



**UNIVERSITY OF CALICUT**

**Abstract**

B.Voc Programme in Digital Film Production Under Modified B.Voc Regulations 2014- Scheme & Syllabus- Implemented w.e.f. 2014 admission on wards - Orders issued.

---

U.O.No. 8930/2015/Admn **G & A - IV - B** Dated, Calicut University.P.O, 19.08.2015

---

- Read:-*
1. Minutes of the Combined Meeting of Board of Studies under the Faculty of Journalism held on 10.07.2014 ( Vide item No.01)
  2. Minutes of the meeting of Board of Studies in Audio Visual Communication held on 09.06.2014 Vide item No.4
  3. B.Voc Regulations implemented as per U.O.No. 9809/2014/Admn Dtd 23.10.2014
  4. Modified BVoc Regulaitons U.O.No. 2650/2015/Admn Dtd :17.03.2015
  5. B.Voc Programme in Digital Film Production syllabus forwarded by the Chairman, BOS in Audio Vlsual Communication
  6. Minutes of the meeting of Academic Council held on 11.07.2015 Vide item No.I 17
  7. Orders of Vice Chancellor in the File No. 53986/GA - I - F 1/2015/Admn dt.04.08.2015

**ORDER**

Vide paper read first above the Combined meeting of the Board of Studies under the Faculty of Journalism resolved to approve the Syllabi of B.Voc in Digital Film Production.

Vide paper read second above the meeting of the Board of Studies in Audio Visual Communication resolved to recommend the course of study and Scheme of Digital Film Production under Bachelor of Vocation of the University Grants Commission.

Vide paper read third & fourth B.Voc Regulations have been implemented.

Vide paper read fifth the Chairman, BOS in Audio Visual Communication has forwarded the Syllabus of B.Voc Programme in Digital Film Production.

Vide paper read sixth the Academic council has approved the Combined meeting of the Board of Studies held on 10.07.2014 under the Faculty of Journalism

Vide paper read seventh above, the Vice Chancellor has accorded sanction to implement the syllabi of B.Voc in Digital Film Production w.e.f 2014 Admission .

Sanction has therefore been accorded to implement the syllabi of B.Voc in Digital Film Production w.e.f 2014 Admission

Orders are issued accordingly.

(The syllabus is available in the website: University of Calicut.info)

Usha K  
Deputy Registrar

To

The Principals Colleges offering the B.Voc Programme in Digital Film Production of UGC

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

**BACHELOR OF VOCATION**  
**DIGITAL FILM PRODUCTION**

**COURSES OF STUDY AND SCHEME**



2	2.1	GEC2EG 04	Reading Literature in English for B.Voc.	4	20	80	100
	2.2	GEC2HA 05	History of Art - 1	4	20	80	100
	2.3	GEC2FA 06	Film Appreciat ion -1	4	20	80	100
	2.4	DFC2FP0 5	Introducti on to Cinemat ography	4	20	80	100
	2.5	DFC2FP0 6	Advanced Digital Photograp hy	5	20	80	100
	2.6	DFC2FP0 7	Advanced Cinemat ography	5	20	80	100
	2.7	DFC2FP0 8	Lab: Project – Cinemat ography	4	20	80	100
3	3.1	GEC3CW 07	Creative Writing for TV and Film – 1	4	20	80	100
	3.2	GEC3FA 08	Film Appreciat ion - 2	4	20	80	100

	3.3	GEC3HC09	History of Cinema -1	4	20	80	100
	3.4	DFC3FP09	Theory of Visual Design	4	20	80	100
	3.5	DFC3FP10	Introduction to Visual Editing	5	20	80	100
	3.6	DFC3FP11	Multimedia (2D)	4	20	80	100
	3.7	DFC3FP12	Multimedia (3D)	5	20	80	100
4	4.1	GEC4CW10	Creative Writing for TV and Film – 2	4	20	80	100
	4.2	GEC4HC11	History of Cinema -2	4	20	80	100
	4.3	GEC4HA12	History of Art - 2	4	20	80	100
	4.4	DFC4FP13	Advanced Visual Editing	4	20	80	100
	4.5	DFC4FP14	Introduction to Sound Design	5	20	80	100

	4.6	DFC4FP1 5	Multi- cam Productio n	5	20	80	100
	4.7	DFC4FP1 6	Project - Document ary / Short film	4	20	80	100
5	5.1	GEC5TV 13	Fundame ntals of TV Productio n	4	20	80	100
	5.2	GEC5M M14	Managem ent in Media	4	20	80	100
	5.3	GEC5AP 15	Advertisi ng & Publicity Media	4	20	80	100
	5.4	GEC5NM 16	Introducti on to New Media	4	20	80	100
	5.5	DFC5FP1 7	Advanced TV Productio n	5	20	80	100
	5.6	DFC5FP1 8	Advanced Sound Design	4	20	80	100

	5.7	DFC5FP19	Project – TV Production	5	20	80	100
6	6.1	DFC6FP20	Degree Production (3months)	15	20	30	50
	6.2	DFC6FP21	Internship (3months)	15		50	50
<b>Total</b>							<b>3200</b>

## DETAILED SYLLABUS

### SEMESTER I

#### **GEC1VM02 — INTRODUCTION TO VISUAL MEDIA**

##### **COURSE DETAILS**

MODULE 1: Fundamental principles of visual communication, visual communication and visual culture.

MODULE 2: Development of visual media communication, visual language, reading pictures, lights, shade and color in communication, expressions, costumes, symbols and signs, language of pictures and graphics, physiology and visual communication.

MODULE 3: Introduction to folk and performing art forms, theatre, drawing, painting, photography, film and television, new media and multimedia products.

MODULE 4: 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.

##### **READING LIST**

- *Seeing is Believing: An Introduction to Visual Communication*, Arthur Asa Berger, New York, Mary Field, 1998.
- *Visual Communication*, Arun Bhatia, New Delhi, Rajat Publications, 2005.
- *Visual Communications: From Theory to Practice*, Jonathan Baldwin and Lucienne Roberts, AVA Publishing, 2006.

\*\*\*\*\*

#### **DFC1FP01 — INTRODUCTION TO COMPUTERS**

##### **COURSE DETAILS**

MODULE 1: Computer basics – CPU, memory and storage devices; input/output devices; communication devices; operating systems – DOS, Windows, Linux, Unix; Cross-platforms problems and solutions; workstations; networks.

MODULE 2: Analog and digital principles; image formats; video formats; resolutions and pixels; Vector and Raster graphics. Introduction to Algorithm, uses of Algorithm in computer graphics. Application of multimedia in education, commerce, advertising, e-governance and entertainment.

MODULE 3: Fundamentals of Programming with Java. Object Oriented Programming. Evolution: Features, Environment, JFC. Constants, Variables & Data Types. Operators and Expressions. Basics of Decision Making : Branching, Looping.

MODULE 4: Classes, Objects and Methods. Arrays, Strings and Vectors. Interfaces. Packages. Multi-threaded Programming. Exceptions. Applet Programming. Graphic Programming. Managing Input/Output files. Java Collection. JDBC. Concepts of J2EE

### **READING LIST**

- *Programming with Java a Primer*, E. Balaguruswami, Tata McGraw-Hill, 2008.
- *Java 2-Fast and Easy Web Development*, Andy Harris, Prentice-Hall, 2009.

\*\*\*\*\*

## **DFC1FP02 — INTRODUCTION TO DIGITAL PHOTOGRAPHY**

### **COURSE DETAILS**

MODULE 1: 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 2: 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.

MODULE 3: Holding the camera; using tripods and monopods; 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; presumer; SLR, built-in-digital and digital backs.

MODULE 4: 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.

### **READING LIST**

- *Basic Photography*, Michael Longford, London, Focal Press, 2005.
- *Digital Camera Technique*, Jon Tarrant, Focal Press, 2002.
- *A World History of Photography*, Naomi Rosenblum, New York, Abbevilla, 1964.

\*\*\*\*\*

## **DFC1FP03 — PRE-PRODUCTION**

### **COURSE DETAILS**



MODULE 1: Conceiving the idea; Theme and story; Screen Play; Dialogue; Essentials of a good script-structure, clarity, coherence; Script development; From script to story board; Objectives and structure of story board; story board styles; Story board exercises.

MODULE 2: Schedule and Location planning; Casting and scheduling; Role of production crew - Assistant Director, Cinematographer/videographer; Camera assistant(s); Shoot division of script; Shot types - Extremely long shots (ELS); Long shots (LS); Medium long shots (MLS); Medium close-up (MCU); Big Close-up (BCU); Extreme close up ( ECU); Level angle shots; High angle shots; Low angle shots; Extreme wide shot.

MODULE 3: Fundamentals of handling video camera systems – lenses, recorders, tripods/pedestals, dollies, cranes, cables; camera mounting and balance; Balancing camera in hands and on shoulders; Shallow focus and deep focus; camera movements – pan , tilt, zoom, track; crab; Using natural light; Setting lights – hard lights and soft lights; Safety measures in handling equipment.

MODULE 4: Shot composition; Proportion; Rule of thirds; Framing; Pictorial balance; Continuity; Light positions; Taking different shots to convey idea(s), meaning and relationships; Master shots/establishing shot; Point of view shots; Cut-away shots; Retakes; Sound recording equipment: types of microphones –unidirectional, bidirectional, omni directional, cardioid; Shot guns, booms; Audio recorder, control console, amplifiers; Noise/hum reduction; MIDI systems.

#### **READING LIST**

- *Video Production Handbook*, Gerald Millerson, New Delhi: Focal Press, 1992.
- *Writing, Directing and Producing Documentary Films*, Allan Rosenthal, Southern Illinois University Press, 1990.
- *Storyboards Motion in Action*, Mark Simon, Oxford, Focal Press, 2000.

\*\*\*\*\*

#### **DFC1FP04 — LAB: DIGITAL PHOTOGRAPHY**

\*\*\*\*\*

### **SEMESTER II**

#### **GEC2HA05 — HISTORY OF ART - 1**

##### **COURSE DETAILS**

MODULE 1: Fundamentals of art, Drawing, Geometrical drawing, line space, balance, and harmony, angles and viewpoint, perspective. Tonal variations, texture of objects and forms, colour schemes, colour combinations, composition and values.

MODULE 2: Brief history of art. Classical art, murals, papyrus manuscripts, hieroglyphics, Mughal art, medieval art, Byzantine and Gothic, Renaissance, Baroque and Rocco, Romanticism and Realism.

##### **READING LIST**

- *Art History: A Preliminary Handbook*, Robert Belton, McGraw-Hill, 2000.
- *History of Western Art*, Laurie Schneider Adams, McGraw-Hill, 2004.
- *Art Past, Art Present*, David Wilkins, Bernard Schultz, and Katheryn M. Linduff, New York: Harry Abrams, 2001.

\*\*\*\*\*

## **GEC2FA06 — FILM APPRECIATION -1**

### **COURSE DETAILS**

MODULE 1: Cinema and spectatorship, cinema as art, cinema as industry. Hollywood cinema. Indian cinema. Bollywood movies.

MODULE 2: Film and other visual arts. Film and novel. Film and theatre. Film and music.

### **FILMS**

1. Buster Keaton: *The General* (1926)
2. Charles Chaplin: *Modern Times* (1936)
3. John Ford: *The Grapes of Wrath* (1940)
4. Vittorio de Sica: *Bicycle Thieves* (1948)
5. Akira Kurosawa: *Rashomon* (1950)
6. Bresson: *The Diary of a Country Priest* (1951)
7. Stanley Kubrick: *The Paths of Glory* (1957)
8. Hitchcock: *Vertigo* (1958)
9. Satyajit Ray: *Charulata* (1964)
10. Sergio Leone: *The Good, the Bad and the Ugly* (1966)

### **READING LIST**

- *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*, James Monaco, NY: Oxford University Press, 1981.

\*\*\*\*\*

## **DFC2FP05 — INTRODUCTION TO CINEMATOGRAPHY**

### **COURSE DETAILS**

MODULE 1: 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 2: Ambient/natural light, hard and soft lights, light fixtures and reflectors, indoor lights, three - point and four - point lighting, functions of lighting

MODULE 3: 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**

- *The 5 C's of Cinematography*, Joseph V. Mascelli, Los Angeles, Silman James Press, 1965
- *Television Production*, Gerald Millerson, London, Focal Press, 1999
- *Basics of Video Lighting*, Des Lyver & Graham Swainson, London, Focal Press, 1995

\*\*\*\*\*

## **DFC2FP06 — ADVANCED DIGITAL PHOTOGRAPHY**

### **COURSE DETAILS**

MODULE 1: 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 2: 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 3: Introduction to Adobe Photoshop (or any open source photo editing software); 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.

### **READING LIST**

- *Advanced Photography*, Michael Longford, London, Focal Press, 2008
- *Light Science and Magic: An Introduction to Photographic Lighting*, Fil Hunter, Steven Biver and Paul Fuqua, Focal Press, 2002

\*\*\*\*\*

## **DFC2FP07 — ADVANCED CINEMATOGRAPHY**

### **COURSE DETAILS**

MODULE 1: Shot types, Shot composition; Proportion; Rule of thirds; Framing; Pictorial balance; Continuity; Light positions; Taking different shots to convey idea(s), meaning and relationships; Master shots/establishing shot; Point of view shots; Cut-away shots; Retakes;

MODULE 2: Camera Lenses- aperture, focal length, lens angle and image size; Video gain; Exposure, Colour balance; DV Cam, HD, 2K, 4K, Video signals – composite, component – DVI, VGA, HDMI, SDI; Video recorders; Choosing the correct focal length - Zoom lenses; Camera Control MODULEs (CCU); Camcorders; Multiple camera shoot.

MODULE 3: Lighting for Cinematography: natural light and created light; Basic light sources: key light, fill light and back light. Shading devices; Filters: Reflectors; Diffusers; Umbrellas; Light meters; matching outdoor- and indoor-light. Lighting techniques to create mood, time period and special effects.

### **READING LIST**

- *Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers*, Blain Brown, New York, Focal Press, 1993.
- *The Camera Assistant's Manual*, David E. Elkins, Los Angeles: Focal Press, 1993.

\*\*\*\*\*

## **DFC2FP08 — PROJECT – CINEMATOGRAPHY**

### **COURSE DETAILS**

The project on cinematography at the end of the second semester consist of the making of a short-film/documentary of two minutes comprising at least 6 types of shots.

\*\*\*\*\*

### **SEMESTER III**

#### **GEC3CW07 — CREATIVE WRITING FOR TV AND FILM – 1**

##### **COURSE DETAILS**

MODULE 1: 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 2: 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 3: 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 4: Writing for operas –short films, fiction. Docu-fiction. dramas, cinema script, music albums.

##### **READING LIST**

- *The Definitive Guide to Screenwriting*, Syd Field, Ebury Press, 2003.

\*\*\*\*\*

#### **GEC3FA08 — FILM APPRECIATION - 2**

##### **COURSE DETAILS**

MODULE 1: Technology and film. Fundamentals of image technology, sound technology. The lens; the camera. Aspect ratio, colour contrast and tone. Post production, editing, special effects.

MODULE 2: Film genres. Fundamentals of film theory.

EXERCISE: Screen and review 10 masterpieces

##### **FILM**

1. Andrei Tarkovski: *Solaris* (1972)
2. Francis Ford Coppola: *The Godfather* (1972)
3. Adoor Gopalakrishnan: *Kodiyettam* (1977)
4. Anand Patwardhan: *Bombay Our City (Hamara Shehar)*(1985)
5. Zhang Yimou: *Raise the Red Lantern* (1992)

6. MajidMajidi: *The Color of Paradise* (1999)
7. Aki Kaurismaki: *Le Harve* (2011)
8. Michael Haneke: *Caché* (2005)
9. Martin Scorsese: *Hugo* (2012)
10. Alfonso Cuarón: *Gravity* (2013)

#### READING LIST

- *Subject of Cinema*, Gaston Roberge, Sea Gull, Calcutta, 1990.

\*\*\*\*\*

### GEC3HC09 — HISTORY OF CINEMA -1

#### COURSE DETAILS

MODULE 1: Brief History of Film: The movie begins, From age of silent movies to black and white and colour and the coming of talkies; Chrono photographic camera to 35mm wide 16 frames per second (Lumiere) Documentaries and feature films; Language of Cinema: visual composition - visual space, balance, contrast, depth of field; mise-en-scene; Shots, scene and sequence; Editing - formal and stylistic techniques Film as art, industry, and political instrument;

MODULE 2: Film Movements: German Expressionism – *The Cabinet of Dr. Calgari* (Robert Wiene); Soviet Montage – *Battleship Potemkin* (Sergei M. Eisenstein); Italian Neo-Realism – *The Bicycle Thieves* (Vittorio De Sica); The French New Wave – *Breathless* (Jean Luc Godard). Hollywood Cinema – *Citizen Kane* (Orson Welles); Westerns – *The Great Train Robbery* (Edwin S. Porter); Psychoanalysis in cinema – *Psycho* (Alfred Hitchcock)

#### READING LIST

- *Our Films, Their Films*, Satyajith Ray. London: Hyperion, 1994.
- *A Short History of the Movies*, Gerald Mast, OUP, Oxford, 1985
- *Malakalil Manju Peyunnu*, Shanmughadas I.,

\*\*\*\*\*

### DFC3FP09 — THEORY OF VISUAL DESIGN

#### COURSE DETAILS

MODULE 1: Visual Arts, continuity and style, Abstract interpretation, image, symbols, Design methods, ideation, concepts, prototyping and evolution.

MODULE 2: The principles of design – unity contrast, balance, rhythm, harmony and direction. The process of design – the needs, information, planning, exploration, creation, satisfaction. Functions of Design – orderly presentation, attraction, simulation, reflection, support, and retention.

MODULE 3: Image reproduction techniques – print technology, printing press, off-set, study of proportions, finish and features, digital reproduction of images. Typography, classification, use of various letter forms, Typography in different contexts: Web, posters, signage, books, motion graphics etc.

MODULE 4: Basics of image making, basics of illustration in 2-D and 3-D. fundamentals of animations; Basics of image manipulation and editing. The elements of design – line, form, surface, mass pattern, texture, tone, colour, point, image, space and three-dimensional design concepts.

#### READING LIST

- *Visual Thinking for Design*, Colin Ware, Morgan Kaufmann Publishers. 2008.

\*\*\*\*\*

## **DFC3FP10 — INTRODUCTION TO VISUAL EDITING**

### **COURSE DETAILS**

MODULE 1: 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; Bunuel; Bresson; Revoir;

MODULE 2: 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 3: 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 4: 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**

- *Video*
- *Producing Videos: A Complete Guide*, Martha Mollison, Viva Books, 2008.

\*\*\*\*\*

## **DFC3FP11 — MULTIMEDIA (2D)**

### **COURSE DETAILS**

MODULE 1: Foundation for learning animation, introduction to animation, Animation techniques, Basic Drawing with forms, Figure drawing: Basic Pose and Construction, Perspectives, Gesture drawing, Animation principles and their applications.

MODULE 2: Idea and concept, Acting and expressions, Script writing, Copy writing, Character design, Background and lay outs, Voiceovers, Storyboards, Leica reels/Animatics.

MODULE 3: 2D animation, Traditional 2D Animation, Cleanup (CU), In Betweens (IB), Timing Charts (X Sheets), Pencil Tests, Compositing.

MODULE 4: Graphics Software: Adobe Photoshop, Adobe Illustrator, Adobe Flash.

### **READING LIST**

- *Design Methods*, John Christopher Jones, Wiley, 1992.

\*\*\*\*\*

## **DFC3FP12 — MULTIMEDIA (3D)**

### **COURSE DETAILS**

MODULE 1: Definition of Multimedia. Multimedia systems. Multimedia elements. Multimedia applications. Multimedia system architecture. Multimedia file formats, standards.

MODULE 2: Concept creation, story boarding, scripting and project developing methods. 3D designing and Animation dynamics - lens, effects, ray tracing, lighting, shading, reflection, texturing techniques.

MODULE 3: 3D animation using Maya, Animation Principles in 3D, Concepts of light and shading, Clay modeling, Basic 3D modeling using Maya, Basic Texturing using Maya, Introduction to Rigging and animation using Maya, rendering.

MODULE 4: Dynamics and VFX: Pre Production For Maya FX, Texturing and Lighting, Advanced Texturing and Lighting, Dynamics, Particles, Real Flow, Maya and Combustion, Advanced Maya and Combustion.

#### **READING LIST**

- *Fundamentals of Multimedia*, Ze-Nian Li and Mark S. Drew, Prentice-Hall, 2004.
- *Multimedia-Based Instructional Design: Computer-Based Training, Web-Based Training, and Distance Learning*, William W. Lee, Prentice-Hall, 2010.
- *Designing Interfaces: Patterns for Effective Interaction Design*, Jenifer Tidwell, London, O'Reilly Media, 2005.

\*\*\*\*\*

#### **SEMESTER IV**

#### **GEC4CW10 — CREATIVE WRITING FOR TV AND FILM – 2**

#### **COURSE DETAILS**

MODULE 1: 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 2: Writing for operas –short films, fiction. Docu-fiction. Dramas, cinema script, music albums.

#### **READING LIST**

- *Writing, Directing and Producing Documentary Films and Videos*, Alan Rosenthal, Southern Illinois, University Press, 1990
- *The Definitive Guide to Screenwriting*, Syd Field, Ebury Press, 2003.
- *Screen Writing: Teach Yourself*, Raymond G. Frensham, Modder and Stoughton, 1997.

\*\*\*\*\*

#### **GEC4HC11 — HISTORY OF CINEMA -2**

#### **COURSE DETAILS**

MODULE 1: Nationalism & cinema: Korea – *Real Fiction* (Kim Ki Duk), Iran – *Children of Heaven* (Majid Majidi), Japan – *Rann* (Akira Kurasowa), Africa – *Gods must be Crazy* (Jamie Uys), Latin America –*The Motorcycle Diaries* (Walter Salles), Spanish – *Volver* (Pedro Almodavor), Greece – *Ulysses Gaze* (Theo Angelopoulos)

MODULE 2: Indian Cinema – Brief history, Great masters – *Charulata* (Satyajit Ray), *Mrigaya* (Mrinal Sen), *Subarna Rekha* (Ritwik Ghatak), *Bhumika: The Role* (Shyam Benegal), *Pokuvayil* (G. Aravindan), *Elipathayam* (Adoor Gopalakrishnan). Bollywood – entertainment, culture and film industry, masters such as *Kaagaz Ke Phool* (Guru Dutt) and *Aawara* (Raj Kapoor). Film censorship and certification, Cinema and Society.

### READING LIST

- *Our Films, Their Films*, Satyajith Ray. London: Hyperion, 1994.
- *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*. James Monaco, NY: Oxford University Press, 1981.

\*\*\*\*\*

## GEC4HA12 — HISTORY OF ART - 2

### COURSE DETAILS

MODULE 1: Modernism in the West: Impressionism, Symbolism, Expressionism, Cubism, Futurism, Constructivism, Dada, Surrealism, Abstract expressionism, pop art, performance art, postmodern art and architecture.

MODULE 2: Surrealism and psychoanalysis – Dali and Margritte. Feminist Theory of Art: gaze. Contemporary Indian art.

### READING LIST

- *History of Western Art*, Laurie Schneider Adams, McGraw-Hill, 2004.

\*\*\*\*\*

## DFC4FP13 — ADVANCED VISUAL EDITING

### COURSE DETAILS

MODULE 1: 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 2: Project; Media files, Clips and sequences; 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 3: 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; 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 4: 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; 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.

Editing Software: AVID, FINAL CUT STUDIO, ADOBE PREMIER

### **READING LIST**

- *Final Cut studio on the Spot*, Richard Harrington, Abba Shapiro, Robbie Carman, Focal Press, 2004
- *Avid Assistant Editor's Handbook*, Kyra Coffie, Focal Press, 2011.

\*\*\*\*\*

## **DFC4FP14 — INTRODUCTION TO SOUND DESIGN**

### **COURSE DETAILS**

MODULE 1: 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 2: 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 3: Location sound recording, Separate Audio vs In Camera Audio, Leads and Adapters, Microphone Accessories, Lavelier/Tie Clip Placement, Boom Mic Placement, Recording Gigs & Amplified Performances, Wildtrack & Roomtone, Syncing Audio.

### **READING LIST**

- *Sound and Recording: An Introduction*, Francis Rumsay and Tim Mick, Focal Press

\*\*\*\*\*

## **DFC4FP15 — MULTI-CAM PRODUCTION**

### **COURSE DETAILS**

MODULE 1: 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 2: Microphones, audio mixer, console, audio monitor, sound recording and play back devices.

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

MODULE 4: Switching or instantaneous editing, multi-function switcher, basic switcher operations, studio floor, treatments, properties, set backgrounds, platforms.

MODULE 5: Covering events, location sketch and remote set ups, OB vans, camera lighting, audio, intercommunication, signal transmission. Multi-camera production practical.

## **READING LIST**

- *Studio Television Production and Directing*, Andrew H. Utterback, Focal Press, 2012

\*\*\*\*\*

## **DFC4FP16 — PROJECT - DOCUMENTARY / SHORT FILM**

### **COURSE DETAILS**

To produce a documentary/short-film of 5minutes duration with emphasis on editing.

## **SEMESTER V**

## **GEC5TV13 — FUNDAMENTALS OF TV PRODUCTION**

### **COURSE DETAILS**

MODULE 1: An introduction to Television Studies. What is the ‘Television’ of Television Studies? Television, Broadcasting, Programming: Distribution and Flow. Aggregating Form and Content.

MODULE 2: Production planning, pre production and post production planning-duties and responsibilities of producer/director. Production techniques-video format; documentary, serial, talk show, interview, demonstration, discussion, profiles, commercials.

3. 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.

### **READING LIST**

- *Script Analysis for Actors, Directors, and Designers*, 3rd edition, James Thomas, Focal Press, 1992

\*\*\*\*\*

## **GEC5MM14 — MANAGEMENT IN MEDIA**

### **COURSE DETAILS**

MODULE 1: Introduction to media management: basic management principles, Managerial skills in visual media production and promotion; Market for visual media products; market analysis and meeting the demand. Online marketing, mobsourcing.

MODULE 2: Media production planning: production objectives/goals; Budgeting basics, Mobilising human resources – production crew and cast, contracts and call sheets; Acquiring/hiring equipment and properties; Booking studio floor and time, mounting sets, Out-door shoot planning – location search, suitability of locations; Seeking permission from legal and official bodies; Production schedules; logistics management; time management.

MODULE 3: Basics of Visual media laws: The Cinematograph Act 1952 and later amendments, Cable TV network Regulation Act; Broadcasting codes in India (Doordarshan); Cinematography Certification Rules 1983; Copyright laws; Limits of fair use; Video piracy; Cyber crime and cyber laws.

## READING LIST

- *Media Management in India*, Dibankar Panigrahy and P K. Biswasroy, Kanishka Pub, 1993.
- *Mass Media Laws and Regulations in India*, Venkat Iyer, India Research Press, 2002.

\*\*\*\*\*

## GEC5AP15 — ADVERTISING & PUBLICITY MEDIA

### COURSE DETAILS

MODULE 1: Definition, origin & growth, nature & scope, roles of advertising; Social, Communicational, Marketing & Economic - functions of advertising. Advertising and its role in the market; advertising industry in India

MODULE 2: Types of advertising: consumer, corporate, industrial, retail, review with current ad campaigns. Target audience, geographic area, corporate & promotional advertising – web advertising, Advertising agency: small medium, big, their role.

MODULE 3: Conceptualization & Ideation. visualization, designing & layout, copy-writing; types of headlines, body copy base lives, slogans. Logos & trademarks. Client Brief, Account Planning, Creative Strategy & Brief, Communication Plan, Brand management, Positioning, Brand personality, Brand image, Brand equity, Case studies. Advertising campaign: objectives, creative strategy: message, appeals, level of response, media Planning, advertising budget, pre testing and post testing.

### READING LIST

- *Advertising Management Concepts and Cases*, Mohan M, New Delhi, Tata-McGraw, 1989.

\*\*\*\*\*

## GEC5NM16 — INTRODUCTION TO NEW MEDIA

### COURSE DETAILS

MODULE 1: 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 2: 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 3: Cyber Technology Trends— An overview of current trends in information technology, the ICE concept, digital convergence.

### READING LIST

- *Writing for the Internet*, Jane Dorner, OUP, New York, 2002

\*\*\*\*\*

## DFC5FP17 — ADVANCED TV PRODUCTION

### COURSE DETAILS

MODULE 1: 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 2: Budgeting; choosing the right equipment, schedule and location planning; audition for actors/actresses, casting and scheduling; role of production crew, property and wardrobe identification and preparation, identification of make-up requirements, production schedule, set construction, script locking, script read-through with cast.

MODULE 3: From script to story board; objectives and structure of story board; story board styles; story board exercises. shot division of script; spot audio, location sound ambience, pick-up shots, review before pack-up.

### **READING LIST**

- Television Production, Fourteenth Edition 2009, Gerald Millerson C.Eng MIEE MSMPTE, Jim Owens.

\*\*\*\*\*

### **DFC5FP18 — ADVANCED SOUND DESIGN**

#### **COURSE DETAILS**

MODULE 1: 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 2: 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 3: 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**

- *Pro Tools for Video, Film and Multimedia*, Ashley Shepherd, 2008.

\*\*\*\*\*

### **DFC5FP19 — PROJECT - TV PRODUCTION**

#### **COURSE DETAILS**

To produce a TV programme of 5minutes duration.

### **SEMESTER VI**

### **DFC6FP20 DEGREE PRODUCTION**

Each student is required to take part in the degree production of a short-film/Documentary of twenty five minutes duration under the guide-ship of professionals.

The subject must have social relevance and the completed script with other details should be submitted to the faculty before starting the production process.

## **DFC6FP21— INTERNSHIP**

### **COURSE DETAILS**

Each student is required to undergo internship in a media organization selected by the institution in India or abroad.

At the end of the internship the student is required to prepare and submit a report in the prescribed format, along with a certificate of performance from his/her supervisor in the organization, proof of work done and diary of events during the internship period. The report will be forwarded to the University for evaluation by a board of examiners, appointed by the University. If any student fails to do internship his/her result will be withheld until the internship requirement is met within 12 months from the completion of the course.