

**Course: Discipline Specific Core**

Semester _____	4
Paper Number	C9
Paper Title	Videography III and Editing III
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>To understand and apply the concept of compression in digital video workflow and its benefits and to render basic knowledge of digital video.</li> </ul> <p>Module B</p> <ul style="list-style-type: none"> <li>Advanced understanding of various editing techniques, compression and digital work flow.</li> </ul>
Syllabus	<p>Module A (13 classes approx.)</p> <ul style="list-style-type: none"> <li>Analogue to digital conversion</li> <li>Digital signal measurement</li> <li>Video formats</li> <li>Compression techniques: Lossless and lossy compression</li> <li>Concept of Bit Depth and Tonal Quality</li> <li>Concepts of colour space</li> <li>Raw Video, Uncompressed and Compressed Video and S-Log video</li> <li>Video gamma control</li> <li>Digital data storage and management</li> </ul> <p>Practical (26 classes approx.)</p> <ul style="list-style-type: none"> <li>Zone lighting</li> <li>Colour Perception</li> <li>Affinity &amp; Contrast</li> <li>Tonal Control</li> <li>Lighting for green screen</li> <li>Genre lighting</li> <li>Day for Night shooting</li> <li>Fiction shooting techniques: Light continuity, space continuity. Sequence shooting.</li> </ul> <p>Module B (13 classes approx.)</p> <ul style="list-style-type: none"> <li>Studying edit sequences from films of different genres and directors with different styles</li> <li>Digital film workflow</li> <li>Video Compression</li> <li>Video codecs and containers</li> <li>Digital connectors</li> </ul> <p>Practical (26 classes approx.)</p> <ul style="list-style-type: none"> <li>Edit exercises on a DNLE</li> <li>Working with sound</li> </ul>
Texts	N/A
Reading/Reference Lists	<ul style="list-style-type: none"> <li>Bowen, Christopher J., and Roy Thompson. <i>Grammar of the Edit</i>. CRC Press. 2013.</li> <li>Reisz, Karel, Gavin Millar, and British Film Academy. <i>The Technique of Film Editing</i>. Hastings House. 1968.</li> <li>Murch, Walter. <i>In the Blink of an Eye: A Perspective on Film Editing</i>. Silman-James Press. 2001.</li> <li>Dancyger, Ken. <i>The Technique of Film and Video Editing</i>. Focal Press. 2013.</li> <li>Weise, Marcus, and Diana Weynand. <i>How Video Works: From Analogue to High Definition</i>. CRC Press. 2012.</li> <li>Bordwell, David, and Kristin Thompson. <i>Film Art: An Introduction</i>. The McGraw-Hill Companies. 2016.</li> <li>Hughes, Michael. <i>Digital Filmmaking for Beginners: A Practical Guide to Video Production</i>. The McGraw-Hill Companies. 2012.</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</i>. CRC Press. 2012.</li> <li>Brown, Blain. <i>Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers</i>. Focal Press. 2002.</li> </ul>
Evaluation	<p>CIA: 20 End-Sem: 30T 50P</p>