should produce a documentary of 5 minutes duration by maintaining records for all procedures required for producing a documentary film. It is a group project and all students in the group must have a role in the project. It will be evaluated by one external, appointed by the University and an internal examiner from the respective College and the evaluation process includes viva voce.

TFP6B14: INTRODUCTION TO FILM THEORY AND CRITICISM**(Credits: 3)****COURSE DETAILS:****MODULE. I EARLY FILM THEORY: DEFINING CINEMA**

Jean Epstein, Sergei Eisenstein, Lev Kuleshov, Dziga Vertov, Rudolf Arnheim, Béla Balázs and Siegfried Kracauer

MODULE. II LANGUAGE OF CINEMA

Andre Bazin (Auteur theory), François Truffaut, Molly Haskell, Christian Metz & Peter Wollen

MODULE. III FILM CRITICISM: CINEMA, PLEASURE, POLITICS

Laura Mulvey (Feminist Criticism: Male gaze), Robert Stam (Post-Colonial Criticism: Racism & Representation), Octavio Getino & Fernando Solanas (Third World Criticism: Cinema and radical Action), Cinema and phenomenology (Phenomenological Criticism)

MODULE. IV CONTEMPORARY DEBATES:

Time and Cinema (Giles Deleuze), Star Studies (Richard Dyer), Cinema & Psycho Analysis (Psycho-analytic Film Criticism: Annette Kuhn, Teresa de Lauretics), Cinema and Public Sphere (Sociological Film Criticism: Miriam Hansen, Alexander Kluge)

READING LIST:

1. Allen, R., & Smith, M. (Eds.). (1997). *Film theory and philosophy*. Oxford: Clarendon Press.
2. Balaz, B. (1952). *Theory of the film: Character and growth of a new art* ; (Translated from the Hungarian by Edith Bone. London: D. Dobson.
3. Braudy, L., & Cohen, M. (Eds.). (1999). *Film theory and criticism: Introductory readings*. New York: Oxford University Press.
4. Monaco, J. (1981). *How to read a film: The art, technology, language, history, and theory of film and media*. New York: Oxford University Press.

TFP6 B 15 - MULTICAM PRODUCTION**(Credits: 4)**

COURSE DETAILS

MODULE I

Production techniques, planning and management of live shows, single and multi, camera productions, camera controls unit, mounting equipments, preview monitors, switcher, line monitor, VTR, optical disc, hard drives

MODULE II

Microphones, audio mixer, console, audio monitor, sound recording and play back devices.

MODULE III

Lighting in studio, 3point lighting, lighting for an event, studio lighting instruments, lighting control devices

MODULE IV

Switching or instantaneous editing, multi-function switcher, basic switcher operations, studio floor, treatments, properties, set backgrounds, platforms.

MODULE V

Covering events, location sketch and remote set ups, OB vans, camera lighting, audio, intercommunication, signal transmission. Multi-camera production practicals.

2. READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Television: Critical Methods and Applications</i>		Blue print London, 1995
2	<i>Video Production Handbook</i>	Gerald Millerson & Jim Ovens	Focal Press, 2004
3	<i>Producing for TV and Video</i>	Catherine Kellison	Focal Press, 1999
4	<i>Television Production</i>	Jim Ovens	Focal press, 2012
5	<i>Studio Television production and Directing</i>	Andrew .H.Utterback	Focal press, 2012

TFP6 B 16 - FINAL PRODUCTION EXERCISE –SHORT FILM

(Credits: 4)

COURSE DETAILS

Short Film (Fiction)

Production of a self-contained theme-based short film (fiction) of 15-20 minutes duration under the supervision of the concerned faculty member. It is a group project and all students in the group must have a role in the project. The formal procedures of producing a short film is to be maintained and recorded in the production.

The films should be submitted before the deadline. It will be evaluated by one external, appointed by the University and an internal examiner from the respective College and the evaluation process includes viva voce.

TFP6B17 – FILM PRODUCTION PRACTICAL

Credits – 3

The examination will be of 5hrs duration and will be conducted by two examiners – one external, appointed by the University and an internal examiner from the respective College and the evaluation process includes viva voce. The exam will test various aspects of pre-production, production and post-production stages of filmmaking.

TFP6 B 18 – PROJECT WORK

(Credits – 2)

The students may choose **one of the below mentioned** activities as their core course project

(1) Dissertation

A dissertation based on the intensive study on a topic chosen from the area of film studies written under the supervision of a faculty. Expected length is about 10,000 words; should follow the standard format as per the University guidelines. It should be an individual work.

(2) Short Film/Music Video/PSA

- a) Short film (5 minutes)
- b) Music Video (5 minutes)
- c) PSA (1 minute).

It is a group project and all students in the group must have a role in the project. The students should maintain the formal procedure of production and submit a record book of all the activities along with the DVDs of the production. Each production should be guided by a faculty

COMPLEMENTARY COURSE I
MEDIA PRODUCTION

Sl No	Course Code	Course Title	Contact hours					Credits
			Theory	Lab	Total	External	Internal	
1	TFP1C01	TV and Film Appreciation	3	0	3	80	20	3
2	TFP2C03	Introduction to Sound Design	2	1	3	80	20	3
3	TFP3C05	News Reading and Compeering	2	2	4	80	20	3
4	TFP4C07	Behind and Before The Camera	2	2	4	80	20	3
		Total (4 Courses)			14	320	80	12

TFP1 C 01 - TV AND FILM APPRECIATION

(Credits 3)

MODULE I: MAJOR TV PRODUCTION FORMATS

TV documentaries, soap operas, TV serials, news and magazine productions, reality shows, chat shows, quiz productions, other competition productions, sports productions, sting and reverse sting operations, educational and cultural productions, live public information productions.

MODULE II EVOLUTION OF CINEMA

Origin of cinema and its development into a distinctive visual narrative art form; brief description of the major landmarks in the history of cinema from Lumiere brothers' actuality shots to the present digital trends; film as an art, industry and political propagandist.

MODULE III: LANGUAGE OF CINEMA

Elements of visual composition; visual space; balance; contrast; depth of field; mis-en-scene; shot, scene and sequence; image sizes; camera and subject movements; camera angles; creative use of light and colour; sound effects, ambient sounds, music and dialogue delivery. The principles of editing and its functions; evolution of montage theory.

MODULE IV: MAJOR FILM MOVEMENTS

German expressionism; Italian neo-realism; French New Wave; The Westerns and Hollywood cinema; Nationalism and Cinema, Great masters from Japan, China, Korea, Sweden, Africa, Latin America, Spain, Greece, Iran and Sri Lanka.

MODULE V: INDIAN CINEMA AND MALAYALAM CINEMA

Brief history; great masters of Indian cinema – Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Shyam Benegal, G. Aravindan, Adoor Gopalakrishnan, Mani Kaul, Balachandar & Girish Kasaravally; popular and middle cinema; film society movement. Brief history of Malayalam cinema, adaptation of Malayalam literary works.

2. READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Beginning Film Studies</i>	Andrew Dixx	Viva, New Delhi, 2005
2	<i>A Short History of the Movies</i>	Gerald Mast	OUP, Oxford, 1985
5	<i>Cinema Studies: Key Concepts</i>	Susan Hayward	Routledge, London, 2005

TFP2 C 03 - INTRODUCTION TO SOUND DESIGN**(Credits 3)****COURSE DETAILS****MODULE I:**

Perception of sound, hearing sensitivity, frequency, range-sound wave length-measuring sound-basic setup of recording system-analog/digital cables, connectors, analogue to digital conversion.

MODULE II:

Microphone types-unidirectional, bidirectional, omni directional, cardioids-direction and pickup pattern, noise, choosing the right mike, technique-sound reproduction devices, input devices, various sound file extensions.

MODULE III:

Location sound recording, TOC-Separate-Audio-vs-In-Camera-Audio TOC-Leads-and-AdaptersTOC-Microphone-Accessories, Lavelier-Tie-Clip-Placement, Boom Mic Placement, Recording-Gigs-Amplified-Performances Recording Gigs & Amplified Performances, Wildtrack-Roomtone Syncing Audio.

READING LIST

Sl.No	Title	Author	Publisher & Year
1	<i>The Theory of Sound</i>	John Strutt & Baron Williams	Rayleigh, 1996
2	<i>Sound and Recording: An Introduction</i>	Francis Rumsay and Tim Mick	Oxford, Focal Press
3	<i>Audio and Video Systems</i>	R G Gupta	New Delhi, Tata McGraw Hill, 2003

TFP3 C 05 - NEWS READING AND COMPEERING
(Credits 3)

COURSE DETAILS

MODULE I

Basics of human communication - verbal and non - verbal communication, body language, tactile communication, proxemics, articulation of message (both oral and written), channels of communication, channel noise and semantic noise, source credibility, feedback, frame of reference of senders and receivers of messages.

MODULE II

Practical training in voice modulation, diction and sight reading

MODULE III

Effective verbal communication - quality of voice, good pronunciation, modulation, clarity and uniqueness of speech delivery, skills in the use of language

MODULE IV

Expressive use of body postures, facial expressions and movements - sense of pace, timing and style

MODULE V

Nurturing the acting talent, imagination, improvisation, empathy, emotion and emotional memory, retentive memory & sensory memory - practicals on acting for the camera & scene study

READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Presenting for TV and Video</i>	Joanne Zorian - Lynn	A & C Black, London, 2001
2	<i>Visual Journalism</i>	Christopher R. Harris & Paul Martin Lester	Allyn and Bacon, Boston, 2002
3	<i>Presenting for TV and Radio: An Insider's Guide</i>	Janet Trewin	Focal Press

TFP4 C 07 - BEHIND AND BEFORE THE CAMERA**(Credits 3)****COURSE DETAILS****MODULE I**

Facing the Camera, body language, voice culture, diction and language, voice modulation, gestures, articulation, sense memory, facial expression, posture, dubbing, acting and camera facing exercises

MODULE II

Pre-production, idea treatment, script, storyboard, schedule, budget, crew.location, art direction. casting and rehearsals

MODULE III

Production planning, duties and responsibilities of producer/ director, production techniques, budget, proposal, treatment, planning shoot, crew fixing, different stages of production, preproduction, production and post-production, persons involved in production

MODULE IV

Floor plan, floor manager, cues of floor manager, floor plan and coordination, set designs, props etc.,post production, dubbing editing and final output.

2. READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Television: Critical Methods and Applications</i>	Jeremy G. Butler	Routledge 2011
2	<i>Video Production Handbook</i>	Gerald Millerson & Jim Ovens	Focal Press,2004
3	<i>Producing for TV and Video</i>	Catherine Kellison	Focal Press,1999
4	<i>The Art of Film Acting, A Guide for Actors &Directors</i>	Ivan Cury	Focal Press,2010

COMPLEMENTARY COURSE II
COMMUNICATION STUDIES

Sl No	Course Code	Course Title	Contact hours			External	Internal	Credits
			Theory	Lab	Total			
1	TFP1C02	Introduction to Mass Media	3	0	3	80	20	3
2	TFP2C04	Citizen Journalism	2	1	3	80	20	3
3	TFP3C06	Introduction to Multimedia	2	2	4	80	20	3
4	TFP4C08	Computer Graphics (Media Design)	2	2	4	80	20	3
		Total (4 Courses)			14	320	80	12

TFP1 C 02 - INTRODUCTION TO MASS MEDIA

(Credits 3)

MODULE I: EVOLUTION AND GROWTH OF MASS MEDIA

A brief account of how the media of mass communication originated in various parts of the world; major milestones in the development mass media, with particular reference to India.

MODULE II: INTRODUCTION TO MASS COMMUNICATION

Nature and characteristics of print media, radio, television, cinema, internet and social media; functions of mass media; agenda setting of the media; cheque book journalism; paid journalism; sting operation; planted story; advertorial; undercover journalism; precision journalism; advocacy journalism; intimate journalism; infotainment; embedded journalism.

MODULE III: PROFESSIONAL ORGANIZATIONS OF MEDIA

Brief introduction to major international, national and regional organizations and institutions of media :World Association of Newspapers, Sigma Delta Chi, International

Press Institute, International Association for Mass Communication Research [IAMCR], Asian Broadcasting Union, Press Council of India, Press Institute of India, Registrar of Newspapers in India, Audit Bureau of Circulation, Advertising Standards Council of India, Public Relations Council of India, Central Board of Film Certification, National Film Archive of India, Federation of Film Societies in India, Advertising Agencies' Association of India, Indian Newspaper Society, Film and Television Institute of India, Indian Institute of Mass Communication etc.

MODULE VI MEDIA AND SOCIETY

Social responsibilities of the journalists and the media; journalistic code of ethics; media's impact on society; citizen journalism.

2. READING LIST

Sl.No	Title	Author	Publisher & Year
1	Mass Communication: Principles and Concepts	Seema Hasan	New Delhi, CBS Publishers, 2010
2	Growth and Development of Mass Communication in India	J.V.Vilani	New Delhi, National Book Trust, 2003
3	India's Communication Revolution: From Bullock Carts to Cybermarts	Arvind Singhal & E.M. Rogers	New Delhi, Sage, 2010

TFP2 C 04 - CITIZEN JOURNALISM**(Credits 3)****COURSE DETAILS****MODULE I: SOCIAL MEDIA AND ONLINE JOURNALISM**

Brief history of internet, a survey of social media networks in the world, characteristics of social media, critical analysis of the contents in selected social media sites, characteristics of online journalism-immediacy, interactivity and universality.

MODULE II: BASICS OF NEWS WRITING AND EDITING

What is news, elements of news, structure of a news story, lead writing, writing news for newspaper and internet.

MODULE III: DESIGNING BLOG SITES AND UPLOADING CONTENT

Creating blog sites and uploading news stories, photos and video.

MODULE IV: NEWS WRITING ON THE WEB

Characteristics of journalistic writing on the web (conciseness, scan ability, objectivity, ToC section summaries, bullets, numbered lists, keywords, additional headlines, shorter paragraphs, summary decks, pull quotes/callouts, story shell style, side bars, info boxes, slide shows, photo gallery etc), screen-chunk and scroll-page formats, writing news stories, features and letter to the editor for print media, writing and uploading exercises.

READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Understanding New Media</i>	Eugenia Siapera	Sage, London, 2012
2	<i>Producing Online News</i>	Ryan Thornburg	Sage, London, 2011
3	<i>Journalism Online</i>	M. Ward	Focal Press, Boston, 2002
4	<i>Journalism and the New Media</i>	J.V. Pavlik	Columbia University Press, New York, 2001

TFP3 C 06 - INTRODUCTION TO MULTIMEDIA**(Credits 3)****COURSE DETAILS****MODULE I**

Definition of multimedia, multimedia systems; multimedia elements, multimedia applications, multimedia system architecture, evolving systems of multimedia, digital media and hyper media.

MODULE II

Multimedia file formats, standards, communication protocols, conversions, data compression and decompression, types and methods of compression and decompression, multimedia I/O technologies.

MODULE III

Image authoring and editing tools, image file formats, JPEG, TIFF, GIF, PNG, layers, RGB, CMYK; contrast, brightness, hue, slicing, contrast ratio, aspect ratio. gray scale, filters, blending tools, image enhancing, designing technique.

MODULE IV

Introduction to 2D animation, definition of 2D, characteristics of 2D, authoring tools for 2D animation, SWF, FLA, FLV, streaming media, key frame animation, shape animation; path animation, action script, use of action script in animation, integrating audio with animation.

READING LIST

Sl.No	Title	Author	Publisher & Year
1	<i>Multimedia Communication Systems</i>	Rao etal	New Delhi, Prentice – Hall India, 2001
2	<i>Multimedia: An Introduction</i>	John Villamil & Louis Molina	New Jersey, Prentice – Hall India, 2002
3	<i>Dictionary of Multimedia and Internet Applications</i>	Francis Botto	New York, John Wiley & Sons, 1999
4	<i>Dream Weaver MX 2004 Bible</i>	Lowery	2004
5	<i>Flash MX 2004</i>	Thyagarajan	2004
6	<i>Designing Visual Interfaces & Communication Oriented Technologies</i>	Kevin Mullett & Darrel Sano	New Jersey, Prentice – Hall, 2001

TFP4 C 08 - COMPUTER GRAPHICS (MEDIA DESIGN)
(Credits 3)

COURSE DETAILS

MODULE I

Features and application of photo editing software; image sizes and resolutions; creating new images; placing images; file browser; tool selections; colour models and modes; adjusting colour display for cross platform variations; working with layers; features of layer masks and clipping path; blending modes; adjustment layers; 3D editor.

MODULE II

Features and applications of illustrator; vector and raster images: resolution in images: illustrator environment; documents; working with colours.

MODULE III

Features and applications of drawing software; interface and toolbox; common tasks; creating basic shapes: reshaping objects; applying colour fills and outlines; text tools; text formatting; embedding objects into text; text wraps; text object links.

MODULE IV

Applying effects – distortion effects, contour effects, transparency and lens effects; depth effects; working with bitmaps; editing and applying bitmaps.

READING LIST

Sl.No	Title	Author	Publisher & Year
1	<i>The Graphic Communication</i>	Russell N. Barid	Holt, Rinehart and Winston, Canada, 1987
2	<i>Design and Aesthetics</i>	Jerry Palmer & MacDodson	Routledge, London, 1995
3	<i>Design Methods</i>	John Christopher Jones	Wiley, 1992

OPEN COURSES FOR OTHER PROGRAMMES

Sl No	Course Code	Course Title	Contact hours					Credits
			Theory	Lab	Total	External	Internal	
1	TFP5D01	TV Compeering	3	0	3	40	10	2
2	TFP5D02	Basic Cinematography	3	0	3	40	10	2
3	TFP5D03	Film Appreciation	3	0	3	40	10	2

TFP5D01 - TV COMPEERING**(Credits 2)**

COURSE DETAILS

MODULE I

Basics of human communication - verbal and non - verbal communication, body language, tactile communication, proxemics, articulation of message (both oral and written),

MODULE II

Practical training in voice modulation, diction and sight reading

MODULE III

Effective verbal communication - quality of voice, good pronunciation, modulation, clarity and uniqueness of speech delivery.

MODULE IV

Expressive use of body postures, facial expressions and movements - sense of pace, timing and style

READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Presenting for TV and Video</i>	Joanne Zorian - Lynn	A & C Black, London, 2001
2	<i>Visual Journalism</i>	Christopher R. Harris & Paul Martin Lester	Allyn and Bacon, Boston, 2002
3	<i>Presenting for TV and Radio: An Insider's Guide</i>	Janet Trewin	Focal Press

TFP5D02 – BASIC CINEMATOGRAPHY**(Credits 2)****COURSE DETAILS****MODULE I: BASICS OF CINEMATOGRAPHY**

Elements of composition, image size, camera and subject movements, 5 C's of cinematography (camera angles, continuity, cutting, close - ups & composition)

MODULE II: LIGHTING SOURCES

Ambient/natural light, hard and soft lights, light fixtures and reflectors, indoor lights, three - point and four - point lighting, functions of lighting

MODULE III: VIDEOGRAPHY

Principles of videography, types of video cameras, video recording formats, camera operations, single camera and multi camera shoots

READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>The 5 C's of Cinematography</i>	Joseph V. Mascelli	Los Angeles, Silman – James Press, 1965
2	<i>Television Production</i>	Gerald Mallersan	London, Focal Press, 1999
3	<i>Basics of Video Lighting</i>	Des Lyver & Graham Swainson	London, Focal Press, 1995

TFP5D03 - FILM APPRECIATION**(Credits 2)****MODULE I EVOLUTION OF CINEMA**

Origin of cinema and its development into a distinctive visual narrative art form; brief description of the major landmarks in the history of cinema from Lumiere brothers' actuality shots to the present digital trends

MODULE II: MAJOR FILM MOVEMENTS

German expressionism; Italian neo-realism; French New Wave; The Westerns and Hollywood cinema

MODULE V: INDIAN CINEMA AND MALAYALAM CINEMA

Brief history; great masters of Indian cinema – Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Shyam Benegal, G. Aravindan, Adoor Gopalakrishnan, - film society movement - Brief history of Malayalam cinema.

2. READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Beginning Film Studies</i>	Andrew Dixx	Viva, New Delhi, 2005
2	<i>A Short History of the Movies</i>	Gerald Mast	OUP, Oxford, 1985
5	<i>Cinema Studies: Key Concepts</i>	Susan Hayward	Routledge, London, 2005