

Semester ____	2
Paper Number	HMVCR2042T/HMVCR2042P
Paper Title	Audiography II and Videography I
No. of Credits	6
Theory/Composite	Composite
No. of periods assigned	Th:2 Pr:4
Name of Faculty member(s)	
Course description/objective	<p>Module A</p> <ul style="list-style-type: none"> <li>Identifying the signal chain and studying the important components in the signal chain: microphones, loudspeakers, interconnect, DAW. Basic aspects of the digital audio recording and reproduction. Students will be evaluated for their understanding of the signal flow through the different components and aesthetically start to execute them practically.</li> </ul> <p>Module B</p> <ul style="list-style-type: none"> <li>To help the student achieve an understanding on uses, application and manipulation of various real-life image capture and transformation of the same into on-screen perspective and to help develop a sense of composition and mise-en-scene in cinematographic transcreation.</li> </ul>
Syllabus	<p>Module A</p> <p>Theory (13 classes approx.)</p> <ul style="list-style-type: none"> <li>Signal chains and their examples from different production scenarios including films, television and live programs. Common interconnects and their classification into balanced and unbalanced types.</li> <li>Microphones: Classifications, polar patterns, characteristic usages, precautions, limitations, accessories, special types, selection and placements for mono and stereo recordings.</li> <li>Other components: DAW- basic architecture, recorders- different types, loudspeakers- classification and different types of loading of the enclosure, the electronic parts, cross over circuits, different types of transducers- woofer, squawker and tweeters.</li> <li>Pre-production, production and post production- an introduction to editing, track laying and mixing. Role of the sound designer/engineer in all the stages of production.</li> <li>Introduction to digital sound recording and reproduction: sampling, quantization, Nyquist Criterion, anti-alias filter, oversampling, different sampling rates and bit depths in common practice and their implications.</li> </ul> <p>Practical (26 classes approx.)</p> <ul style="list-style-type: none"> <li>Application of advanced digital processing - compressor, limiter, delay, equalization, reverberation, using VST, basic ideas of picture synchronization using Nuendo 7.1.</li> <li>Production of a sound narrative of 10 minutes using voice, ambience, special effects and music. The recording will be in groups and then everyone will copy the sessions and individually edit, track lay, mix and master the session. They will be involved in the entire production from ideation to completion.</li> </ul> <p>Module B</p> <p>Theory (13 classes approx)</p> <ul style="list-style-type: none"> <li>Introduction to VIDEO camera</li> <li>Composition</li> <li>Image formation and optics</li> <li>Types and functions of lens</li> <li>Image capture and exposure control</li> <li>Digital camera programming and menu functions</li> <li>Tonal control</li> <li>Colour science</li> <li>Colour temperature of light source and white Balance</li> <li>PAL and NTSC system</li> </ul> <p>Practical (26 classes approx.)</p> <ul style="list-style-type: none"> <li>Introduction to parts of camera and calibration</li> </ul>

	<ul style="list-style-type: none"> <li>• Basic camera Operation</li> <li>• Tripod and camera settings</li> <li>• Camera composition</li> <li>• Indoor and outdoor shooting</li> <li>• Interview recording</li> </ul>
Texts	N/A
Reading/Reference Lists	<ul style="list-style-type: none"> <li>• Kerner, Marvin M. <i>The Art of the Sound Effects Editor</i>. Focal Press. 1989.</li> <li>• Francis Rumsey and Tim McCormick. <i>Sound and Recording</i>, Focal Press, Sixth Edition. 2009.</li> <li>• Kenny, Tom. Sound for picture, the art of sound design for film and tv (mix pro audio series) Artistpro. 2000.</li> <li>• Watkinson, John. <i>An Introduction to Digital Audio</i>, Focal Press, 2002.</li> <li>• Everest, F. Alton, and Ken C Pohlmann. <i>Master Handbook of Acoustics</i>. The McGraw-Hill Companies. 2009.</li> <li>• Brown, Blain. <i>Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers</i>. Focal Press. 2002.</li> <li>• Brown, Blain. <i>Motion Picture and Video Lighting</i>. CRC Press. 2012.</li> <li>• Owens, Jim, and Gerald Millerson. <i>Video Production Handbook</i>. CRC Press. 2012.</li> <li>• Barsam, Richard Meran, and Dave Monahan. <i>Looking at Movies: An Introduction to Film</i>. W W Norton &amp; Company Incorporated. 2012.</li> <li>• Weise, Marcus, and Diana Weynand. <i>How Video Works: From Analogue to High Definition</i>. CRC Press. 2012.</li> <li>• Ward, Peter. <i>Picture Composition for Film and Television</i>. Taylor &amp; Francis, 2003.</li> </ul>
Evaluation	CIA: 20 End-Sem: 30T End Sem :50P