



UNIVERSITY OF CALICUT

Abstract

B.A.Film and Television - CUCBCSS UG 2014 - Restructured Regulation and Syllabi (LRP Pattern) Implemented with effect from 2017 Admissions on wards -Approved-Orders issued.

U.O.No. 10217/2017/Admn

G & A - IV - B

Dated, Calicut University.P.O, 16.08.2017

- Read:-*1. Minutes of the meeting of the BoS in Audio Visual Communication held on 8.06.2017
2. Minutes of the meeting of Faculty of Journalism held on 06.07.2017
3. Minutes of the meeting of Academic Council held on 17.07.2017
4. Orders of the Vice Chancellor in the file of even no. dated 16.08.2017

ORDER

Vide paper read first above, the meeting of the BoS in Audio Visual Communication held on 8.06.2017 resolved to approve the revised syllabi of CUCBCSS UG BVC (Hereafter BA Programme in Visual Communication and BTFF (Hereafter BA Programme in Film and Television) for the 2017-18 admissions.

Vide paper read second above, the Faculty of Journalism held on 06.07.2017 approved the minutes of the meeting of the BoS in Audio Visual Communication held on 8.06.2017.

Vide paper read third above the meeting of the Acadmic Council held on 17/07/2017 approved the minutes of the Faculty of Journalism held on 06.07.2017 and the minutes of various BoS coming under the Faculty of Journalism.

Vide paper read fourth above, the Vice Chancellor after considering the matter has accorded sanction to implement the restrctured Regulation and Syllabi of B.A. Film and Television (LRP Pattern) CUCBCSS UG w.e.f 2017 Admission Onwards.

Sanction has therefore been accorded to implement the restrctred Regulation and Syllabi of B.A. Film and Television (LRP Pattern) CUCBCSS UG, 2017 Admission Onwards.

Orders are issued accordingly.

(Restructured Syllabus appended)

Ajitha P.P

Joint Registrar

To

The Principals of all affiliated Colleges

Copy to:

CE/ Ex Section/ EG Section/ DR and AR BA Branch/ EX IV/Director, SDE/SDE Exam Wing/Tabulation Section / System Administrator with a request to upload the Syllabus in the University website/ GA I F Section/ Library/ SF/ FC/DF

Forwarded / By Order

Section Officer

UNIVERSITY OF CALICUT

BOARD OF STUDIES IN AUDIO VISUAL COMMUNICATION (SINGLE BOARD)

**Restructured Curriculum and Syllabi as per CUCBCSS UG Regulations 2014
(2017 Admission Onwards)**

PART I

B.A Film and Television

PART II

**Complementary Courses in
Film and Television**

(For LRP Programmes, viz., B.A Multimedia and B.A Visual Communication.)

PART III

Open Courses
(For other streams)

PART IV

Scheme of Evaluation
(Of Core, Complementary, Practical, Open Courses, and Project Work)

PART I

BA Film and Television

**Restructured Curriculum and Syllabi as per CUCBCSS UG Regulations 2014
(2017 Admission Onwards)**

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 filmmaking and television production. Digital technology and its multi-layered interventions have redefined filmmaking process and television production. **BA Film and Television** attempts to initiate professional training at the undergraduate level to bring up media professionals equipped with state of the art technology and aesthetic essentials. **BA Film and Television comes under Group 3 of LRP, which also includes programmes such as Computer Science, Electronics, Multimedia, Instrumentation and Visual Communication.**

2. Objective: **BA Film and Television** is designed to equip the students in the art and craft of film making process and television programme production in the digital context. This programme is envisaged to shape up professionals who have expertise in various dimensions of film and television production. The 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 passed Pre-degree/Pre-university/Plus two course with not less than 45% marks in aggregate are eligible to apply for admission to the **BA Film and Television** 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. Equipment requirements: The institution conducting **BA Film and Television** 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.

6. CUCBCSS UG Regulations 2014

*In all other matters regarding the regulations of the **BA Film and Television** programme which are not specified in the above or in the succeeding sections, the Regulations of the Calicut University CBCSS (**CUCBCSS UG Regulations 2014**) will be applicable.*

7. Courses of Study and Scheme of Examinations

Common Courses (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 (BFT), 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.

SEMESTER 1

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theory	Lab	Total	External	Internal	
1	A01		4		4	80	20	3
2	A02		5		5	80	20	4
3	A07		5		5	80	20	4
4	BFT1B01	Digital Photography	3	2	5	80	20	3
5		Complementary I Course: 1	3		3	80	20	3
6		Complementary II Course: 1	3		3	80	20	3
					25	600		20

SEMESTER II

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
7	A03		4		4	80	20	3
8	A04		5		5	80	20	4
9	A08		5		5	80	20	4
10	BFT2B02	Fundamentals of Film and Television Production	3	2	5	80	20	3
11		Complementary I Course: 2	3		3	80	20	3
12		Complementary II Course: 2	3		3	80	20	3
					25	600		20

SEMESTER III

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
13	A11		4		4	80	20	4
14	A12		4		4	80	20	4
15	BFT3B03	History of Film and Television	4		4	80	20	3
16	BFT3B04	Cinematography	3	2	5	80	20	3
17		Complementary I Course: 3	4		4	80	20	3
18		Complementary II Course: 3	4		4	80	20	3
					25	600		20

SEMESTER IV

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theory	Lab	Total	External	Internal	
19	A13		4		4	80	20	4
20	A14		4		4	80	20	4
21	BFT4B05	Film Editing	2	2	4	80	20	3
22	BFT4B06	Practical I 1. Photography 2. Cinematography 3. Film Production Techniques 4. Visual Editing.	0	5	5	80	20	4
23		Complementary I Course: 4	4		4	80	20	3
24		Complementary II Course: 4	4		4	80	20	3
					25	600		21

SEMESTER V

1	Course Code	Course Title	Contact Hours			Marks		Credits
			Theory	Lab	Total	External	Internal	
25	BFT5B07	Introduction to Film Theory and Criticism	3		3	80	20	2
26	BFT5B08	Basics of Sound in Film & Television	2	2	4	80	20	4
27	BFT5B09	Advanced Film Editing	2	2	4	80	20	4
28	BFT5B10	Creative Writing for Film and Television	3	1	4	80	20	3
29	BFT5B11	Behind and Before the Camera	2	2	4	80	20	3
30	BFT5B12	Documentary Filmmaking	2	2	4	80	20	3
31		Open Course (From Other Streams) <i>Students can choose courses offered by other departments</i>	2		2	40	10	2
					25	650		21

SEMESTER VI

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
32	BFT6B13	Production Design	3	1	4	80	20	3
33	BFT6B14	Sound in Film and Television Post Production	3	2	5	80	20	3
34	BFT6B15	Television Production: Studio and On Location	3	2	5	80	20	3
35	BFT6B16	Cinema, Television and Society	4		4	80	20	3
36	BFT6B17	Practical II 1. Sound in Film and TV (Production and Post-Production) 2. Advanced Visual Editing 3. TV Production: Studio and On-Location 4. Production Design	0	5	5	80	20	4
37	BFT6B18	Project Work	2		2	40	10	2
					25	550		18

Total Marks: 3600

Total Credits: 120

MARK DISTRIBUTION

Common Courses: English	4 x 100	400	600
Additional: Mal/Hindi/Arabic etc.	2 x 100	200	
General Courses	4 x 100	400	400
Core Courses	17 x100	1700	1750
Project		50	
Open Course		50	50
Complementary Courses 1	4 x 100	400	400
Complementary Courses 2	4 x100	400	400
Total Marks			3600

Complementary Courses for B.A Film and Television.

Complementary I

Complementary Courses in **Media Practices** (From the Board of Studies in Journalism - UG).

Complementary II

Complementary Courses in **Multimedia Applications** (From the Board of Studies in Multimedia – Single Board)

Or

Complementary Courses in **Audio Visual Communication** (From the B.A Visual Communication Programme under the Board of Studies in Audio Visual Communication – Single Board)

Title of the complementary courses, course codes and detailed syllabi are to be provided by the concerned Boards. Apart from the complementary courses of other B.A Programmes, LRP programmes will have examinations at the end of each semester from semester 1 to semester 4.

(Credits: 3)

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. Brief history of the development of still cameras from camera obscura to the modern digital camera.

Module II: The 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. Holding the camera; using tripods and monopods; tricks and tips; white balance; shift; 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; prosumer; SLR, built-in-digital and digital backs. Introduction to digital imaging; Adobe Photoshop, basic image editing tools, basic image manipulations.

Module III: Understanding Light, Shutter Speed, Aperture and ISO

Fundamentals of Light, Available light; artificial light; hard and soft 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. Light design for Photography, Lighting for Indoors.

Module IV: 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. 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.

Practical Assignments:

Photography record should contain at least 30 photographs. Each exercise should include all the necessary details (colour, exposure time, lens type etc.). Following techniques or themes should be covered: Silhouette, Freezing movement, Panorama, Indoor photography, Special effects, Environmental exposure, Landscapes (scenic, people, birds/animals, monuments), Portraits, Photo feature and Industrial photography.

** (The theory modules will be elaborated and tested through sessions and examination in 'Practical-I & II' in IV and VI Semesters)*

READING LIST

1. Michael Longford, *Basic Photography*, Focal Press London, 2005.
2. John Tarrant, *Digital Camera Technique*, Focal Press, 2002.
3. Naomi Rosenblum, Abbevilla, *A World History of Photography*, New York, 1964.
4. Michael Longford, *Advanced Photography*, Focal Press, 2008.
5. Fil Hunter, Steven Biver and Paul Fuqua, *Light Science Magic: An Introduction to Photographic Lighting*, Focal Press, 2002.
6. Naomi Rosenblum, *Lights, Camera, Capture: Creative Techniques for Digital Photographers*, Wiley Publishing Inc., 2010.

BFT2B02 – FUNDAMENTALS OF FILM AND TELEVISION PRODUCTION

(Credits: 3)

COURSE DETAILS

Module I: From Idea to Script

Life as source of fiction and non-fiction. Nature of cinematic writing and its essential components: idea, theme, story, screenplay and dialogue. Stages of script and screenplay: conceiving the idea, research, treatment, draft script, revision of script, script locking, script reading with cast.

Module II: Pre-Production

Budgeting: identification of recording/shooting medium (film/video), choosing the right equipment, location scouting (or 'RECCE'), location planning, casting and audition for actors. Financing and major staffing (production crew); role of production crew – director, assistant directors, producer, production controller, cinematographer; camera assistant(s), property and wardrobe, identification of make-up requirements, special effects, set construction, production schedule

Module III: From Script to Screen

Shot division; shot types. Story board; objectives and structure of story board; story board styles; story board exercises. Role of the Director/Producer: basics of visual and audio components and editing: building blocks of cinema. Camera and Lighting accessories, exterior and interior photography, conventional lighting and special effects lighting. Sound: Pilot recording/Spot audio: location/ambiance sound and Sound post-production. Editing: spot editing, rough cut and final cut.

***Practical Assignment:** Students will do scripting for a short film, of 3-5minutes duration; prepare the budget and work on shot division and story board (individual/group exercise)*

READING LIST

1. James Thomas, *Script Analysis for Actors, Directors, and Designers*, 3rd edition, Focal Press, 1992.
2. Peter W. Rea & David K. Irving, *Producing and Directing the Short Film and Video*, Focal Press, 2001.
3. Eve Light Honthaner, *The Complete Film Production Handbook*, Focal Press, 2010.
4. Gerard Millerson, *Video Production Hand Book*, Focal Press, New Delhi, 1992.
5. Michael K. Hughes, *Digital Filmmaking for Beginners: A Practical Guide to Video Production*, McGraw-Hill Professional, 2012.

BFT3B03: HISTORY OF FILM AND TELEVISION (Credit: 3)

COURSE DETAILS

Module I: History of Cinema

Early Experiments with moving images—Birth of the Film Industry— Evolution of the Language of cinema-- Hollywood—Alternate Cinemas in Europe—Major European Film genres.

Module II: History of Television

A historical overview of Television (in Europe and US) from its invention to the present—Technology of Telecasting—Television in Asia and Latin America.

Module III: World Cinema

Film industries in China, Japan, India, Iran, Korea—Cinema in Africa & Latin America—Cinema in the Digital Era.

Module IV: Television Genres

News Telecasts, Sitcoms, Reality Shows, Television Debates, Advertisements—TV in the era of Digital recording.

READING LIST**a) Film**

1. Nelmes, Jill. *An Introduction to Film Studies*. 2nd ed. London, New York: Routledge, 1999.
2. Nowell-Smith, Geoffrey. *The Oxford History of World Cinema*. Oxford, New York: Clarendon Press. Oxford University Press, 1996.
3. Parish, James Robert, and Kingsley Canham. *Film Directors Guide--Western Europe* Metuchen, N.J: Scarecrow Press, 1976.
4. Rajadhyaksha, Ashish, et al. *Encyclopedia of Indian Cinema*. New rev. ed. London: British Film Institute, 1999.
5. Taylor, Richard, and British Film Institute. *The BFI Companion to Eastern European and Russian Cinema*. London: BFI Pub, 2000.

b) Television

1. Allen, Robert C. and Annette Hill. *The Television Studies Reader*. London: Routledge, 2004.
2. Ang, Ien. Watching Dallas: *Television and the Melodramatic Imagination*. London: Routledge, 1985
3. Fiske, John and John Hartley. *Reading Television (3rd Edition)*. London: Routledge, 2004.
4. Williams, Raymond. *Television: Technology and Cultural Form*. London: Routledge Classics, 2003

BFT3B04 – CINEMATOGRAPHY

(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). Evolution of cinematography and role of cinematographer in the film/television production.

Module II: Electronic Cinematography

Digital Video formats, TV broadcast systems, colour coding systems; difference between studio cameras and camcorders, types of video cameras,; selection of formats and manufacturers. HD cameras and their application in mainstream cinema and experimental/alternative/documentary filmmaking.

Module III: Lighting

Characteristics of light: latitude and contrast ratio; purpose/function of lighting. Basic light sources –; natural light and created light. Lighting styles: 3-point lighting and 4-point lighting, source lighting etc. Lighting techniques to create mood, time period and special effects. Low Key, High Key, Day for Night, Chroma Keying etc. Matching outdoor- and indoor-light. Light metering.: Light fixtures and Shading devices: Reflectors, Filters and Diffusers; Umbrellas; Hard and soft lighting.

Module IV: Camera Operations and Techniques

Camera operations; camera movements: intrinsic and extrinsic rhythm. New gadgets and styles. Single camera and Multi camera shoots. Lensing: Perspective; different lenses and their scope. Image processing using various softwares. Digital Interface, Colour correction and newer Post-Production possibilities

Practical Assignment: Students should write a scene, do shot division; after lighting up they should shoot this scene (group exercise)

READING LIST:

1. Joseph V. Mascelli, *The 5 C's of Cinematography*, Silman-James Press, Los Angeles, 1965.
2. Kris Malkiewicz, Simon & Schulster, *Cinematography*, 3rd edition, 2005.
3. *Digital Cinematography: Fundamentals, Tools, Techniques and Works flows*, Focal Press, 2014.
4. Des Lyver & Graham Swaminson, *Basics of Video Lighting*, Focal Press, London, 1995.

BFT4B05 FILM EDITING

(Credits: 3)

COURSE DETAILS

Module I: Evolution of Editing

From Lumiere brothers to Griffith. The Soviet school: Vertov, Kuleshov, Pudovkin and Eisenstein. Constructive Editing, Montage and Mis-en-Scene. Approaches to Editing in Hitchcock, Renoir, Bresson, Bunuel and The French New wave.

Module II: Editing Formats and Softwares

Linear and Non-Linear Editing, recording in Analog and Digital mode. Editing in Digital era; standardization of formats and aspect ratio in film and television. Introduction to non-linear editing equipments and software and editing procedure, Adobe Premiere, AVID, Final Cut Pro.

Module III: Editing Principles and Styles

Fundamentals of aesthetics of editing: Time and Space in editing: Filmic time and Filmic space; Parallel Action. Order of shots and length of shots (screen length). Editing transitions. Editing devices and effects: movement, rhythm, pace and cadence. Concept of Continuity. Manipulation of time and space through continuity. Structuring a scene (shot-scene-sequence). Editing styles: drama, dialogue, action, comedy and play back sequences. Editing of advertisements, promos and non-fiction programmes.

Module IV Sound in 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; Preparations for consolidation of Visuals and Sound: dubbing, effects, music, recording a narration track etc.

Practical Assignment: *Students should edit at least three sample short films (individual exercise); the rushes will be provided by the College/Institution.*

READING LIST:

1. Karel Reisz & Gavin Miller, *The Technique of Film Editing*, Focal Press, 1989.
2. James R. Caruso & Maris E. Arthur, *Video Editing Post Production*, Prentice Hall, New Jersey, 1992.
3. Patrick Morris, *Non-Linear Editing Media Manual*, Focal Press, London, 1999.
4. Ken Dancyger, *The Technique of Film and Video Editing: History, Theory and Practice*, Focal Press.
5. Martha Mollison, *Producing Videos: A Complete Guide*, Viva Books.

BFT4B06 PRACTICAL I

(Credits: 4)

COURSE DETAILS

The Fourth Semester Practical 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, especially the following topics covered in I-IV Semesters:

1. Photography
2. Cinematography
3. Film Production Techniques
4. Visual Editing

The questions/assignments for practical examinations and their scheme of evaluation shall be prepared by the board of examiners.

**BFT5B07: INTRODUCTION TO FILM THEORY AND CRITICISM
(Credits: 2)**

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 (Structuralism and Semiotics)

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

**BFT5B08: BASICS OF SOUND IN FILM AND TELEVISION
(Credits: 4)**

COURSE DETAILS: (The objective of this course is to make Film & Television students aware of the basics of sound, and should be able to record and process sound, both in live and studio setup).

Module I: Perception and Recording of Sound

Characteristics of sound, frequency, wavelength, amplitude, perception of sound, hearing sensitivity, dynamic range, measurements of sound; Analogue/digital cables, connectors. The basics of microphones and microphone techniques; microphone types-unidirectional, bi-directional, omni-directional super-hyper cardioids. Frequency response, sensitivity, noise, choosing the right microphone, technique-sound reproduction devices. Basic setup of sound recording system.

Module II: Live Recording

Location sound recording, Synch sound, TOC-Separate-Audio-vs-In-Camera-Audio, Pilot-Track, Lavelier-Tie-Clip-Placement, Boom mic, Boom Pole, Wind Shield, Boom Mic Placement, Portable Recorder, Wildtrack-Roomtone, Syncing Audio, Nature Sound Recording, Sound Basics of Noise Reduction Techniques. (Assignment: Location sound recording with Boom mic).

Module III: Studio Recording and Audio Softwares: Focus on Pro Tools

Basics of DAW, Introduction to Pro Tools, Pro Tools interface-edit window, mix window, signal flow, gain stages, I/O setup, types of tracks, busses, playlists, clip lists, region, keyboard shortcuts. Pro Tools recording techniques: setting recording levels, sample rate and bit depth, hard drive space requirements, disk allocation, session parameters, buffer settings and latency times, importing audio and session data, (Assignment: Dubbing)

Module IV: Nuances of Sound Recording Process

Recording: Signal processing-use of EFX, equalization, Dynamic processing, recording dialogue, music, balancing of levels- panning, grouping, mixing, mastering, the basics of effects loops, creative use of sound track, Use of VST plugins The art of producing and recording Your Own Music, Creating new sound EFX.

Practical Assignment: Record nature sounds for posting in a 5-minutes' short fiction film (Group Exercise).

READING LIST:

1. John Strutt & Baron Williams, *The Theory of Sound*, Rayleigh, 1996.
2. Francis Rumsay and Tim Mick, *Sound and Recording: An Introduction*, Oxford, Focal Press.
3. R. Gupta, *Audio and Video Systems*, New Delhi, Tata MacGraw Hill, 2003.
4. Tim Amyes, *Audio Post Production in Video and Film*, Boston, Focal Press, 1998.
5. Ashley Shepherd, *Pro Tools for Video, Film and Multimedia*, 2008.
6. Collins Mike, *Pro Tools for Music Production: Recording, Editing*, Academic P, 2009.

BFT5B09 ADVANCED FILM 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 Time code.

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 Key framed 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

1. Richard Harrington, Abba Shapiro and Robbie Carman, *Final Cut Studio on the Spot*, Taylor & Francis, 2012.
2. Martha Mollison, *Producing Videos, A Complete Guide*, Viva Books.
3. Larry Jordan, *Edit Well: Final Cut Studio for the Pros*, Focal Press, 2008.

BFT5B10 – CREATIVE WRITING FOR FILM AND TELEVISION (Credits: 3)

COURSE DETAILS

Module I: Creative Thinking, Imagination and Visualisation

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: Elements of Scriptwriting:

Action, Character, Setting, Theme, Structure: clarity, coherence, flow of ideas. Structural factors involved in scripting fiction films. Elements of Linear narration. Stages of scripting: idea, 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. Text, dialogue, parentheticals, plots and subplots, exposition, storyline, themes, conflict setting, developing characters, dialogues, point of view, setting and pacing, lyrics and music.

Module IV: Writing for Film And Television

Writing drama, short fiction, docu-fiction, music albums and feature films. Script formats: scripts for Film/TV fiction and non-fiction, educational documentaries and docudramas. Advertisements and Corporate films.

READING LIST

1. Syd Field, *Screenplay: The Foundations of Screenwriting*, Ebury Press, 2003.
2. Reymond G. Frensham, *Screen Writing: Teach Yourself*, Modder and Stoughton, 1997.
3. Lajos Egri, *The Art of Dramatic Writing*, Wildside Press, 2007.
4. Robert McKee, *Story: Substance, Structure, Style and the Principles of Screenwriting*, Regan Books, 1997.
5. Christian Vogler, *The Writer's Journey: Mythic Structure for Writers*, Michael Wiese Productions, 2007.
6. Alan Rosenthal, *Writing, Directing and Producing Documentary Films and Videos*, Southern Illinois, University Press, 1990.

BFT5B11 – BEHIND AND BEFORE THE CAMERA

(Credits: 3)

COURSE DETAILS

Module I: Film and TV Production Crew

Audio-Visual Productions as essentially team-based projects. Producer, Production Control team, Direction crew, Camera and Lighting crew, Art Direction team, Costume and Make up, Editor, Sound Designer and other Post-production crew, Artistes and Dubbing artistes.

Module II: Working behind the Scenes- On Set and On Location

Duties and responsibilities of producer/ director, budget, proposal, treatment, planning shoot, fixing the crew, different stages of production: preproduction, production and post-production, persons involved in these three stages; scope and challenges.

Module III: Production Management

Production planning, Pre-Production: budgeting, location/set/art, cast, crew, rehearsals. Production: Schedule and Production Execution. Studio Production: Floor plan, floor manager, cues of floor manager, floor plan and coordination, set designs, props etc. Post production: editing, dubbing, mixing and final output.

Module IV: Acting

Facing the Camera, body language, voice culture, diction and language, voice modulation, gestures, articulation, sense memory, facial expressions, posture, dubbing; Actor training: improvisations and camera facing exercises

READING LIST

1. Jeremy G. Butler, *Television: Critical Methods and Applications*, Routledge, 2011.
2. Gerarld Millerson & Jim Ovens, *Video Production Hand Book*, Focal Press, 2004.
3. Catherine Kellison, *Producing for TV and Video*, Focal Press, 1999.
4. Ivan Cury, *The Art of Film Acting, A Guide for Actors & Directors*, Focal Press, 2010.

BFT5B12 - DOCUMENTARY FILMMAKING**(Credits: 3)****COURSE DETAILS:**

Module I: Evolution of Documentary Cinema

Early period: John Grierson (coined the word 'Documentary'), Robert Flaherty ('Nanook of the North', 'Luciana Story') and others. Important milestones in Documentary Movement. Increased interest in recent times in Documentary and its commercial (theatre) release: 'Bowling for Columbine', 'Fahrenheit 9/11' (Michael Moore) 'Manufacturing Consent: Noam Chomsky and the Media' (Mark Achbar & Peter Wintonick) and other examples. Change in Technology and advance in Documentary filmmaking: Film to Video, Analogue to Digital. Availability of new, portable shooting equipment and post-production systems. Future of Documentary cinema.

Module II: Classification of Documentary Films

Different genres: Actualities, News, Compilation Films, Educational Films, Propaganda Films, Sponsored/Corporate Documentaries, Classical Documentaries, Creative (Imaginative) Documentaries, Historical and Biographical Documentaries, Political Documentaries, Observational Documentaries (and 'Docu-Fiction'). Television Documentaries (History of Television documentaries), National Geographic Channel, Discovery Channel, History Channel and other avenues.

Module III: Documentary Films in India

News Reels and Documentaries by Films Division, Political Documentaries, Propaganda Films. Pioneers and important figures in Indian Documentary film movement: Films Division Documentaries: Sukhdev, KVN Sastry. Political Documentaries: Anand Patwardhan, Vasudha Josh, Manjira Datta, K. P.Sasi, C. Sarathchandran, Deepa Dhanraj and others; Wildlife and Environment Documentaries: Narendra Bedi, Mike Pandey, P. Balan. Documentary production and exhibition, the Indian scenario: documentary projects supported by Films Division, PSBT etc; Documentary slot on Doordarshan and private TV channels. Film Societies, New Social Movements and Film Festivals fostering the Indian Documentary Film Movement.

Module IV: Art and Technique of Documentary Film Production

Uniqueness of the Documentary film form. Questions of veracity, credibility, 'neutrality' and ethics. Pre-Post and Post production stages in Documentary: Choosing the subject, research, field work and interviews. Scripting and Directing documentaries. Production planning and preparation, budgeting and production schedule. Post Production: constructing the documentary: importance of editing, sound and music. Distribution and Exhibition of documentaries: National/International Networks and Festival circuits.

READING LIST:

1. Paul Rotha, *Documentary Films*, Faber & Faber, London, 1964.
2. Michael Rabiger, *Directing Documentary*, Focal Press, Boston, 1987.
3. Hugh Baddley, *The Technique of Documentary Film Production*, Focal Press Boston 1963.
4. Karel Reisz, *Technique of Film Editing*, Focal Press, London, 1958.
5. Barry Hampe, *Making Documentary Films and Videos; A Practical Guide to Planning, Filming and Editing Documentaries*, Holt Paperbacks, 2007.
6. Anjali Monteiro & KP Jayasankar, *A Fly in the Curry: Independent Documentary Film in India*, Sage Publications, 2015.

BFT6B13 - PRODUCTION DESIGN**(Credits: 3)****COURSE DETAILS:****Module I: Concept of Production Design**

The term 'Production Designer' (P. D) coined by William Cameron Menzies ('Gone

With the Wind'). Work of a PD used to be synonymous with 'Art Direction' or 'Scenic Design' or 'Set Design'. With immense scope of digital technologies increased importance of Production Design in Film, Television, Ad Films and all audio-visual media and now PD involves a 'master plan' covering art direction, costumes, make up, graphics, animation and all visual elements.

Module II: Role of Production Designer in Film & TV

Person responsible for the overall visual look of the production. Works with the Director, Cinematographer and Producer to decide the style and setting of the story and coordinates the 'Master Plan', Budget and Schedule of the production and post-production.

Renowned Production Designers and their contributions.

Module III: Qualities of a Production Designer

Broad and deep visual awareness and design skills, knowledge of many art and design-related subjects, including history of design, colour theory, architecture, technical drawing, building and construction, interior design, cameras and lenses, lighting and Computer Generated Imagery (CGI); also required: team management and leadership skills and power to visualise the 'big picture' (overall design, budgeting and execution of the production).

Module IV: Challenges to Production Designing in Digital Era

Art and technologies, real locations and studio and post-production techniques (Chroma, DI, CG, Virtual Reality/VR) converging in digital cinema; boundaries of Pre-Production, Production and Post-Production blurred; increased responsibilities of all film crew and especially the PD, Director, Cinematographer and Editor to work in unison to visualise every element of a film as a 'whole', incorporating 'digitality' from start to end.

***Practical Assignment:** Design a space mentioned in a novel of your choice (individual exercise)*

READING LIST:

1. Cathly Whitlock, *Designs on Film: A Century of Hollywood Art Direction*, It Books, 2010.
2. Jane Barnwell, *Production Design for Screen*, Bloomsbury Visual Arts Publication, 2017.
3. Vincent Lobrutto, *The Filmmakers' Guide to Production Design*, Allworth Press, 2002.
4. Fionnuala Halligan, *Film Craft: Production Design*, Focal Press, 2012.

BFT6B14: SOUND IN FILM AND TELEVISION POST PRODUCTION (Credits: 3)

COURSE DETAILS:

Module I: Components of Sound Track in Film and Television:

Role and scope of sound in film and television and its application as an affective factor in communication. Components of Sound Track: Voice/Dialogue, music, synchronous sound effect and ambiance sound, on-screen and off-screen sound. Consolidation of Visual image and sound image in post-production stage.

Module II: Sound Post Production: Dubbing, Effects and Music:

Methods of dubbing in cinema; methods of dubbing in Television. Creative use of dialogue, Synchronous dialogue and overlapping dialogue, dialogue as counter-point. Dubbing narration in documentaries, corporate films and Ad Films. Conventional methods of replacing pilot track with the dub track. Drastic changes in concept and methods of dubbing and effects recording with the advent of live recording technologies.

Module III: Importance of Music in Cinema and Television:

Purpose of music, use of music, music as counter-point. Theme music (Leit Motif). Purpose of songs in a Film/TV programme. Communication between the Film Director and the Music Composer/Director. Music recording: recording songs and background (BG) music.

Module IV: Re-Recording (RR) & Final Mixing:

Marriage of visual and sound; bringing together Multiple tracks: Pre-mix, Final Mix and Final Out/Master: stereophonic, surround DTS and Dolby; latest enhancements in soundscape through digital technology.

Practical Assignment: Create the soundtrack for a 3-minutes film, involving dubbing, foley recording, background music, final mixing (Group Project).

READING LIST:

1. Tim Amyes, *Audio Post Production in Video and Film*, Boston, Focal Press, 1998.
2. Mark Cross, *Audio Post Production for Film and Television*, Berklee Press, 2013.
3. Hilary Wyatt, *Audio Post Production for Television and Film: An Introduction to Technology and Techniques*, Focal Press, 2004.
4. Tomlinson Holman, *Sound for Film and Television*, Focal Press, 2010.

BFT6B15 - TELEVISION PRODUCTION: STUDIO AND ON LOCATION

(Credits: 3)

COURSE DETAILS**Module I: TV Production Planning**

Pre-production, planning duties and responsibilities of producer/director. Production techniques- Camera for TV, Single camera and Multi-camera productions, treatment, screenplay, shoot, script, storyboard. Different types of TV programmes: serial, talk show, interview, documentary, demonstration, discussion, profiles, commercials. Set designing and make up – visualization and composition-aesthetics; directing the actors-directing the crew. Planning and production of indoor and outdoor shooting, planning and management of live shows. Multi-camera productions – live telecast.

Module II: Live Show

Indoor/Outdoor Live-Production techniques, camera control unit, mounting equipments, preview monitors, switcher, line monitor, hard drives. Microphones, audio mixer, console, audio monitor, sound recording and play back devices. Lighting for Live Shows: Studio floor, properties, set backgrounds, platforms etc. Studio Lighting: 3-point lighting, lighting for an event, studio lighting instruments, lighting control devices, lighting plan. Switching or instantaneous editing: multi-functional switcher, basic switcher operations, coordination of all input and output devices.

Module III: Electronic Field Production (EFP) & Electronic News Gathering (ENG):

EFP: Video/TV production taking in the field outside a formal TV Studio, adapting to the local conditions and challenges. EFP: Mobility and flexibility of ENG & production care and quality control of TV studio. ENG: rapid response to diverse situations, flexibility and portability of equipment, multi-skilled crew etc; urgency/immediacy. New possibilities for advancement in EFP and ENG, using digital technology.

Module IV: Outdoor Multicam Coverage

Covering events, location sketch and remote set ups, OB vans, camera lighting, audio, intercommunication, signal transmission. Variety of programme coverage: sports, stage shows, concerts, festivals, events etc.

Practical Assignment: Multi-camera production exercises inside TV studio and outside.

READING LIST

1. *Television: Critical Methods and Applications*, Blue Print, London, 1995.
2. Gerald Millerson & Jim Ovens *Video Production Hand Book*, Focal Press, 2004.
3. Catherine Kellison, *Producing for TV and Video*, Focal Press, 1999.
4. Jim Ovens, *Television Production*, Focal Press, 2012.
5. Andrew H. Utterback, *Studio Television Production and Directing*, Focal Press, 2012.

BFT6B16: CINEMA, TELEVISION AND SOCIETY

(Credits: 3)

COURSE DETAILS

Module I: Introduction to Cultural Studies

What is Cultural Studies? —Historical Context of Cultural Studies—Key Theorists in

Cultural Studies: Raymond Williams, Stuart Hall, Walter Benjamin, Ranajit Guha, Feminist Theories etc.

Module II: Ideology and Visual Culture

Representations in Visual Culture-- Debates on Ideology: Marx, Lenin, Althusser-- Ideology of Representation.

Module III: Spectator and Pleasure

Positioning the Spectator—Ideology of Realism—Spectator & Cinema—Studies of Stardom.

Module IV: Race, Gender, Sexuality and Visual Culture

Male Gaze—Race & Representation—Queer theory & Visual Culture—Dalit Politics; Bollywood and Indian Regional Cinema scenario — Indian Television: power, politics and economics.

READING LIST:

1. Storey, John.ed. *Cultural theory and popular culture: A reader*, New York: Prentice Hall, 1998.
2. Curran, James et al (eds), *Mass communication and society*, London: Edward Arnold, 1977.
3. Cruz, Jon et. al (eds). *Viewing, reading, listening: Audiences and critical reception*. Boulder: Westview,1994.
4. Williams, Raymond. *Television: Technology and cultural form* (reprinted edition), New York: Routledge. 2003.
5. Williamson, Judith. *Decoding advertisements: Ideology and meaning in advertising*, New York: Marion Boyars. 1978.

**BFT6B17 - PRACTICAL II
(Credits: 4)**

COURSE DETAILS

The final semester practical 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, especially the following topics covered in V-VI semesters.

1. Sound in Film and TV (Production and Post-Production).
2. Advanced Visual Editing.
3. TV Production: Studio and On-Location (esp. Multi Camera work).
4. Production Design.

The questions/assignments for practical examinations and their scheme of evaluation shall be prepared by the board of examiners.

BFT6B18 PROJECT WORK

(Credits: 2)

The students may choose **one of the** following activities 1) **Dissertation** or 2) **Short Film/Documentary/Music Video - Production** 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/Documentary/Music Video - Production

- a) Short film (7-10 minutes)
- b) Documentary (7-10 minutes)
- c) Music Video (5 minutes)

All Film production projects are group projects 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/Media of the production. Each production should be guided by a faculty member.

PART II

COMPLEMENTARY COURSES OFFERED BY
BA FILM AND TELEVISION
FOR OTHER STREAMS

1. Complementary Courses in **FILM AND TELEVISION**

(For LRP Programmes, viz., **B.A Multimedia** and **B.A Visual Communication**.)

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
1	BFT1C01	Language of Film and Television	3		3	80	20	3
2	BFT2C01	Television Production	3		3	80	20	3
3	BFT3C01	Indian Documentary Cinema	4		4	80	20	3
4	BFT4C01	Malayalam Cinema	4		4	80	20	3
					14	400		12

BFT1C01 - LANGUAGE OF FILM AND TELEVISION (Credits: 3)

COURSE DETAILS:

Module I: Language of Film, Television and New Media:

Evolution of film language as different from the language of other art forms: contributions of Lumiere Brothers (the Lumiere Package), George Mellies ('A Trip to the Moon'), Edwin S. Potter ('The Great Train Robbery'), D.W.Griffith (Intolerance & Birth of a Nation) and the Russian Masters: Dziga Vertov, Kuleshov, Pudovkin, Eisenstein.

Various Film movements and their influence on shaping film language. Advent of television, video formats and television genres. Digital technology. New Media and their immense impact on the audio-visual language.

Module II: Fiction and Non-Fiction Genres:

Recording of reality (non-fiction) and Re-creation of reality (fiction). Fiction genres: drama, comedy, action (thriller), musicals etc. Non-fiction genres: news, documentation, documentary, docu-fiction, advertisement films, corporate films, PSA etc. Television genres: News telecasts, Sitcom, Reality shows, Television debates/talk shows. Newer formats and genres explored by New Media.

Module III: Visual Shot, Sound Shot and Editing:

Principles of narrative construction in time and space. Types of shots and magnification, camera movements. Importance of visual and audio in telling a story. Role of editing in constructing a film, principles of continuity, transitions, visual effects etc. Sound in film and Television: sources, types and functions of sound: rhythm, emphasis, perspective etc. Digital technology re-shaping and re-imagining the scope of audio-visual language, blurring the boundaries of pre-production, production and post-production.

Module IV: How to 'Read' and 'Write' Audio-Visual Language?

How to analyse a Film/TV programme/New Media, looking at the various components of the audio-visual language used in them? How to interpret such a work of art and 'product of the cultural industry' from diverse angles, namely thematic, socio-political, psychological, semiological and other view points?

READING LIST:

1. James Monaco, *How to Read a Film, Movies, Media and Beyond*, Oxford University Press, 2009.
2. Jill Nelmes, *An Introduction to Film Studies*. 2nd ed. Routledge, London, New York, 1999.
3. John Fiske and John Hartley, *Reading Television (3rd Edition)*, Routledge, London, 2004.
4. Robert C. Allen and Annette Hill, *The Television Studies Reader*, Routledge, London, 2004.

BFT2C01 TELEVISION PRODUCTION

(Credits – 3)

COURSE DETAILS:

Module I:

Production planning, pre-production planning-duties and responsibilities of producer/director. Production techniques- Camera for TV, Single camera and Multi-

camera productions, treatment, screenplay, shoot, script, storyboard; documentary, serial, talk show, interview, demonstration, discussion, profiles, commercials.

Module II:

Set designing and make up – visualization and composition-aesthetics-directing the actors-directing the crew. Planning and Production of indoor and outdoor shootings, planning and management of live shows. Multi-camera productions – live telecast – switchers.

Module III:

Video display systems. Lighting systems- Lighting methods and needs. Mike positioning and arrangements. Shooting plans and backgrounds. Camera, lenses, frame, shots, angle, moving frame, dolly, track, truck, crane, pedestal, handheld, steady, chroma key, 180 ° system, establishing shot, shot, continuity.

Module IV:

Post-production editing for commercials; for news reporting; for live programmes. Narrative editing and non-narrative editing sound for television, digital audio workstation. Effective shots, File shots, Footages, Special effects, graphics and animation, Chroma key usage and Economy shooting methods.

READING LIST:

1. Jeremy G. Butler, *Television: Critical Methods and Applications*, Blueprint, London, 1995.
2. Gerald Millerson & Jim Owens, *Video Production Handbook*, Focal Press, 2004.
3. Catherine Kellison, *Producing for TV and Video*, Focal Press, 1999.

**BFT3C01 INDIAN DOCUMENTARY CINEMA
(Credits: 3)**

COURSE DETAILS:

Module I: Evolution of Documentary Film Form

Early period: John Grierson, Robert Flaherty and others. Important milestones in Documentary Movement. Increased interest in recent times in Documentary and its commercial (theatre) release: Change in Technology and advance in Documentary

filmmaking: Film to Video, Analogue to Digital. Availability of new, portable shooting equipment and post-production systems. Future of Documentary cinema.

Module II: Films Division and Indian Documentary Films

News Reels and Documentaries produced by Films Division, mostly as propaganda of the government and government projects. Sukhdev, KVN Sastry, CJ Paulose and others Films Division filmmakers. Documentary production and exhibition--the Indian scenario; documentary projects supported by Films Division, PSBT and other government or public trusts and foundations. Documentary slot on Doordarshan and private TV channels.

Module III: Independent Documentary Movement in India

Pioneering documentary film projects: Satyajith Ray, Adoor, Anand Patwardhan, Vasudha Joshi, Ali Kazimi, Deepa Dhanraj and others. Political Documentaries, Propaganda Films. Closer look at Political Documentaries by Anand Patwardhan, Vasudha Josh, Manjira Datta, K. P.Sasi, Deepa Dhanraj and others. Wildlife and Environment Documentaries: Narendra Bedi, Mike Pandey, P. Balan. 'Observational' and 'Imaginative/Creative' documentaries and major trends in recent times. Film Societies, New Social Movements and Film Festivals fostering the Indian Documentary Film Movement. Significant presence of women in documentary film production and dissemination.

Module IV: Aesthetics and Politics of Indian Documentary Films

Influence of 'Third World politics', 'Third Cinema' and 'Imperfect Cinema' from Latin American and elsewhere on the 'aesthetics and politics' of Indian documentary cinema, also that of 'Cinema Verite' and other avant-garde movements. The Post-Nehruvian era of socialist disillusionment and the Post-Emergency period as major moulding factors of political documentaries in India. Immense scope of digital technology as trigger factor for the next stage of innovations in Indian Documentary film form.

READING LIST:

1. Paul Rotha, *Documentary Films*, Faber & Faber, London, 1964
2. Anjali Monteiro & KP Jayasankar, *A Fly in the Curry: Independent Documentary Film in India*, Sage Publications, 2015
3. Neepa Majumdar, *Film Fragments, Documentary History and Colonial Indian Cinema*, in Canadian Journal of Film Studies, Vol. 16. No. 1.

BFT4C01: MALAYALAM CINEMA

(Credits: 3)

COURSE DETAILS

Module I: Early History

Film exhibition in Kerala—Touring cinemas—Silent film screenings in Kerala—Vigathakumaran & Balan—Malayalam Cinema in the 1940s—Jeevitha Nauka—Adaptations from Tamil & Hindi films—the rise of an indigenous Malayalam cinema—Adaptations from Malayalam Theatre. Films for Detailed Study: 1) *Neelakkuyil* 2) *Chemmeen*.

Module II: The Formative Years: 1960s and 70s

Malayalam Cinema & Nationalism--Redefining the 'region'—Major studios: Udaya & Merryland—Major Film Banners: Jai Maruthi & Manjilas—Political turmoils, Emergency and the rise of Art Cinema—Male and Female Stars: Prem Nazir, Jayan, Sarada, Sheela, Jayabharathy. Films for Detailed Study: 1) *Iruttinte Athmaavu* 2. *Nirmalyam*

Module III: 1980s to Present

Art cinema – Aravindan, Adoor and KG George-- The rise of middle cinema—Bharathan & Padmarajan—New Popular Cinema: IV Sasi, Kamal, Siby Malayil & Satyan Anthikad— Cinema after celluloid—new generation cinema. Films for Detailed Study: 1) *Ee Naadu* 2) *Thakara* 3. *Elippathayam*

Module IV: Film Genres in Malayalam Cinema

Major film genres in Malayalam: Muslim Socials, Folklore films, Crime and anti-hero films, Literary adaptations, communist films, comedy genres— An overview of Music in Malayalam cinema—film criticism in Malayalam. Films for Detailed Study: 1) *Kuttikkuppayam* 2) *Unniyarcha*

READING LIST:

1. Meena T Pillai. ed. *Women in Malayalam Cinema* . Orient Blackswan, 2010.
2. Gopinath,. ed. *Film and Philosophy*, Calicut University, 2008.
3. Karen Gabriel, *Melodrama and the Nation*, Kali for Women, 2010.

PART III

OPEN COURSES OFFERED BY
BA FILM AND TELEVISION
FOR OTHER STREAMS

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theory	Lab	Total	External	Internal	
1	BFT5D01	Television Compeering	2		2	40	10	2
2	BFT5D02	Basic Cinematography	2		2	40	10	2
3	BFT5D03	Film Appreciation	2		2	40	10	2

BFT5D01 - TELEVISION COMPEERING
(Credits: 2)

COURSE DETAILS:

Module I: Compeering for TV and Live Shows

Basics of human communication: verbal and non - verbal communication, body language, tactile communication, proxemics, articulation of message (both oral and written), channels of communication, frame of reference of senders and receivers of messages.

Module II: Body, Voice and Expressions: Qualities of a good Presenter

Effective verbal communication - quality of voice, good pronunciation, modulation, clarity and uniqueness of speech delivery, skills in the use of language. Practical training in voice modulation, diction and sight-reading. Expressive use of body postures, facial expressions and movements - sense of pace, timing and style

Module III: Bringing out the Actor in You

Nurturing the acting talent, imagination, improvisation, empathy, emotion and emotional memory, retentive memory & sensory memory. Practicals on acting for the camera & on stage

READING LIST

1. Joanne Zorian – Lynn, *Presenting for TV and Video*.
2. Christopher R. Harris & Paul Martin Lester, *Visual Journalism*.
3. Janet Trewin, *Presenting for TV and Radio: An Insider's Guide*.

BFT5D02: BASIC CINEMATOGRAPHY (Credits: 2)

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

1. Joseph V. Mascelli, *The 5 C's of Cinematography*, Silman-James Press, Los Angeles, 1965.
2. Kris Malkiewicz, Simon & Schulster, *Cinematography*, 3rd edition, 2005.
3. *Digital Cinematography: Fundamentals, Tools, Techniques and Works flows*, Focal Press, 2014.

BFT5D03 - FILM APPRECIATION (Credits: 2)

COURSE DETAILS:

Module I: Film Language

Fundamentals of image technology: shot, angles, sequence—Camera movements—Fundamentals of Sound Technology—Basic Editing Techniques

Module II: Film Analysis

How to read a film: Image, sound and meaning-- Film Movements and Genres

Module III: Film Theory & Criticism

A brief history of cinema & A general survey of film theory

Module IV: Detailed Study of Selected Films

Films for Detailed Study: Battleship Potemkin, Singing in the Rain, Bicycle Thieves, Wild Straw Berries, Charulatha, Elippathayam.

READING LIST:

1. James Monaco, *How to Read a Film, Movies, Media and Beyond*, Oxford University Press, 2009.
2. Jill Nelmes, *An Introduction to Film Studies*. 2nd ed., Routledge, London, New York, 1999.
3. Bill Nichols (Ed), *Movies and Methods*, University of California Press, 1985.

PART IV

SCHEME OF EVALUATION OF CORE, COMPLEMENTARY, PRACTICAL, OPEN COURSES, AND PROJECT WORK

The evaluation scheme for each course contains two parts: *viz.*, internal evaluation and external evaluation.

1. INTERNAL EVALUATION

20% of the total marks in each course, including practical course, is for internal examinations.

a) Internal Evaluation for Core and Complementary Courses

Sl. No	Components	Marks
1.	Attendance	5
2.	Test Papers (I & II)	10 (5+5)
3.	Assignment/Seminar/Practical	5
Total		20

b) Internal Evaluation for Practical Courses: Practical I (BFT4B06) and Practical II (BFT6B17)

Sl. No	Components	Marks
1.	Lab skill	8
2.	Records/viva	6
3.	Practical Test	6
Total		20

c) Internal Evaluation for Open Course.

Sl. No	Components	Marks
1.	Attendance	2.5
2.	Test Papers (I & II)	5 (2.5 + 2.5)
3.	Assignment/Seminar/Practical	2.5
Total		10

d) Internal Evaluation of Project Work (BFT6B18)

i) Dissertation

Components	Marks
Punctuality	2
Use of Data	2
Scheme/Organization of Report/Analysis	4
Viva-voce	2
Total	10

ii) Short Film/Documentary/Music Video - Production

Components	Marks
Relevance of Subject/Theme	1
Pre-production, production, and post-production aspects.	6
Record book	1
Viva-voce	2
Total	10

2. EXTERNAL EVALUATION

External evaluation carries 80% marks. University examinations will be conducted at the end of each Semester.

Table 1: Pattern of Question Paper for Core and Complementary Courses

Duration	Pattern	Total Number of Questions	Number of questions to be answered	Marks for each question	Marks
3 Hours	Multiple Choice/Objective.	10	10	1	10
	Short Answer	10	8	2	16
	Paragraph	10	6	4	24
	Essay	4	2	15	30
Total Marks					80

Table II: External Evaluation for Practical Courses: PRACTICAL I (BFT4B06) and PRACTICAL II (BFT6B17)

Duration	Pattern	Marks	Viva	Total
5 Hours	The exam will test various aspects of pre-production, production, and post-production stages of filmmaking, especially the topics covered in the syllabus. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.	60	20	80

Table III: Pattern of Question Paper for Open Course.

Duration	Pattern	Total Number of Questions	Number of questions to be answered	Marks for each question	Marks
2 Hours	Multiple Choice/Objective.	5	5	1	5
	Short Answer	6	4	2	8
	Paragraph	5	3	4	12
	Essay	2	1	15	15
Total Marks					40

Table IV: External Evaluation for PROJECT WORK (BFT6B18)**i) Dissertation**

Components	Marks
Review of Literature and Formulation of the Research Problem/ Objective	8
Methodology and Description of the techniques used	8
Analysis and Discussion of results	8
Presentation of the report: organization, linguistics style, references etc.	8
Viva Voce based on the Project work/Dissertation	8
Total	40

ii) Short Film/Documentary/Music Video - Production

Components	Marks
Relevance of Subject/Theme	4
Pre-production, production, and post-production aspects.	24
Record book	4
Viva-voce	8
Total	40
