## St. Xavier’s College, Calcutta
[The First Autonomous College in West Bengal under University of Calcutta]

Department of Mass Communication and Videography
NEW SYLLABUS FOR THREE-YEAR HONS COURSE OF STUDIES IN MCV

### SEM 1

<table>
<thead>
<tr>
<th>Course Code</th>
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<th>Marks</th>
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<tbody>
<tr>
<td>MV31012</td>
<td>Introduction to Visual and Cultural Communication</td>
<td>100 (70+30)</td>
</tr>
<tr>
<td>MV31022</td>
<td>Audiography &amp; Editing</td>
<td>100 (50+50)</td>
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<tr>
<td>FS21012</td>
<td>Historiography</td>
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<tr>
<td>JO21012</td>
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<tr>
<td>MV32032</td>
<td>Videography &amp; Audiography</td>
<td>100 (50+50)</td>
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<tr>
<td>MV32041</td>
<td>Introduction to Media &amp; Cultural Studies</td>
<td>100</td>
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<tr>
<td>FS22022</td>
<td>Movements</td>
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<td>Introduction to Scriptwriting</td>
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<tr>
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</tr>
<tr>
<td>FS23032</td>
<td>Paradigms and Practices</td>
<td>100 (70+30)</td>
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<tr>
<td>JO23032</td>
<td>Mass Communication &amp; New Media</td>
<td>100 (70+30)</td>
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SEM IV

PAPER VII MV34072 : Advertising, Marketing & PR
100 Marks (70+30)
PAPER VIII MV34082 : Scriptwriting
100 Marks (70+30)
PAPER IX MV34092 : Videography & Editing
100 Marks (50+50)
PAPER X MV34101 : Reading Films
100 Marks

SEM V

PAPER XI MV35112 : Non-fiction
100 Marks (70+30)
PAPER XII MV35122 : Research Methods
100 Marks (50+50)
PAPER XIII MV35132 : Theories of Performing Arts (Dance & Theatre)
100 Marks (70+30)
PAPER XIV MV35511 : Music and Sound Design
100 Marks (70+30)

SEM VI

PAPER XV MV36142 : Entrepreneurship & the Market
100 Marks (70+30)
PAPER XVI MV36152 : Production Management & Media Ethics
100 Marks
PAPER XVII MV36161 : Dissertation/Screenplay writing
100 Marks
PAPER XVIII MV36523 : Degree Film
100 Marks
SEMESTER 1

PAPER 1

Introduction to visual culture and communication 100 marks (70 + 30)

Unit I

1. Introduction to Visual Culture
   What is an image? How does an image communicate and signify? How to read an Image? Role of image in culture and communication.


2. Painting: concepts and categories
   Paradigms of painting: perspectival paintings, pre-perspectival and post-perspectival paradigms, pop art and 20th century graphic arts.

   Arnold Hauser, Social History of Art, sections.
   E.H. Gombrich, The Story of Art, sections.

3. Popular national and Sacred iconographies of colonial and post-colonial India
   Modern technology and pre-modern themes. Popular culture and visual arts, archetypes and stereotypes.

   Christopher Pinney, Photos of the Gods: The Printed Image and Political Struggle in India, OUP, 2004
4. Visuals and narrative

5. Aesthetics of the Digital image

**Unit II**

The unit aims to familiarize the basics of contemporary photographic techniques and theoretical knowledge in still photography.

- Basics of Still Photography
  - Camera types and lenses
  - Exposure control using aperture and shutter speed
  - DSLR workflow
  - Controlling subject movement and depth of field
  - Digital file formats, ISO and white balance
  - Three Point Lighting
  - Perspective and composition, rules of composition
  - A taste of different genres, including portraiture, action, events, street, travel, low light and fill flash photography

Reading List:

**Practical (30)**
- Still photography
- Composing a short narrative through visuals and graphics
Audiography & Editing (50 + 50 Marks)

Audiography:
Sound Aesthetics in Audio Visual Media and Basic Principles of Sound

1) Sound and Image Relationships; Narrative and the Sound Track

2) Music and Sound in Silent Film

3) The Transition to Sound, Early Sound Film Practice; the construction of Non-Diegetic Sound Space.

4) Hearing the movies: Close Reading of Film Sound
   - Indicate presence/absence of sound components on the soundtrack.
   - Use the “comments on mix” field to make more nuanced observations, such as the predominance of dialogue, music sneaking in and out, use of ambient sound, etc.
   - Make general comments to note items of particular interest, e.g., whether sound is on-screen/off-screen; musical topics used; strict or loose synchronization; POV sound or music, etc.
   - Narrative associations of music or sound effects; the use of music and sound to articulate narrative structure.

5) Basic Principles of Sound

Mechanism of Human Hearing, Nature of Sound, propagation, frequency, audio frequency range, amplitude, wavelength, pitch, infrasonic, ultrasonic, subsonic, supersonic, velocity of sound, Phase, acoustic, reverberation, echo, reflection, absorption, transmission, loudness decibels. Quality of Sound, Frequency response, SN Ratio, Distortion, Vow and Flutter

Practical

- Sound Story (app. 5 min)
- Location Sound Exercise: Recording a running commentary of a particular locale
- Recording a live interview

Suggested Readings


**Editing**

**Theory** (25 Marks)

**Understanding basic units**
Scene  
Shot  
Frame  
Cut  
Transition

**History and evolution of editing**
Lumiere, Melies, Porter, Griffith

**4 areas of control and choice in editing**
Spatial  
Temporal  
Rhythmic  
Graphic

**Different broadcasting systems**
PAL, SECAM, NTSC

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**Practical** (25 marks)

- Introduction to Final Cut Pro  
- Arranging the Interface  
- Learning a Custom Layout  
- Setting Scratch Disk  
- Bin management, Logging, Digitizing, Capturing, log and transfer  
- Saving Projects and Accessing the Auto Save Vault  
- Edit exercises

**Suggested Readings**


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ANCILLIARY FS 1 - FS21012

Historiography
(Theory: 60+10, Practical: 30)

i) The Developments of Narrative Cinema
  Fundamentals of Film Narrative
  ‘Cinema of Attraction’ – Early Paradigm
  Transitional Cinema – Griffith
  Cinema of Narrative Integration –‘Classical Hollywood Cinema’

ii) Indian Popular Cinema
  Early Indian Cinema – Historical Approaches
  The Studio Era
  Authorship – Major Directors and Styles
  Popular Forms in the Post Colonial era

Practical
  Sound Slide Project: Constructing a Narrative with Still Images

Suggested Readings:

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ANCILLIARY JO 1 - JO21012

Print Journalism 100 marks (70+30)

Theory (70 Marks)
History of newspapers in India.--
Definition of News – Elements/Determinants – Sources Intro – Lead – Different types of
Lead - Inverted Pyramid Pattern vis-à-vis other structures – Narrative Journalism
Difference between news writing & fiction writing--Differences in style of reporting
between vernacular and English dailies.
Editing--Role & Qualities of Editor, News Editor, Chief Sub Editor and sub-editors,
Editing symbols. Proof Reading – proof reading symbols. Typography–Headline, Photo
Selection & Editing Edit and Op-Ed pages. Columns & Columnists. Features &
Articles: Types, Difference between Feature & Article-Recent Trends. Feature
Supplements-Pullouts & Special Sections

Newspaper as a business enterprise and its public service role – Indian experience
Ownership of Newspapers – Different types in India – Main features
Various sources of revenue of a newspaper-
Advertising and Circulation

Media Laws:

Important Media Laws ( Copyright Act, Working Journalist’s Act, Defamation, Press
Registration Act, Parliamentary Privileges, Official Secrets Act, RTI) – Brief Idea about

Practical (Print) (30 Marks)
- Reporting, Writing & Editing Practical
- Page Make-up & Layout using Quark Express system.
- Media Monitoring
- Viva based on Current Affairs

Suggested Readings

  House.
  House.
  Rinehart, and Winston.
  Publishers.
  Heinemann [for] the National Council for the Training of Journalists.
  Reporting. Iowa State University Press.
SEMESTER 2

PAPER 3 - MV32032

**Audiography and Videography** 100 (50+50) marks

**Audiography**
1) Microphones and factors governing selection of microphones

   Basic designs, kinds, limitation and advantage of different kinds, mike accessories, directional response and polar patterns, Mikes-special types and accessories, wireless, lapel, reflected type, shotgun

2) Types of Cable and connectors

3) Analogue Vs. Digital sound

4) Introduction to digital sound
   Theory, process (software, equipment etc.), and application.

5) Introduction to location recording in Camcorder –
   Selection of mikes, boom operation etc

6) Post production – Editing, dubbing, track laying, mixing

7) Role of Sound recordist in production crew

**Practical**

- Build the music and sound effects components of a soundtrack for a short scene
- Recording a 1min sound jingle
- Recording a sound feature/Drama (In groups)
**Suggested Readings**


**Videography**

**Introduction to VIDEO camera**

1) Digital camera Programming and Menu setting

   a) White balance logic.
   b) Exposure logic
   c) Gain control logic

2) Depth of field calculation

3) Lens: Block lens, Telephoto lens, Zoom lens, Wide angle lens, Normal lens,

4) Camera Composition : a) line composition. b) Linear motif c) Theme Composition
d) Framing and Proximity point. e) Frame with in frame.

f) How to read a Frame. Rule of thirds, off center framing, lead line composition, S curve, symmetry, repetition, gestalt composition, and g) Surface division. h) Figure and ground, Circle of confusion.

Different shot composition in cinema : Close ups ,Tight Close up ,Mid close shot ,Mid shot ,Long shot Mid long shot , Three shot , over the shoulder shot, reaction shot, Cut away, Insert shot, Motif, Transition shots, concept of foreground, mid ground and Back ground, Head and Nose room, frame with in frame, S composition, Diagonal composition, Open Frame and closed frame .

5) Aspect ratio: 4:3, 16:9, 1.85:1, 2.35:1 etc

6) Focus control: Focusing techniques, Variable Focusing, Follow Focusing,

7) Camera operation: Panning (slow, fast, zip) Tilting, Zoom in, Zoom out, re-Framing, complicated Camera operation,

8) Definition: IRE, CCD, Pixel, etc.

9) Exposure control and Exposure balance Exposure balance, Exposure and Depth of field, optimum Exposure, Over exposure, Under exposure.

10) Different Format: DV, DVCAM, HDV, HD.


12) Color Temperature

   And color Balance: Day Light color temperature, Artificial light color Temperature.

13) Conversion Filter & ND filter : 85, 80, & ND filter.

15) Digital Tape : Mini DV , DVCAM, HDV.
**Suggested Readings:**


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**PAPER 4 - MV32041**

**Introduction to media and cultural studies** (100 marks)

1. **The notion of culture**
   
   **Suggested Readings**

2. **Introduction to media and Communication**
   What is media? Notions of mass media. Media and communication.
   
   **Suggested Readings**
3. Discourse and Representation in Media
Discourse as a concept. What is representation? Media as a vehicle of discourses. Media effects. Media and Violence.

**Suggested Readings**

4. Media and Globalization

**Suggested Readings**

5. Media in the Indian Context

**Suggested Readings**

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ANCILLIARY FS 2 - FS22022

Movements
(Theory: 60+10, Practical: 30)

i) German Expressionism

Expressionist mise-en-scène: Robert Wiene’s The Cabinet of Dr. Caligari/ Murnau’s The Last Laugh /Fritz Lang’s Metropolis, etc.

ii) Soviet Montage

Constructivist Approaches to Cinema- Battleship Potemkin/Strike/Mother

iii) Italian Neo-realist Cinema

An ‘Aesthetics of Reality’ Outside the Studio: Vittorio De Sica’s The Bicycle Thieves, etc.

iv) French New Wave

Stylistics beyond the Classical paradigm
(Camera Stylo, Auteur Cinema)

v) Third Cinema

Revolutionary Aesthetics and Counter Cinema in Latin American Countries
(Analysis of two key texts from the cinema of Argentina, Cuba or Brazil)

vi) Indian ‘New Wave’

Characterizing the Indian ‘New Wave’

(A Representative Film of any one of the Directors: Mrinal Sen, Mani Kaul, Kumar Shahani, Ketan Mehta, Adoor Gopalakrishnan)

Practical

• Short Film: continuity film max 5 minutes duration

Suggested Readings:

• Eisenstein Sergei, Film Form and Film Sense

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**ANCILLIARY JO 2 - JO22022**

**Television & Radio Journalism** 100 marks (70+30)

**Television**

History of television in the world and in India. Its evolution. TV as a medium of mass communication—its Characteristics, Advantages and Disadvantages; -Impact of TV on print media- Recent trend in television: in India and across the world–


**Television Reporting & Editing**

Basic Shots – Basic Camera movements – Framing – Head Room – Nose Room – Aspect Ratio Principles of Visual Editing – Jump Cut – Cut Away Shot – Imaginary Line – Voiced Over News Capsule. Scripting for TV – writing for TV News; Differences in news reporting & presentation between newspapers, radio and TV

**Television Reporting & Editing-Practical & Workshop**

News Reading, Editing, Anchoring, Piece to Camera. Media Monitoring Workshops.

**Suggested Readings:**

Radio:

- Understand Radio as a medium, its emergence in India, its strength and weaknesses as a medium of Mass Communication and its tremendous public service potentials.

Radio in today’s mass media scenario
Strength and Weaknesses of Radio as a mass medium
Development of Radio in India: Pre and Post Independence period.
All India Radio and Public service Broadcasting
Community radio
FM – Changing Face of Radio Programmes –Interactive Radio
Radio and State
Radio and Popular Culture

- Nature and types of Radio Programmes
- Writing effectively for the ear.
  Writing for Radio – News – Feature – Interview-commercials
- Programme presentation
- Devising programme schedule for radio stations- public service, local community and commercial.

Practical

- Individual social message of 30 sec each
- Cover Events; do spot commentaries and Interview celebrities, experts and ordinary people
- Final radio production in groups (Documentary/ feature/Play/spoken word programme etc.)

Suggested Readings:

SEMESTER 3

PAPER 5 - MV33052
**Introduction to Scriptwriting** 100 (70+30) marks
Scriptwriting for fiction and non-fiction
Character, space, time
Structures
Social identities and representation
Writing for various genres

**Practical**

**Suggested Readings**
- Ken Dancyger & Patricia Cooper, 2004, *Writing the Short Film*, Focal Press
- Blake Snyder, 2005, *Save the Cat*, Michael Wieze

**PAPER 6 - MV33062**

**Videography and Editing** (50 +50 Marks)

**Videography theory**

Colour sub sampling, analogue and digital signal, Digital encoding system, Subtractive and additive principle I.R.E and CCD. Colour Bar and Plug Bar, Interlace and Progressive Scanning, Setting colour Monitor. Gamma and Black Strach, Exposure and Depth of field.

**Practical:**
1) Basic lighting Techniques:
2) Tools of lighting
3) Contrast Ratio
4) Mid Tone:
5) Color temperature:
6) Lighting Practice:
7) Light Meter:
8) Grey Card:
9) Latitude Test:
10) Some lighting terminology
11) Cinematic continuity.

**Suggested Reading:**

**Editing**

**Theory** (25 marks)

Theories of Editing
Continuity editing
(Classical Hollywood style)
Spatial
Temporal
Eisenstein’s theory of montage
Discontinuity in editing
(Ozu, Godard, Bunuel)

Linear Vs Nonlinear
Various Video Formats

Understanding Video signals

**Practical** (25 marks)

- Learning the non linear editing software
- More Editing Exercises

**Suggested Readings**

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**ANCILLIARY FS 3 - FS23032**

**Paradigms and Practices**

(Theory: 60+10, Practical: 30)

i) **Gender and Sexuality**

   Feminist theories and Film making practices
   Feminist Critiques of Dominant practices/ Laura Mulvey / Mary Ann Doane/
   Moly Huskel
   Any two from: Women’s Cinema, LGBT films, alternative sexualities in documentaries and experimental films.

ii) **Modernism and Avant Garde Sensibilities in Indian Film Form**

   Concept of the Avant Garde and the Underground
   Critical debates on Indian ‘Art Cinema’
   The case of Satyajit Ray and Ritwik Ghatak

iii) **Post Modernism and Post – Classical Film Practices**

   Postmodernism and Cultural Practices; postmodernist Trends in Cinema
   Authorship and intertextuality in the Late Capitalist Era – Examples from any two directors

iv) **Globalization and ‘Bollywood’**

   Theories of Globalization
   ‘Bollywood’: National media forms in Globalised Circuit.

**Practical**

**Short Film: Dialogue Project/Experimental film** – max 10 minutes duration

**Suggested Readings:**

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ANCILLIARY JO 3 - JO23032

Mass Communication and New Media (70+30)

Mass Communication
Mass Communication – Definition – Scope – Functions
Mass Media - Recent Trends


Communication models: Aristotle’s classical model; Laswell’s model; Shannon-Weaver’s Mathematical model; Wilbur Schramm’s model; SMCR model; Newcomb’s model; Westley McLean’s model; George Gerbner’s model; Media Dependency model; McCombs and Shaw’s Agenda Setting model; Propaganda model; Dominant Paradigm; Uses & Gratification; Globalization and Mass Media.

New Media:
Introduction to New Media – Comparative Analysis – Web Media and its audience.
Overview of different Websites – Internet as Resources; Cyber Law, Internet Censorship and Freedom of Speech, Convergence Journalism. Digital Culture, Mobile Phones

Practical
• Web hosting

Suggested Readings
• McQuail, Denis. 2010. *Mass Communication Theory*. SAGE.

SEMESTER 4

PAPER 7 - MV34072

**Advertising, Marketing and PR** 100 Marks (70+30)

**Principles of Marketing**

**Unit I- Basics of Marketing**

Introduction, definition and concept of Marketing - Evolution of marketing - Marketing management process- Marketing concepts, processes and marketing analysis. - Coordination and conflict between marketing and other functional areas. - Concept and role of Marketing objectives, Role of MO vis-à-vis overall objectives; - requirements and constraints of MO. Marketing Services - Global marketing – Rural Marketing

**Unit II – Marketing Mix**

Elements of Marketing Mix – Product – Pricing – Distribution – Advertising – Promotion

**Advertising and Promotion**

**Unit I - Advertising: Principles, Concepts and Management**

Unit II – Ethics and Legal Aspects of Advertising

Desired virtues, self regulation in advertising, deception in advertising - Law in Advertising, ASCI, Mission and Purpose, Code of Conduct - Case Study of a few disputed campaigns.

Unit III - Promotion
Promotion mix, -- Types of Promotion - Promotional Tactics – Direct Marketing as a promotional tactic: Advantages, disadvantages, and other facets. - SMS & MMS marketing as a promotional tactic.

Unit IV – Copywriting
Print – Web – Radio – Television
Marketing Research: Meaning, Objectives, and Procedures. - Importance & scope of marketing research, research design, analysis & application of MR information. - Basic theories of research, techniques of advertising research - Qualitative research; Quantitative research, Media research. - Research in Advertising

**Brand & Branding (Product and Corporate Branding)**

Introduction to brands needs & benefits of branding, Brand building & components. - Creating competitor analysis, strengths-weaknesses, and reactions etc. - Brand positioning concept - Competitive differentiation - Brand extension & co-branding - Multi brands.

**Industry Input** - Launching new brands; Re-energizing existing brands

**Media**

Unit I- Introduction to Media

What is media in advertising? - Types and profiles of media - Alternative media, - Basic data on media in India, - Current media trends, - Elasticity of media - Media tactics - Convergence and integration of media.

Unit II – Media Planning, Operation and Budgeting
What is a media plan - Need for a Media Plan - Process of media plan – Media Mix – Media Buying Process – Media Budgeting and Modeling

**Industry Input** - Drawing a media Plan

Practical:

- Making an ad film

Suggested Readings:


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**PAPER 8 - MV34082**

**Scriptwriting**  100 Marks (70+30)

Adaptations: Theories
Adapting from the written text (novels, poetry, theater)
Adapting for screen and television

Practical

- Writing a Screenplay in Groups
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**Suggested Reading:**

Field, S., 1994, Four Screenplays. Studies in American Screenplays, Delta
Ken Dancyger & Patricia Cooper, 2004, Writing the Short Film, Focal Press
Robert Mckee, 2006, Story (CD), HarperAudio
Blake Snyder, 2005, Save the Cat, Michael Wieze

PAPER 9 - MV34092

Videography and Editing 50+50 marks

Camera
Theory


Practical
1) Zone lighting
2) Color Perception
3) Affinity & Contrast
   Tonal Control
4) Chroma lighting:
5) Color Conception:
6) Filters and Film Look
7) Day for Night shooting;
8) Light source intensity
10) Affinity & Contrast
   Color scheme:
11) Lensing:
12) Lighting Practice:
13) Imaging :
14) Introduction to cinematography:
   • What is Cinematography b) Image and Visual. c) Laws of association.
   • Visual transcreation : Metaphor, Metonymy, synecdoche, Irony,
   • Montage.
- Foreground, Midground and Background lighting. High and Low angle lighting.
- Deep focus, Compression of space. Close space and Open frame lighting.
- Lighting for Visual Metaphor.

**Editing**

*Theory* (25 marks)

**Different Edit types**
Ad, Docu, TV fiction

**Various Editing styles**
Studying edit sequences from films of different genres and directors with different styles

**Digital Editing**
Codec
Compression
Digital connectors
DSLR

**Practical** (25 marks)
- FCP and Adobe Premiere
- Working with sound
- Edit exercises

**Suggested Readings:**

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**PAPER 10 - MV34101**

**Reading films**
100 marks

Realism in Cinema (Bazin)
Signs and semiotics (Metz)
Psychoanalysis and Cinema (Zizek/Chion)
Melodrama in cinema
Analysis of films (samples from various schools, traditions and genres)

**Suggested Readings:**

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**SEMESTER 5**

**PAPER 11 - MV35112**

**Non-fiction** 100 Marks (70+30)

The history and evolution of the documentary
Merging lines: fiction vs non-fiction
Indian Documentary traditions
The new Indian documentary

**Practical**
- Making a documentary film

**Suggested Readings**

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**PAPER 12 - MV35122**

**Research Methods** (50+50 marks)

1) Field work
2) Collecting Data
3) Conducting interviews
4) Sampling and Survey
5) Data Analysis
6) Quantitative and Qualitative Approaches
7) Questionnaire Preparation
8) Dissertation writing: Defining the research question, citation rules, preparing bibliography.

The course will require the students to participate in practical research, attend workshops and make presentations.

**Suggested Readings:**

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**PAPER 13 – MV35132**
Theories of Performing Arts (Dance and Theatre)
100 Marks (Theory 70 + Practical 30)

Component – THEATRE

1. Early Theatre

Greek Theatre – Emergence of Tragedy, Catharsis and the Three Act Structure in contemporary narratives


2. Modern Theatre to Cinema

Evolution of Theatre – European Renaissance and After

Reproduction of life on stage - Realist Texts - Ibsen, Chekhov, Shaw

Emergence of the Actor and the ‘system’ – Stanislavski, Method Acting and Classical Hollywood

Vaudeville to Silent Film Comedy – Charlie Chaplin, Buster Keaton and the tradition of the Slapstick Comedy

Acting as political performance in theatre and cinema:, epic theatre and alienation theory and Brechtian cinema, poor theatre of Grotowski, agit prop of Safdar Hashmi, Badal Sarkar and Utpal Dutt

3. Performance & Workshops

Application of Stanislavski’s system, Brechtian alienation and Epic Theatre, Agitational-Propagandist form, Elements of folk theatre.

Suggested Readings


**Suggested Journals**

• Text and Performance Quarterly (Routledge)
• Performance Research (Routledge)

**Journals**

Component – Dance and Music

**Evolution of Dance**

Tracing the origins of dance as a ritualistic, celebratory, narrative, non-verbal communicative, competitive and exhibitory form in ancient and medieval cultures.

A brief history of Dance in India tracing the changes from the narrative forms to the court form and modern staged forms…..the ancient temple art to medieval court patronage to post independence modern form.

**Important excerpts from the Natyashastra and Abhinayadarpan.**

Bhava and Rasa theories, performance theories, Nayak and Nayika bheda – A Practical Approach

**Contemporary dance and it's worldwide influence and modern choreography.**

Martha Graham, Isodora Duncan, Paul Taylor ….brief study

Contemporary ballet and choreography

**Modern stage and choreography with reference to Indian cinema**

Uday Shankar, Balasaraswati, Rukmini Devi Arundale, Lachhu Maharaj, Gopi Kishan, Chitralekha and some of their works

**Workshop and Final Presentation**

**Suggested Readings:**

Theatre –
• Jatra by Jaibair Roychowdhury from lesser known forms of Performing arts
• Tamasha by Dyaneshwar Nadkarni

Dance

• Munsi, Urmimala Sarkar and Stephanie Burridge 2011. Traversing Tradition: Celebrating Dance In India. Routledge
• Franco, Susanne and Centre National de la Dansa (France) 2007. Dance Discourses : Keywords in Dance Research. Routledge
• Kapila Vatsayan 1996. Bharat ’s Natyashastra. Sahitya Academy
Ananda Coomerswamy. The Mirror of Gestures being Abhinaya Darpana of Nandikesvara

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PAPER 14 - MV35511

Music and Sound Design
100 Marks (Theory 70 + Practical 30)

Theory

1. Elements in sound design and their implementation.


3. Contemporary practices in different styles. Syntactical study of the structure of music and film sound.

4. Introducing technicalities (basics of scales, chords and tempo, different common music instruments, design study of 1 particular classic.)

Practical

1. Music production module, workshop.

2. Individual / group recordings of musical instruments and FX.

3. Group production of a detailed sound design of a short film (10 min duration).

Suggested Readings:

- A popular history of the art of music from the earliest time until the present. WSB Matthews. Project Gutenberg, 2007.
- Sound for picture, the art of sound design for film and tv (mix pro audio series) Tom Kenny. Artistpro, 2000.

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SEMESTER 6

PAPER 15 - MV36142

Entrepreneurship and the Market (100 Marks)

Basic elements of entrepreneurship.
Key functions of entrepreneurs.
Concepts and theories of motivation and leadership.
Deciding organization structure – proprietorship, partnership, Joint-stock company
Concept of Quality control & Total Quality Management. ISO 9000 Certification/Market Research & marketing strategy formulation.

Suggested Readings:

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**PAPER 16 - MV36152**

**Production Management and Media Ethics** (100 Marks)

A. Managing the production
   1. Various stages of production.
   2. Role and responsibilities of a Producer in TV and Film Production.
   4. Production Process: single camera / Multicamera production

B. Media Ethics for practitioners
   1. Power of the television medium
   2. Social Responsibility
   3. Censorship
   4. TRP and sales strategies.

Suggested Readings

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**PAPER 17 - MV36161**
**Dissertation** (6,000 to 7,000 words) or a **Screenplay** (100 Marks)

Students will be assigned supervisors from amongst the faculty members. The supervisors will help the students choose topics, develop a proposal, learn research methods, locate resources, learn citation styles etc., through discussions and classroom teachings. Teachers will help students opting for screenplay writing by guiding them through classic screenplays, original and adapted.

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**PAPER 18 - MV36523**

**Degree film** (100 Marks)

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