

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		
PAPER I	MV31012	: Introduction to Visual Culture and Communication 100 Marks (75+25)
PAPER II	MV31022	: Audiography & Editing 100 Marks (50+50)
1A1 (FS)	FS21012	: Historiography 100 Marks (70+30)
2A1 (JO)-	JO21012	: Print Journalism 100 Marks (70+30)
SEM II		
PAPER III	MV32032	: Videography & Audiography 100 Marks (50+50)
PAPER IV	MV32041	: Introduction to Media & Cultural Studies 100 Marks
1A2 (FS)	FS22022	: Movements 100 Marks (70+30)
2A2 (JO)	JO22022	: Television & Radio Journalism 100 Marks (70+30)
SEM III		
PAPER V	MV33052	: Introduction to Scriptwriting 100 Marks (75+25)
PAPER VI	MV33062	: Videography & Editing 100 Marks (50+50)
1A3 (FS)	FS23032	: Paradigms and Practices 100 Marks (70+30)
2A3 (JO)	JO23032	: Mass Communication & New Media 100 Marks (70+30)

PAPER VII	MV34072	SEM IV : Advertising, Marketing & PR 100 Marks (75+25)
PAPER VIII	MV34082	: Scriptwriting 100 Marks (75+25)
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 (50+50)
PAPER XII	MV35122	: Research Methods 100 Marks (50+50)
PAPER XIII	MV35132	: Theories of Performing Arts (Dance & Theatre) 100 Marks (75+25)
PAPER XIV	MV35142	: Music and Sound Design 100 Marks (50+50)
SEM VI		
PAPER XV	MV36152	: Entrepreneurship & the Market 100 Marks
PAPER XVI	MV36162	: Production Management & Media Ethics 100 Marks (50+50)
PAPER XVII	MV36511	: Dissertation/Screenplay writing 100 Marks
PAPER XVIII	MV36523	: Degree Film 100 Marks

SEMESTER 1

PAPER 1- MV31012

Introduction to visual culture and communication 100 marks (75 + 25)

Number of Credits: 4 + 1

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.

Roland Barthes, "Rhetoric of the Image" in *Image Music Text*, London: Fontana Press, 1977.

John Berger, *Ways of Seeing*, Penguin Books, BBC, 1972.

Charles Sanders Peirce, *What Is a Sign?* 1984.

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

Geeta Kapur, "Representational Dilemmas of a Nineteenth-Century Painter: Raja Ravi Varma" in *When Was Modernism: Essays on Contemporary Cultural Practice in India*, Tulika Books, 2000.

4. Visuals and narrative

The medium of the comic book. Comic book forms and styles. Reading a comic book.

Scott McCloud, *Understanding Comics. The Invisible Art*. Harper Perennial, 1993.

Will Eisner, *Comics and Sequential Art*. Poorhouse Press 1985.

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:

Langford, M. J. (2000). *Basic photography*. Taylor & Francis.

Langford, M. J., & Smallwood, J. (1978). *The step-by-step guide to photography*. Ebury Press.

Long, B. (2012). *Complete digital photography*. Cengage Learning.

Practical (25)

- Still photography
- Composing a short narrative through visuals and graphics

PAPER 2 - MV31022

Audiography & Editing (50 + 50 Marks)

Number of Credits: 3 + 2

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

- Alkin, Glyn. 1996. *Sound Recording and Reproduction*. 3rd ed. Focal Press.
- Kerner, Marvin M. 1989. *The Art of the Sound Effects Editor*. Focal Press.

- Altman, Rick. 2004. *Silent Film Sound*. New York: Columbia University Press.

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

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

- Thompson, Roy. 1993. *Grammar of the Edit*. Oxford: Focal Press.
- Reisz, Karel, and Gavin Millar. 1968. *The Technique of Film Editing*. New York: Hastings House.
- Murch, Walter. 2001. *In The Blink of an Eye: A Perspective on Film Editing*. Los Angeles: Silman-James Press.
- Dancyger, Ken. 1993. *The Technique of Film and Video Editing*. Boston: Focal Press.
- Bordwell, David, and Kristin Thompson. 1996. *Film Art: An Introduction*. New York: The McGraw-Hill Companies.

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:

- Monaco, James, *et al.* 2000. *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*. New York: Oxford University Press.
- Cook, David A. 1981. *A History of Narrative Film*. New York: Norton.
- Bordwell, David, and Kristin Thompson. 1996. *Film Art: An Introduction*. New York: The McGraw-Hill Companies.
- Hill, John, and Pamela Church Gibson. 1998. *The Oxford Guide to Film Studies*. Oxford: Oxford University Press.
- Kabir, Nasreen Munni. 1996. *Guru Dutt: A Life in Cinema*. Delhi: Oxford University Press.
- Prasad, M. Madhava. 1998. *Ideology of the Hindi Film: a Historical Construction*. Delhi; New York: Oxford University Press.
- Rajadhyaksha, Ashish. *Indian cinema in the time of celluloid: from Bollywood to the Emergency*. Indiana University Press, 2010.

ANCILLIARY JO 1 - JO21012

Print Journalism 100 marks (70+30)

Number of Credits: 4 + 1

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 Press Council & Press Commissions.

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

- Kumar, Keval J. 2000. *Mass Communication in India*. Mumbai: Jaico Pub. House.
- Wainwright, David. 1972. *Journalism Made Simple*. London: W.H. Allen.
- Kamath, M. V. 1980. *Professional Journalism*. New Delhi: Vikas Pub. House.
- Teel, Leonard Ray. 1983. *Into The Newsroom*. Prentice-Hall.
- Hohenberg, John. 1983. *The Professional Journalist*. New York: Holt, Rinehart, and Winston.
- Shrivastava, K. M. 1987. *News Reporting & Editing*. New Delhi: Sterling Publishers.
- Evans, Harold. 1973. *Editing and Design: Newsman’s English*. Heinemann [for] the National Council for the Training of Journalists.

- Ward, Hiley H. 1985. *Professional Newswriting*. Cengage Learning.
- Neal, James M., and Suzanne S. Brown. 1976. *Newswriting and Reporting*. Iowa State University Press.
- Moitra, Mohit. 1969. *A History of Indian Journalism*. National Book Agency.
- Basu, Durga Das. 1982. *Introduction To The Constitution Of India*. Prentice-Hall of India Private.
- Basu, Durga Das. 1986. *Law of the Press*. Prentice-Hall of India.
- Rucker, Frank Warren, and Herbert Lee Williams. 1969. *Newspaper Organization and Management*. Iowa State University Press.

SEMESTER 2

PAPER 3 - MV32032

Audiography and Videography 100 (50+50) marks
Number of Credits: 3 + 2

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

- Alkin, Glyn. 1996. *Sound Recording and Reproduction*. 3rd ed. Focal Press.
- Kerner, Marvin M. 1989. *The Art of the Sound Effects Editor*. Focal Press.
- Altman, Rick. 2004. *Silent Film Sound*. Columbia University Press.

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 Daylight and indoor light, Overcast day, Indoor outdoor

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

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

11) White Balance: Normal white balance, White balance manipulation techniques. Black Balance.

12) Color Temperature

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

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

ND filter :

15) Digital Tape : Mini DV , DVCAM, HDV.

Suggested Readings:

- Brown, Blain. 2002. *Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers*. Focal Press.
- Brown, Blain. 2012. *Motion Picture and Video Lighting*. CRC Press.
- Owens, Jim, and Gerald Millerson. 2012. *Video Production Handbook*. CRC Press.
- Barsam, Richard Meran, and Dave Monahan. 2012. *Looking at Movies: An Introduction to Film*. W W Norton & Company Incorporated.
- Weise, Marcus, and Diana Weynand. 2012. *How Video Works: From Analogue to High Definition*. CRC Press.

PAPER 4 - MV32041

Introduction to media and cultural studies (100 marks)

Number of Credits: 5

1. The notion of culture

What is culture? Culture and modernity. Culture as an object of analysis. Notions of mass culture.

Suggested Readings

- Williams, Raymond. 1998. "The Analysis of Culture" in John Storey ed. *Cultural Theory and Popular Culture: a Reader*. Athens: University of Georgia Press.
- Entry on 'Culture', 'Media' and 'Communication' from - Williams, Raymond. 1985. *Keywords: a Vocabulary of Culture and Society*. New York: Oxford University Press.
- Macdonald, Dwight. 1998. "A Theory of Mass Culture" in John Storey ed. *Cultural Theory and Popular Culture: a Reader*. Athens: University of Georgia Press.
- J. Habermas *et al*: "The Public Sphere: An Encyclopedia Article", *New German Critique*, No. 3. (Autumn, 1974), pp. 49-55

2. Introduction to media and Communication

What is media? Notions of mass media. Media and communication.

Suggested Readings

- Excerpts from -
McLuhan, Marshall. 1962. *The Gutenberg Galaxy; the Making of Typographic Man*. Toronto: University of Toronto Press.
- McLuhan, Marshall. 1967, *The Medium Is the Message*. Random House.
- Barthes, Roland. 2012. "Myth Today" in *Mythologies*. New York: Hill and Wang.
- Hall, Stuart. 1980. "Encoding/Decoding" in *Culture, Media, Language: Working Papers in Cultural Studies, 1972-79*. London; [Birmingham, West Midlands]: Hutchinson ; Centre for Contemporary Cultural Studies, University of Birmingham.

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

- Mills, Sara. 1997. *Discourse*. London; New York: Routledge.
- Bhasin, Kamla. 1993. *What Is Patriarchy?* New Delhi: Kali for Women.
- Berger, John. 1972. *Ways of Seeing*. London: British Broadcasting Corp. : Penguin Books.
- Benjamin, Walter. "A Short History of Photography." *Screen* 13, no. 1 (1972): 5-26
- Anderson, Craig A. 2003. *The Influence of Media Violence on Youth*. Malden, MA: Blackwell Pub.
- Hogben, M. 1998. "Factors Moderating the Effect of Televised Aggression on Viewer Behavior." *Communication Abstracts* 21 (4).

4. Media and Globalization

What is Globalization? Extents of Globalization; economic and cultural. Functioning of media in new global era.

Suggested Readings

- Appadurai, Arjun. *Modernity at large: Cultural Dimensions of Globalization*. Vol. 1. University of Minnesota Press, 1996
- Lull, James. 2000. *Media, Communication, Culture: A Global Approach*. Columbia University Press.

5. Media in the Indian Context

Suggested Readings

- Mehta, Nalin. 2008. *India on Television: How Satellite News Channels Have Changed the Way We Think and Act*. New Delhi: HarperCollins Publishers India, a joint venture with The India Today Group.
 - Sundaram, Ravi. "Recycling Modernity: Pirate Electronic Cultures in India." *Third Text* 13, no. 47 (1999): 59-65.
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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*
- Kracauer, Siegfried. 1947. *From Caligari to Hitler: a Psychological History of the German Film*. [Princeton, N.J.]: Princeton University Press.
- Bondanella, Peter. 2001. *Italian Cinema: From Neorealism to the Present*. Continuum International Publishing Group.
- Gabriel, Teshome H. 1982. *Third cinema in the third world: The aesthetics of liberation*. UMI Research Press (Ann Arbor, Mich.)
- Monaco, James. 2004. *The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette*. UNET 2 Corporation.
- Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. *Indian Film*. Replica Books.
- Kuleshov, Lev Vladimirovich. *Kuleshov on film: writings*. Univ of California Press, 1974.

ANCILLIARY JO 2 - JO22022

Television & Radio Journalism 100 marks (70+30)

Number of Credits: 4 + 1

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-

Modes of Transmission: Cable TV and satellite channels. Narrowcasting . – DTH – CAS - DAS– Convergence .

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:

- Kaushik, Sharda. 2000. *Script to Screen: An Introduction to TV Journalism*. New Delhi: Macmillan.
- Lewis, Bruce. 1966. *The Technique of Television Announcing*. Hastings House.
- Kaminsky, Stuart M., and Mark Walker. 1988. *Writing for Television*. Dell Pub.
- Douglas, Robert Livingston. 1988. *Satellite Communications Technology*. Prentice Hall.
- Tyrrell, Robert. 1981. *The Work of the Television Journalist*. Focal Press.

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:

- McLeish, Robert. 1988. *The Technique of Radio Production: A Manual for Broadcasters*. Focal Press.
- Siegel, E H. 1992. *Creative Radio Production*, Focal Press

- Keith, Michael. 1990. *Radio Production, Art and Science*. Focal Press
- Shrivastava, K. M. 1989. *Radio and TV Journalism*. Sterling Publishers.

SEMESTER 3

PAPER 5 - MV33052

Introduction to Scriptwriting 100 (70+30) marks

Number of Credits: 4 + 1

Scriptwriting for fiction and non-fiction

Character, space, time

Structures

Social identities and representation

Writing for various genres

Practical

Suggested Readings

- Swain, D. and Swain, J. 1988. *Film Scriptwriting: A Practical Manual*. Focal Press.
- Reisz, Karel, Gavin Millar, and British Film Academy. 1968. *The Technique of Film Editing*. New York: Hastings House.
- Field, S. 2005, *Screenplay: The Foundations Of Screenwriting*, Delta, Revised Edition
- Field. S., 2003, *The Definitive Guide to Screenwriting*, Ebury Press
- Field. ., 1994, *Four Screenplays. Studies in American Screenplays*, Delta
- Ken Dancyger & Jeff Rush, 2006, *Alternative Scriptwriting: Successfully Breaking the Rules*, Focal Press
- Ken Dancyger & Patricia Cooper, 2004, *Writing the Short Film*, Focal Press
- Robert Mckee, 2006, *Story* (CD), HarperAudio
- Blake Snyder, 2005, *Save the Cat*, Michael Wize

PAPER 6 - MV33062

Videography and Editing (50 +50 Marks)

Number of Credits: 3 + 2

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.

Inverse Square Law. Shutter Speed. Conversion Filter. Aspect Ratio.

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:

- Brown, Blain. 2002. *Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers*. Focal Press.
- Brown, Blain. 2012. *Motion Picture and Video Lighting*. CRC Press.
- Wheeler, Paul. 2012. *Practical Cinematography*. CRC Press.
- Bergery, Benjamin. 2002. *Reflections: Twenty-One Cinematographers at Work*. ASC Press.
- Block, Bruce. 2013. *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*. CRC Press.
- Malkiewicz, J. Kris. 1989. *Cinematography*. New York: Prentice Hall Press.
- Malkiewicz, Kris. 1986. *Film Lighting*. Simon and Schuster.

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

- Thompson, Roy. 1993. *Grammar of the Edit*. Oxford; New York: Focal Press.
 - Reisz, Karel, Gavin Millar, and British Film Academy. 1968. *The Technique of Film Editing*. New York: Hastings House.
 - Murch, Walter. 2001. *In the Blink of an Eye: a Perspective on Film Editing*. Los Angeles: Silman-James Press.
 - Dancyger, Ken. 1993. *The Technique of Film and Video Editing*. Boston: Focal Press.
 - Weise, Marcus, and Diana Weynand. 2012. *How Video Works: From Analogue to High Definition*. CRC Press.
 - Bordwell, David, and Kristin Thompson. 2008. *Film Art: An Introduction*. McGraw Hill.
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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:

- Mulvey, Laura. 1975. "Visual Pleasure and Narrative Cinema." Screen 16, no. 3: 6-18.
- Doane, Mary Ann. 1991. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*. New York: Routledge.
- Degli-Esposti, Cristina. 1998. *Postmodernism in the Cinema*. New York: Berghahn Books.
- Manovich, Lev. 2002. *The Language of New Media*. Cambridge, Mass.: MIT Press.
- Kavoori, Anandam P., and Aswin Punathambekar, eds. *Global Bollywood*. NYU Press, 2008.

ANCILLIARY JO 3 - JO23032

Mass Communication and New Media (70+30)

Number of Credits: 4 + 1

Mass Communication

Mass Communication – Definition – Scope – Functions

Mass Media - Recent Trends

Communication: Definition and functions; Types of Communication: Intra-Inter-Group-Mass Communication; Means of Communication: Press, Radio, Television, Film, Internet,

Cable Network; Media-Society Theories: Mass Society, Mass Culture and Mass Audience; Mass Media in India. Effect of Mass Media in Indian Society. Role in Democracy.

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

- Kumar, Keval J. 2000. *Mass Communication in India*. Mumbai: Jaico Pub. House.
- Narula, Uma. 2006. *Handbook of Communication Models, Perspectives, Strategies*. Atlantic Publishers & Dist.
- McQuail, Denis. 2010. *Mass Communication Theory*. SAGE.
- Baran, Stanley J., and Dennis K. Davis. 2011. *Mass Communication Theory: Foundations, Ferment and Future*. Cengage Learning.
- Singhal, Arvind, and Everett M. Rogers. 2001. *India's Communication Revolution: From Bullock Carts to Cyber Marts*. Sage.
- Bell, David John, and Barbara M. Kennedy. 2000. *The Cybercultures Reader*. (4 Volumes). Routledge.

SEMESTER 4

PAPER 7 - MV34072

Advertising, Marketing and PR 100 Marks (75+25)

Number of Credits: 4 + 1

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

Advertising – Nature and scope of Advertising – Functions – Types – Approaches to advertising – Economic and Social Implication of Advertising – Current challenges and opportunities. - History of advertising - Role of an Ad Agency - Theories of Advertising - Reactions to Advertising.

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

Unit III -What is PR – its relevance – Publics in PR – PR Tools Press Release Press Conference - Corrigendum – Follow-up steps - Public Sector vis-à-vis Private Sector PR - Crisis Management in PR - Event Management -Corporate PR – CSR - House Journal : step-by-step into production & distribution – Feedback- PR Audit.

Practical:

- Making an ad film

Suggested Readings:

- Ogilvy, David. 2007. *Ogilvy On Advertising*. Prion.
 - Jefkins, Frank. 1991. *Advertising Made Simple*. Butterworth-Heinemann Limited.
 - Chunawalla, S. A., and K. C. Sethia. 2002. *Foundations of Advertising: Theory & Practice*. Himalaya Publishing House.
 - Batra, Rajeev, John G. Myers, and David A. Aaker. 1996. *Advertising Management*. Prentice Hall.
 - Black, Sam, and Melvin L. Sharpe. 1983. *Practical Public Relations: Common-sense Guidelines for Business and Professional People*. Prentice Hall.
 - Jefkins, Frank. 1994. *Public Relations Techniques*. Butterworth-Heinemann Limited.
 - Heath, Robert L., and Gabriel (Gabriel M.) Vasquez. 2001. *Handbook of Public Relations*. SAGE.
 - Kotler, Philip. 2009. *Marketing Management*. Pearson Education India.
 - Majumdar, Ramanuj. 2007. *Product Management in India 3Rd Ed*. PHI Learning Pvt. Ltd.
 - Kaul J.M., Noya Prakash, *Public Relation in India*, Calcutta
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PAPER 8 - MV34082

Scriptwriting 100 Marks (75+25)

Number of Credits: 4 + 1

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:

- Reisz, Karel, Gavin Millar, and British Film Academy. 1968. *The Technique of Film Editing*. New York: Hastings House.
 - *Film Scriptwriting: a Practical Manual*. 1988. Focal Press.
 - Field, S. 2005, *Screenplay: The Foundations Of Screenwriting*, Delta, Revised Edition
 - Field. S., 2003, *The Definitive Guide to Screenwriting*, Ebury Press
 - Field. ., 1994, *Four Screenplays. Studies in American Screenplays*, Delta
 - Ken Dancyger & Jeff Rush, 2006, *Alternative Scriptwriting: Successfully Breaking the Rules*, Focal Press
 - Ken Dancyger & Patricia Cooper, 2004, *Writing the Short Film*, Focal Press
 - Robert Mckee, 2006, *Story* (CD), HarperAudio
 - Blake Snyder, 2005, *Save the Cat*, Michael Wize
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PAPER 9 - MV34092

Videography and Editing 50+50 marks

Number of Credits: 3 + 2

Camera

Theory

Analogue waveform Monitor. PAL and NTSC system. Colour difference signals.

Magnetic and Metal Tape. Recxding format. Video formats Video sensor

Gain control. Compression techniques: Lossless and lossycompression.MPEG and JPEG.

Component and Composite Video

Film screening and Hands on exercise.

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 Back ground lighting. High and Low angle lighting.
 - Deep focus, Compression of space. Close space and Open frame lighting.
 - Lighting for Visual Metaphore.

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

Codecs

Compression

Digital connectors

DSLR

Practical (25 marks)

- FCP and Adobe Premiere
- Working with sound
- Edit exercises

Suggested Readings:

- Bowen, Christopher J., and Roy Thompson. 2013. *Grammar of the Edit*. CRC Press.
 - Reisz, Karel, Gavin Millar, and British Film Academy. 1968. *The Technique of Film Editing*. New York: Hastings House.
 - Murch, Walter. 2001. *In the Blink of an Eye: a Perspective on Film Editing*. Los Angeles: Silman-James Press.
 - Dancyger, Ken. 1993. *The Technique of Film and Video Editing*. Boston: Focal Press.
 - Weise, Marcus, and Diana Weynand. 2012. *How Video Works: From Analogue to High Definition*. CRC Press.
 - Bordwell, David, and Kristin Thompson. 2008. *Film Art: An Introduction*. McGraw Hill.
 - Brown, Blain. 2012. *Motion Picture and Video Lighting*. CRC Press.
 - Owens, Jim, and Gerald Millerson. 2012. *Video Production Handbook*. CRC Press.
 - Barsam, Richard Meran, and Dave Monahan. 2012. *Looking at Movies: An Introduction to Film*. W W Norton & Company Incorporated.
 - Weise, Marcus, and Diana Weynand. 2012. *How Video Works*. CRC Press.
 - Brown, Blain. 2002. *Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers*. Focal Press.
 - Brown, Blain. 2012. *Motion Picture and Video Lighting*. CRC Press.
 - Wheeler, Paul. 2012. *Practical Cinematography*. CRC Press.
 - Bergery, Benjamin. 2002. *Reflections: Twenty-One Cinematographers at Work*. ASC Press.
 - Block, Bruce. 2013. *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*. CRC Press.
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PAPER 10 - MV34101

Reading films (100 marks)

Number of Credits: 5

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:

- Saussure, Ferdinand de. 2011. *Course in General Linguistics*. Edited by Perry Meisel and Haun Saussy. Columbia University Press.
- Metz, Christian. 1974. *Film Language*. Oxford University Press.
- Bazin Andre. 2005. *What Is Cinema?* University of California Press.
- Vasudevan, Ravi. 2011. *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema*. Palgrave Macmillan.

SEMESTER 5

PAPER 11 - MV35112

Non-fiction 100 Marks (50+50)

Number of Credits: 3 + 2

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

- Rabiger, Michael. 2009. *Directing the Documentary*. Focal Press/Elsevier.
- Kaushik, Sharda. 2000. *Script to Screen: An Introduction to TV Journalism*. New Delhi: Macmillan.

PAPER 12 - MV35122

Research Methods (50+50 marks)

Number of Credits: 3 + 2

- 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:

- Berger, Arthur Asa. 2000. *Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches*. Thousand Oaks, Calif.: Sage Publications.
- Kenney, Keith R. 2009. *Visual Communication Research Designs*. New York: Routledge.
- Anderson, James A. 1987. *Communication Research: Issues and Methods*. New York: McGraw-Hill.

PAPER 13 – MV35132

Theories of Performing Arts (Dance and Theatre)

100 Marks (Theory 75 + Practical 25)

Number of Credits: 4 + 1

Component – THEATRE

1. Early Theatre

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

The Sanskrit Drama – Structure, Performance - in reference to Bharata's Natyashastra and its influence in Hindi Popular Cinema

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

- Alter, J. A. 1990. *Sociosemiotic Theory of Theatre*. University of Pennsylvania Press.
- Sawant, S. 2012. *Classical Sanskrit Drama: Growth and Development*, International Multidisciplinary e-Journal, vol-I, Issue-I.
- Blum, Richard A. 2009. *The Stanislavski system from New York to Hollywood*. Routledge.
- Martin, Bradford D. 2004. *Chapter Two: The Living Theatre: Paradise and Politics in the Streets - The Theater Is in The Street*. University of Massachusetts Press

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 Taylorbrief study

Contemporary ballet and choreography

Modern stage and choreography with reference to Indian cinema

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

Workshop and Final Presentation

Suggested Readings:

Theatre –

- Epskamp, C. P. 2006. *Theatre for Development: An Introduction to Context, Applications and Training*. Zed Books.
- Ross, K. 1984, *People Theatre, Conscientization and Struggle*, Media-Development, London.
- Gunawardana, A. J., *Theatre as a Weapon: An interview of Utpal Dutta*, in *The Drama Review: TDR*, 1971
- Jatra by Jaibair Roychowdhury from lesser known forms of Performing arts
- Tamasha by Dyaneshwar Nadkarni
- Stanislavski, C. 1989. *An Actor Prepares*, Routledge.

Dance

- Chakravorty Pallabi and Nilanjana Gupta. 2012. *Dance Matters: Performing India on Local and Global Stages*. Routledge
- Munsu, Urmimala Sarkar and Stephanie Burrige 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
- Butterworth Jo and Liesbeth Wildschut 2012. *Contemporary Choreography :A Critical Reader*. Routledge.
- Kapila Vatsayan 1996. *Bharat 's Natyashastra*. Sahitya Academy
Ananda Coomerswamy. *The Mirror of Gestures being Abhinaya Darpana of Nandikesvara*

PAPER 14 - MV35142

Music and Sound Design 100 Marks (50+50)
Number of Credits: 3 + 2

Theory

1. Elements in sound design and their implementation.
2. Major genres of music. A brief study and paper presentation.
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.)
5. Design in production. Technicalities. Multitrack, live recording, dubbing, foley, editing, mixing and mastering.

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:

- The story of music: from Babylon to Beatles: How music has shaped civilization. Howard Goodall. Blackstone Audio, 2014.
- A popular history of the art of music from the earliest time until the present. WSB Matthews. Project Gutenberg, 2007.
- A history of musical style. Richard L Crocker. Mc Graw Hill Series in Music, 1966.
- The Cambridge history of world music. Philip B Bohlman. Cambridge University Press, 2013.
- Musical composers and their work. Sarah Tytler. Ann Arbor, Michigan: University of Michigan Library 2006.

- Sound for picture, the art of sound design for film and tv (mix pro audio series) Tom Kenny. Artistpro, 2000.
- A thesis in editing and sound design. Gabriel Lamb. VDM Verlag, 2011.
- Lowering the boom. Critical studies in film sound. Ed. Jay Beck and Tony Grajeda. Champaign : University of Illinois Press, 2008.

SEMESTER 6

PAPER 15 - MV36151

Entrepreneurship and the Market (100 Marks)

Number of Credits: 5

Basic elements of entrepreneurship.

Key functions of entrepreneurs.

Concepts and theories of motivation and leadership.

Identifying and evaluating business opportunities – need for SWOT analysis. Preparing Business Plan. Importance of Business Plan.

Sources of finance for business venture. Working Capital Management. Inventory Control – classical ABC analysis.

Concepts of budgets & budgeting Control System. Break-even analysis. Reading balance-sheet/profit & loss A/c

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:

- Michael Schaper, Paul Weber & Kate Lewis, 2010. *Entrepreneurship & Small Business*, Wiley India.
- Nandan, H. 2011. *Fundamentals of Entrepreneurship*. PHI Learning Pvt. Ltd.
- CSV Murthy, 2010. *Entrepreneurship and Small Business: Small Scale Industries & Entrepreneurial Development*, Himalaya Publishing.

PAPER 16 - MV36162

Production Management and Media Ethics (50+50)

Number of Credits: 3 + 2

A. Managing the production

1. Various stages of production.
2. Role and responsibilities of a Producer in TV and Film Production.
3. Pre -Production- preparation of budget, preparation of script break-down - artiste, location/setting-preparation of shooting schedule.
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

- Owens, Jim, and Gerald Millerson. 2012. *Video Production Handbook*. CRC Press.
- Kaushik, Sharda. 2000. *Script to Screen: An Introduction to TV Journalism*. New Delhi: Macmillan.

PAPER 17 - MV36511

Dissertation (6,000 to 7,000 words) or a **Screenplay** (100 Marks)

Number of Credits: 5

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.

PAPER 18 - MV36523

Degree film (100 Marks)

Number of Credits: 5
