File Ref.No.107404/GA - IV - B3/2015/Admn

UNIVERSITY OF CALICUT

Abstract

General and Academic- Faculty of Journalism- Revised Scheme and Syllabus of BVoc Digital Film Production - Implemented with effect from 2021 Admission onwards in tune with Regulations for B.Voc. Programmes under University of Calicut with effect from 2021 admissions -Subject to ratification by Academic Council -Orders Issued.

G & A - IV - B

U.O.No. 21418/2021/Admn   Dated, Calicut University.P.O, 20.12.2021

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*Read:-*1. U.O.No. 7135/2021/Admn Dated 19/07/2021
   2. Minutes of the meeting of the Board of Studies in Audio Visual Communication held on 16/10/2021(item No.1)
   3. Remarks of the Dean, Faculty of Journalism dated 16/11/2021
   4. Orders of Vice Chancellor in the file of even No.dated 18/11/2021.

ORDER

1. The regulations for B.Voc. Programmes under University of Calicut with effect from 2021 admissions was implemented , vide paper read (1) above
2. The meeting of the Board of Studies in Audio Visual Communication held on 16/10/2021, vide paper read (2) above has recommended to approve the revised syllabus of BVoc Digital FIlm Production with effect from 2021 Admission onwards
3. The Dean, Faculty of Journalism has approved the minutes of the meeting of the Board of Studies in Audio Visual Communication held on 16/10/2021, vide paper read (3) above,
4. Considering the urgency in implementation of the syllabus, the Vice Chancellor has approved item No.1 of the minutes of the meeting of the Board of Studies in Audio Visual Communication held on 16/10/2021.
5. The revised scheme and syllabus of B.Voc.Digital Film Production in tune with the regulations for B.Voc. Programmes under University of Calicut with effect from 2021 admissions, is therefore implemented with effect from 2021 Admission onwards, subject to ratification by the Academic Council.
6. Orders are issued accordingly. (Syllabus appended)

Ajitha P.P

Joint Registrar

To
     The Principals of all Affiliated Colleges.

     Copy to: PS to VC/PA to R/PA to CE/JCE I/JCE II/ JCE VII/ EX and EG Sections /GA I F/CHMK Library/SF/DF/FC

Forwarded / By Order

Section Officer

B.Voc Digital Film Production

Restructured Curriculum and Syllabi as per

CBCSS VUG 2021

(2021 Admissions Onwards)

BOARD OF STUDIES IN AUDIO VISUAL COMMUNICATION

(SINGLE BOARD)

UNIVERSITY OF CALICUT

RULES, REGULATIONS, SCHEME AND SYLLABUS

B.Voc Digital Film Production

Restructured Curriculum and Syllabi as per CBCSS VUG Regulations 2021

(2021 Admission Onwards)

1. Introduction:

B.Voc Digital Film Production is a three-year degree programme for students who are passionate about film, TV and online video content and would like to explore different filmmaking crafts in a practical way. In the aftermath of digital culture, technological advancements in visual media have created a new platform for cinema. This programme aims to start professional training at the undergraduate level to produce media professionals who are well-versed in artistic technology and aesthetics. Common Courses of B.Voc Digital Film Production comes under Group 5 of LRP Pattern in CBCSS UG 2019 and any changes in that common course syllabus will affect here also.

2. Objective:

The B.Voc Digital Film Production programme is meant to teach students the art and practise of filmmaking and television production in a digital environment. The goal of this curriculum is to develop professionals with experience in various aspects of film and production. The course is designed to give students a solid foundation in both theoretical and practical aspects of film production.

3. Eligibility for Admission:

Candidates who have passed Pre-degree/Preuniversity/ Plus two course with not less than 45% marks in aggregate are eligible to apply for admission to the B.Voc Digital Film Production programme. Relaxation in the minimum qualification for backward communities and reservation for SC and ST is as per the Government of Kerala norms. SC/ST candidates need to have only a pass in their qualifying examination. Those awaiting results of their qualifying examinations also can apply. But such candidates will be admitted provided they produce the mark sheets of the qualifying examination on or before the date prescribed for admission.

4. Equipment requirements:

The institution conducting B.Voc Digital Film Production must have cameras for both Photography and Cinematography, edit suits with computers equipped with Adobe Premiere Pro/Final Cut Pro, Neundo/Pro Tools, Adobe Photoshop, Adobe Illustrator and other software mentioned in the syllabus with a minimum of one computer for two students. There must be at least one professionally designed sound recording studio and a shooting floor with multi-cam shooting facilities.

5. General Education Components (GEC) :

a) The general education component provides emphasis to Communication skill, Presentation skill, Basic Mathematical Skills, Health and Safety, Industrial Psychology, Entrepreneurship Development and other relevant subjects in the field.

b) An option for additional language should be provided which enhances the employability outside the state.

c) General Education Components should not exceed 40% of the total curriculum

d) All B.Voc Programmes should follow the GEC pattern listed in the BSc Other Language Reduced Pattern (LRP) Programmes of University of Calicut for languages. Changes made in the syllabus of GEC by the respective boards will be applicable to B.Voc programmes also.

e) GEC courses A01-A04 shall be taught by English teachers and A07-A08 by teachers of additional languages respectively. GEC courses A11-A14 shall be offered by teachers of departments offering SDC courses concerned.

f) The courses (A11-A14) under LRP (Alternative Pattern), as per the regulations of CBCSS UG 2019, are grouped into five and General Courses I,II,III & IV shall be the same for each group. The groups are as follows:

1. BBA, B.Com., Fashion Technology, Hotel Management.

2. Industrial Chemistry, Polymer Chemistry, Food Science and Technology.

3. Computer Science, Electronics, Instrumentation, Printing Technology, Computer Application

4. Biotechnology, Biochemistry, Aquaculture, Plant Science.

5. B.A Multimedia, B.A Visual Communication, B.A Film and Television

g) Each BVoc programme shall have the freedom to select the general education components

A11 to A14 as follows:

1. General courses approved by the concerned Board of Studies of each programme (refer the clause 4.A.f)

2. A group of general courses approved by other Board of Studies that comes under Group No.1 to 5 as per the regulations of CBCSS UG 2019 (refer the clause 4.A.f)

3. A new set of General Education Components shall be developed for BVoc Programmes as Group No. 6.

For B.Voc Digital Film Production A11-A14 is taken as follows

Sl. No.	Code	Title	Semester	Hours/Week
1	A11	Basic Mathematics for Media Arts	3	4
2	A12	General Informatics & Instrumentation	3	4
3	A13	Media Management	4	4
4	A14	Evolution of Media Technology	4	4

6. Skill Development Components (SDC):

a) This component should match the skill gap identified.

b) At least 50% of Skill Development Component should be allotted to practical and can grow up to 60% based on the nature of the course. The practical component can be carried out in the college and/or the industry partner premises.

7. Ability Enhancement Courses/Audit Courses (AEC /AC):

These are courses which are mandatory for a programme but not counted for the calculation of SGPA or CGPA. There shall be one Audit course each in the first four semesters. These courses are not meant for classroom study. The students can attain only pass (Grade P) for these courses. At the end of each semester there shall be examination conducted by the college from a pool of questions (Question Bank) set by the University. The students can also attain these credits through online courses like SWAYAM, MOOC etc (optional). The list of passed students must be sent to the University from the colleges at least before the fifth semester examination. The list of courses in each semester with credits is given below.

Course with Credit	Hours	Semester
Environment Studies	4	1
Disaster Management	4	2
*Human Rights /Intellectual Property Rights /Consumer Protection-	4	3
*Gender Studies/Gerontology-	4	4

*Colleges can opt any one of the courses.

8. Scheme of Evaluation

The evaluation scheme for each course shall contain two parts 1) internal evaluation 2) external evaluation. 20% weight shall be given to the internal evaluation. The remaining 80% weight shall be for the external evaluation. The marks secured for internal evaluation only need to be sent to university by the colleges concerned. The internal evaluation shall be based on a predetermined transparent system involving written tests, classroom participation based on attendance in respect of theory courses and lab involvement/records attendance in respect of practical courses. Internal evaluation of the project will be based on its content, method of presentation, conclusion, and orientation to research aptitude. Components with percentage of marks of internal evaluation of theory Courses are- Test paper 40%, Assignment 20%, Seminar 20% and Classroom participation based on attendance 20%.

For practical courses - Record 60% and lab involvement 40% as far as internal is concerned. (If a fraction appears in internal marks, nearest whole number is to be taken) For the test paper marks, at least one test paper should be conducted. If more test papers are conducted, the mark of the best one should be taken. To ensure transparency of the evaluation process, the internal assessment marks awarded to the students in each course in a semester shall be notified on the notice board at least one week before the commencement of external examination. There shall not be any chance for improvement for internal marks.

The course teacher(s) shall maintain the academic record of each student registered for the course, which shall be forwarded to the University by the college Principal after obtaining the

signature of both course teacher and Head of the Department. The split up of marks for Test paper and Classroom Participation (CRP) for internal evaluation are as follows.

Split Up of Marks for Test paper

Range of Marks in Test paper	Out of 8 (Maximum marks is 20)	Out of 6 (Maximum marks is 15)
Less than 35%	1	1
35%- 45%	2	2
45% - 55%	3	3
55% - 65%	4	4
65% -85%	6	5
85% -100%	8	6

Split Up of Marks for Classroom Participation

Range of CRP	Out of 4 (Maximum marks is 20)	Out of 3 (Maximum marks is 15)
50% ≤CRP <75%	1	1
75% ≤CRP <85%	2	2
85 % and above	4	3

External Evaluation

External evaluation carries 80% of marks. All question papers shall be set by the University. The external question papers may be of uniform pattern with 80/60 marks. The courses with 2/3 credits will have an external examination of 2 hours duration with 60 marks and courses with 4/5 credits will have an external examination of 2.5 hours duration with 80 marks. The external examination in theory courses is to be conducted by the University with question papers set by external experts. The evaluation of the answer scripts shall be done by examiners based on a well-defined scheme of valuation and answer keys shall be provided by the University. The external examination in practical courses shall be conducted by two examiners – one internal and an external, the latter appointed by the University. The project evaluation with viva also shall be conducted by two examiners – one internal and an external, the latter appointed by the University.

THEORY COURSES

Theory Course: Type 1 (80: 20 Pattern)

Internal Evaluation

Sl. No	Components	Marks
1.	Test Papers (I & II)	8
2.	Assignment	4
3.	Seminar	4
4.	Classroom Participation based on Attendance	4
Total		**20**

External Evaluation:

Duration of each external examination is 2.5 Hrs. The pattern of External Examination is as given below. The students can answer all the questions in Sections A & B. But there shall be Ceiling in each section.

Pattern of Question Paper

Duration	Pattern	Total Number of questions	Number of questions to be answered	Marks for each question	Ceiling of marks
2.5 Hours	Section A Short Answer type questions. (Answers should not exceed 50 words).	15	15	2	25
	Section B Paragraph type questions. (Answers should not exceed 100 words).	8	8	5	35
	Section C Essay type questions. (Answers should not exceed 400 words).	4	2	10	20
Total Marks					80

Question Paper Template – Theory Paper – Type 1

B.Voc Digital Film Production

(2021 Admission onwards)

Semester : ....

Course Title : ....

Time: 2.5 Hours   Maximum Marks: 80

Section A

Answer any number of questions each not exceeding 50 words. Each question carries 2 marks. Ceiling of marks for Section A is 25.

1. …..

2. ……

3. …..

4. …..

5. …..

6. …..

7. …..

8. …..

9. …..

10. …..

11. …..

12. …..

13. …..

14. …..

15. …..

Section B

Answer any number of questions each not exceeding 100 words. Each question carries 5 marks. Ceiling of marks for Section B is 35.

16. …..

17. ….

18. …..

19. …..

20. …..

21. …..

22. …..

23. …..

Section C

Answer any two questions not exceeding 400 words. Each question carries 10 marks.

24. …..

25. …..

26. …..

27. ….   (2 x 10 = 20 marks)

Theory Course: Type 2 (60: 15 Pattern)

Internal Evaluation

Sl. No	Components	Marks
1.	Test Papers (I & II)	6
2.	Assignment	3
3.	Seminar	3
4.	Classroom Participation based on Attendance	3
Total		**15**

External Evaluation:

Duration of each external examination is 2 Hrs. The pattern of External Examination is as given below. The students can answer all the questions in Sections A & B. But there shall be Ceiling in each section.

Pattern of Question Paper

Duration	Pattern	Total Number of questions	Number of questions to be answered	Marks for each question	Ceiling of marks
2 Hours	Section A Short Answer type questions. (Answers should not exceed 50 words).	12	12	2	20
	Section B Paragraph type questions. (Answers should not exceed 100 words).	7	7	5	30
	Section C Essay type questions. (Answers should not exceed 400 words).	2	1	10	10
Total Marks					60

Question Paper Template – Theory Paper – Type 2

B.Voc Digital Film Production

(2021 Admission onwards)

Semester : ....

Course Title : ....

Time: 2 Hours   Maximum Marks: 60

Section A

Answer any number of questions each not exceeding 50 words. Each question carries 2

marks. Ceiling of marks for Section A is 20.

1. …..

2. ……

3. …..

4. …..

5. …..

6. …..

7. …..

8. …..

9. …..

10. …..

11. …..

12. …..

Section B

Answer any number of questions each not exceeding 100 words. Each question carries 5 marks. Ceiling of marks for Section B is 30.

13. …..

14. ….

15. …..

16. …..

17. …..

18. …..

19. …..

Section C

Answer any one question not exceeding 400 words. Each question carries 10 marks.

20. …..

21. …..   (1 x 10 = 10 marks)

PRACTICAL COURSES

Internal Evaluation of Practical Courses

Sl.No.	Components	Marks
1.	Lab involvement/skills	8
2.	Attendance	4
3.	Records/Viva	8
Total		**20**

External Evaluation of Practical Course I: SDC1DF04 Digital Photography

Duration	Pattern	Marks	Viva	Total
3 Hours	The exam will test various aspects of Photography. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.	56	24	80

External Evaluation of Practical Course II: SDC2DF06 Cinematography

Duration	Pattern	Marks	Viva	Total
3 Hours	The exam will test various aspects of Cinematography. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.	56	24	80

External Evaluation of Practical Course III: SDC3DF11 Visual Editing

Duration	Pattern	Marks	Viva	Total
3 Hours	The exam will test various aspects of Visual Editing. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.	56	24	80

External Evaluation of Practical Course IV: SDC4DF16 Television Production

Duration	Pattern	Marks	Viva	Total
3 Hours	The exam will test various aspects of Television Production. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.	56	24	80

External Evaluation of Practical Course V: SDC5DF25 Audiography

Duration	Pattern	Marks	Viva	Total
3 Hours	The exam will test various aspects of Audiography. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.	56	24	80

PROJECT WORK

SDC2DF07 Studio Visit

SDC3DF12 Short Film / Interview

SDC3DF17 Film Festival Report

SDC3DF26 Ad Film/ Documentary/Short film

Internal Evaluation

Sl.No.	Components	Marks
1.	Relevance of subject/theme	4
2.	Pre-production, production, and postproduction aspects.	6
3.	Record book	4
4.	Viva-voce	6
Total		**20**

External Evaluation

Sl.No.	Components	Marks
1.	Relevance of subject/theme	16
2.	Pre-production, production, and postproduction aspects.	24
3.	Record book	16
4.	Viva-voce	24
Total		**80**

MARK DISTRIBUTION FOR PROJECT: SDC6DF28 Film Production

Sl.No.	Distribution	Internal Marks	External Marks
1.	Relevance of subject/theme	8	30
2.	Pre-production, production, and postproduction aspects.	12	50
3.	Record book	8	30
4.	Viva-voce	12	50
Total		**40**	**160**

MARK DISTRIBUTION FOR INTERNSHIP: SDC6DF28 Internship

Sl.No.	Distribution	Internal Marks	External Marks
1	Report	30	100
2	Viva Voce	10	60
Total		**40**	**160**

PROGRAMME OUTCOMES (POs)

PO.1. Create technical knowledge and skills.

PO.2. Create ability for critical thinking.

PO.3. Able to think creatively.

PO.4. To create video and evaluate the media production management.

PO.5. Human values and friendliness.

PO.6. Experience a comprehensive range of scientific and systematic techniques.

PO.7. Supplement trained manpower in film production and other video production sector

PO.8. Able to impart technical skill necessary in film and television industry

PO.9. Create local and global solutions for the challenges in cinema industry.

PROGRAMME SPECIFIC OUTCOMES (PSOs)

PSO.1. Develop a mix of skills relating to a profession and appropriate content of General Education

PSO.2. Able to achieve media (film and television) sector opportunities at graduate level

PSO.3. Graduates apart from meeting the needs of local and national industry are also expected to be equipped to become part of the global workforce.

PSO.4. Students have adequate knowledge and skills, so that they are work ready at each exit point of the programme.

PSO.5. Emphasis to Communication skill, Presentation skill, Environmental awareness, Media for Social Welfare, and other relevant subjects in the field.

PSO.6. Language skills enhances the employability outside the state

PSO.7. Computer and network awareness helps to keep updated.

PROGRAMME STRUCTURE

SEMESTER I

No.	Course Code	Course Name	Credits	Marks			Hours/Week	
				I	E	Total	T	P
1.	**A01**	**English**	**3**	15	60	75	4	
2.	**A02**	**English**	**3**	15	60	75	4	
3.	A07(3)	**Malayalam/Hindi/Arabic**	**4**	20	80	100	4	
4.	**GEC1VC01**	**Visual Communication**	**4**	20	80	100	4	
5.	**SDC1DF01**	**Film Appreciation - I**	**4**	20	80	100	4	
6.	**SDC1DF02**	**History of Cinema**	**4**	20	80	100	4	
7.	**SDC1DF03**	**Digital Photography**	**4**	20	80	100	3	
8.	**SDC1DF04 (P)**	**Practical: Digital Photography**	**4**	20	80	100		3
		Total	**30**			**750**	**30**	

SEMESTER II

NSQF Level: 5   **Job Role: Camera Operator (MES/Q0902)**

No.	Course Code	Course Name	Credits	Marks			Hours/Week	
				I	E	Total	T	P
1.	**A03**	**English**	**4**	20	80	100	4	
2.	**A04**	**English**	**4**	20	80	100	4	
3.	**A08(3)**	**Malayalam/Hindi/Arabic**	**4**	20	80	100	4	
4.	**GEC2VD02**	**Theory of Visual Design**	**3**	15	60	75	3	
5.	**GEC2FA03**	**Film Appreciation - II**	**3**	15	60	75	4	
6.	**SDC2DF05**	**Cinematography**	**4**	20	80	100	4	
7.	**SDC2DF06 (P)**	**Practical: Cinematography**	**4**	20	80	100		4
8	**SDC2DF07 (Pr.)**	**Mini Project**	**4**	20	80	100		3
		Total	**30**			**750**	**30**	

SEMESTER III

NSQF Level: 6   **Job Role: Script Writer (MES/Q3002)**

No.	Course Code	Course Name	Credits	Marks			Hours/ Week	
				I	E	Total	T	P
1.	A11	Basic Mathematics for Media Arts	4	20	80	100	4	
2.	A12	General Informatics & Instrumentation	4	20	80	100	4	
3.	GEC3FA04	Film Appreciation - III	3	15	60	75	3	
4.	SDC3DF08	Multimedia - I	3	15	60	75	4	
5.	SDC3DF09	Creative Writing for Film and Television	4	20	80	100	4	
6.	SDC3DF10	Visual Editing	4	20	80	100	4	
7.	SDC3DF11 (P)	Practical: Visual Editing	4	20	80	100		4
8.	SDC3DF12 (Pr.)	Mini Project	4	20	80	100		3
		Total	30			750	30	

SEMESTER IV

NSQF Level: 6   **Job Role: Location Manager (MES/Q2804)**

No.	Course Code	Course Name	Credits	Marks			Hours/ Week	
				I	E	Total	T	P
1.	A13	Media Management	4	20	80	100	4	
2.	A14	Evolution of Media Technology	4	20	80	100	4	
3.	GEC4FA05	Film Appreciation - IV	3	15	60	75	4	
4.	SDC4DF13	Multimedia - II	3	15	60	75	4	
5.	SDC4DF14	Pre-Production	4	20	80	100	4	
6.	SDC4DF15	Television Production	4	20	80	100	4	
7.	SDC4DF16 (P)	Practical: Television Production	4	20	80	100		3
8.	SDC4DF17 (Pr.)	Mini Project	4	20	80	100		3
			30			750	30	

SEMESTER V

NSQF Level: 7		Job Role: Director of Photography (MES/Q0901) Executive Producer (MES/Q2801)						
No.	Course Code	Course Name	Credits	Marks			Hours/Week	
				I	E	Total	T	P
1.	GEC5AD06	**Advertising**	**4**	20	80	100	4	
2.	SDC5DF18	**Behind and Before The Camera**	**3**	15	60	75	4	
3.	SDC5DF19	**Multi Cam Production**	**4**	20	80	100	4	
4.	SDC5DF20	**Production Design**	**4**	20	80	100	4	
5.	SDC5DF21	**Audiography**	**3**	15	60	75	4	
6.	**Electives: The department should offer electives for the students to choose.**							
	SDC5DF22 (E1)	**Photojournalism**	**4**	20	80	100	4	
	SDC5DF22 (E2)	**Radio Production**						
	SDC5DF22 (E3)	**Cinema, Television and Society**						
7.	SDC5DF23 (P)	**Practical: Audiography**	**4**	20	80	100		3
8.	SDC5DF24 (Pr.)	**Mini Project**	**4**	20	80	100		3
		Total	**30**			**750**	**30**	

SEMESTER VI

NSQF Level: 7		Job Role: Live Action Director (MES/Q1301)						
No.	Course Code	Course Name	Credits	Marks			Hours	
				I	E	T	T	P
1.	SDC6DF25	**Term Paper**	**2**	50	-	50		
2. 3.	SDC6DF26 (Pr.)	**Internship & Project: Film Production**	**28**	80	320	400		900
		Total	**30**			**450**	**900**	
		Grand Total	**180**			**4200**		

DETAILED SYLLABUS

SEMESTER I

GEC1VC01 - VISUAL COMMUNICATION

Contact Hours 4   **Credits 4**

PO	To provide the basic concepts of visual communication, visual culture, and theories related to them. Enable students to learn the basic concepts and perceptions of visual communication which would help them study visual communication deeply.
CO	The students will get the ideas on Visual Communication and its theories along with the basic concepts.

Module I: Visual Communication (18 Hours)

Introduction to communication studies; visual communication and its fundamental principles; history and development of visual arts and communication; visual communication and visual culture. What is visual media? types of visual media – folk and performing art forms, theatre, drawing, painting, photography, film and television. New media and multimedia products.

Module II: Elements and Principles of Visual Composition (16 Hours)

Visual elements – dot, line, shape, form (mass, volume,), space, texture, colour. Principles of composition: balance, contrast, movement, emphasis, pattern, proportion, unity (symmetry, order, rhythm, and harmony) etc. Spatial relationships, compositions in 2- and 3- dimensional space, the structure of appearance.

Module III: Sensual and Perceptual Theories (16 Hours)

Sensual and perceptual theories of visual communication. What the brain sees: colour, form, depth, and movement. Visual messages and viewers' meaning making process – perception, visual thinking/visualization. Practice of Looking: images, power, and politics.

Module IV: Visual Culture (14 Hours)

The visual media and the public sphere; global flow of visual culture. Potential of visual media in the field of education. Visual media tools and technologies for instruction. Visual literacy and education.

READING LIST:

1. Lester E, Visual Communication: Image with Messages, 2000.

2. Bo Bergstorm, Essentials of Visual Communication, Laurence king, 2009.

3. John Berger, Ways of Seeing, Penguin, London, 2009.

4. History of Visual Communication, www.citrinitas.com/history_of_viscom/>

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC1DF01 - FILM APPRECIATION - I

Contact Hours 4   **Credits 4**

PO	To introduce the knowledge required for better reading and understanding of films.
CO	After completing the course, students shall have a better film reading experience.

Module I: Film Language (15 Hours)

Fundamentals of image technology, shot, angles, sequence—Camera movements—Fundamentals of Sound Technology—Basic Editing Techniques

Module II: Film Analysis (14 Hours)

How to read a film: Image, sound and meaning-- Film Movements and Genres

Module III: Film Theory & Criticism (15 Hours)

A brief history of cinema & A general survey of film theory

Module IV: Detailed Study of Selected Films (20 Hours)

Films for Detailed Study: Battleship Potemkin, Singing in the Rain, Bicycle Thieves, Wild Straw Berries, Charulatha, Elippathayam, Modern Times, Rashomon , Vertigo

READING LIST:

1. James Monaco, How to Read a Film, Movies, Media and Beyond, Oxford University Press, 2009.

2. Jill Nelmes, An Introduction to Film Studies. 2nd ed., Routledge, London, New York, 1999.

3. Bill Nochols (Ed), Movies and Methods, University of California Press, 1985.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC1DF02 - HISTORY OF CINEMA

Contact Hours 4   **Credits 4**

PO	To trace the evolution and history of film and television.
CO	Students shall be able to map the trajectory of the growth of film and television.

MODULE 1: Brief History of Film (16 Hours)

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 (16 Hours)

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)

MODULE 3: Nationalism & cinema (16 Hours)

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 4: Indian Cinema (16 Hours)

Brief history, Great masters – Charulata (Satyajit Ray), Mrigaya (Mrinal Sen), Subarna Rekha (Ritwik Ghatak), Bhumika: The Role (Shyam Benegal), Pokuveyil (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:

1. Our Films, Their Films, Satyajith Ray. London: Hyperion, 1994.
2. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. James Monaco, NY: Oxford University Press, 1981.
3. A Short History of the Movies, Gerald Mast, OUP, Oxford, 1985
4. Malakalil Manju Peyunnu, Shanmughadas I.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC1DF03 - DIGITAL PHOTOGRAPHY

Contact Hours 3   **Credits 4**

PO	To provide the concepts, types, technologies, and practices of digital photography.
CO	Students will be able to practice digital photography which is the foundation of digital film making.

Module I: Basics of Digital Photography (12 Hours)

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. Brief history of the development of still cameras from camera obscura to the modern digital camera.

Module II: The Camera (12 Hours)

Types of cameras and focusing methods, exposure controls, shutter speed and aperture, different types of lenses, depth of field, filters, basics of colour and digital photography. Holding the camera; using tripods and monopods; tricks and tips; 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; prosumer; SLR, built-in-digital and digital backs. Introduction to digital imaging; Adobe Photoshop, basic image editing tools, basic image manipulations.

Module III: Understanding Light, Shutter Speed, Aperture and ISO (12 Hours)

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; speed and light. Light design for Photography, Lighting for Indoors.

Module IV: Composition (12 Hours)

Different types of composition; rules of composition; colour harmony; focal length; selection of lenses (zoom, wide angle zoom, telephoto and fixed lenses); metering systems, measuring falling light and reflecting light; auto focusing; manual focusing. Portraits, news photographs, lighting for still life, lighting for table-top, tricky lighting for special effects, macro, and micro photography, use of different focal length of lenses for landscape shooting, architectural photography etc.

READING LIST

1. Michael Longford, Basic Photography, Focal Press London, 2005.

2. John Torrant, Digital Camera Technique, Focal Press, 2002.

3. Naomi Rosenblum, Abbevilla, A World History of Photography, New York, 1964.

4. Michael Longford, Advanced Photography, Focal Press, 2008.

5. Fil Hunter, Steven Biver and Paul Fuqua, Light Science Magic: An Introduction to Photographic   Lighting, Focal Press, 2002.

6. Naomi Rosenblum, Lights, Camera, Capture: Creative Techniques for Digital Photographers, Wiley Publishing Inc., 2010.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC1DF04 (P) – PRACTICAL: DIGITAL PHOTOGRAPHY

Contact Hours 3   **Credits 4**

PO	To provide the concepts, types, technologies, and practices of digital photography.
CO	Students will be able to practice digital photography which is the foundation of digital film making. Students will take photographs professionally.

Practical Assignments:

Photography record should contain at least 30 photographs. Each exercise should include all the necessary details (colour, exposure time, lens type etc.). Following techniques or themes should be covered: Silhouette, Freezing movement, Panorama, Indoor photography, Special effects, Environmental exposure, Landscapes (scenic, people, birds/animals, monuments), Portraits, Photo feature and Industrial photography. The Practical exam will test various aspects of Photography. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks

SEMESTER II

GEC2VD02 - THEORY OF VISUAL DESIGN

Contact Hours 3   **Credits 3**

PO	To implement the concepts and techniques of visual design. Prepare students to apply the skills and techniques of visualization, illustration, and image reproduction.
CO	Students will expertise in Designing theories and models.

Module I: Visual Arts--Continuity and Style (16 Hours)

Evolutionary history of human desire for image creation through visualisation and illustration: real and abstract images and symbols; possibilities of interpretation. Design methods, ideation, concepts, prototyping and evolution. Principles of design: the needs, information, planning, exploration, creation, satisfaction. Functions of design – orderly presentation, attraction, simulation, reflection, support, and retention.

Module II: Visualisation and Illustration Techniques (16 Hours)

Line drawings, studies from still life, (human) figure drawing (anatomy), outdoor study (sketching places and people), geometric drawings (perspective, lighting and shading), Shapes study. Introduction to different drawing materials and tools.

Module III: Image Reproduction Techniques (16 Hours)

Print technology, printing press, offset, 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.

READING LIST:

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

2. Wimmal Ledwell & Kritina Holden, Universal Principles of Design, Rockport, 2003.

3. Alan Hashimoto, Visual Design: A Digital Approach, Cengage Learning, 2009.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

<div align="center">**GEC2FA03 - FILM APPRECIATION - II**</div>

Contact Hours 4   **Credits 3**

PO	To introduce the knowledge required for better reading and understanding of films. To implement the role of Film in Awareness campaigns.
CO	After completing the course, students shall have a better film reading experience. Also they will be able to make social relevant content films.

Module I: Reading a Cinema (17 Hours)

Cinema and spectatorship, cinema as art, cinema as industry. Women Cinema: Samira Makhmalbaf, Sofia Coppola, Mira Nair, Kathryn Bigelow, Agnes Varda, Nadaine Lebaki.

Module II: Film and Life Skills. (17 Hours)

Film as a tool of social change, need of awareness films, Core Life Skill Strategies and Techniques, Components of Life Skills, Outcomes of Life skills through films, awareness on HIV/AIDS, Covid 19, use of drugs, alcohol,etc.

Module III: Film appreciation of following films (30 Hours)

1. Buster Keaton: The General (1926)

2. John Ford: The Grapes of Wrath (1940)

3. Robert Bresson: The Diary of a Country Priest (1951)

4. Stanley Kubrick: The Paths of Glory (1957)

5. Sergio Leone: The Good, the Bad and the Ugly (1966)

6. Andrei Tarkovski: Solaris (1972)

7. Francis Ford Coppola: The Godfather (1972)

8. Adoor Gopalakrishnan: Kodiyettam (1977)

9. Anand Patwardhan: Bombay Our City (Hamara Shehar) (1985)

10. Zhang Yimou: Raise the Red Lantern (1992)

11. Majid Majidi: The Color of Paradise (1999)

12. Aki Kauris maki: Le Harve (2011)

13. Michael Haneke: Caché (2005)

14. Martin Scorsese: Hugo (2012)

15. Nadaine Labaki: Capernaum (2018)

16. Mira Nair: Queen of Katwe (2016)

17. Samira Makhmalbaf: The Apple (1998)

18. Kathryn Bigelow: The Hurt Locker (2008)

19. Agnes Varda: Vagabond (1985)

20. Sofia Coppola: The Virgin Suicides (1999)

READING LIST:

1. Subject of Cinema, Gaston Roberge, Sea Gull, Calcutta, 1990.
2. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media, James Monaco, NY: Oxford University Press, 1981.

Internal Evaluation: 15 Marks
External Evaluation: 60 Marks (Question Paper Type 2)

SDC2DF05 – CINEMATOGRAPHY

Contact Hours 4   **Credits 4**

PO	To enable students to handle movie cameras and learn the different aspects of cinematography such as composition, lighting, and handling equipment and accessories.
CO	Student will be able to do cinematography with the help of professional equipments.

Module I: Basics of Cinematography (14 Hours)

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). Evolution of cinematography and role of cinematographer in the film/television production.

Module II: Electronic Cinematography (14 Hours)

Digital Video formats, TV broadcast systems, colour coding systems; difference between studio cameras and camcorders, types of video cameras, selection of formats and manufacturers. HD cameras and their application in mainstream cinema and experimental/alternative/documentary filmmaking.

Module III: Lighting (18 Hours)

Characteristics of light: latitude and contrast ratio; purpose/function of lighting. Basic light sources –; natural light and created light. Lighting styles: 3-point lighting and 4-point lighting, source lighting etc. Lighting techniques to create mood, time period and special effects. Low Key, High Key, Day for Night, Chroma Keying etc. Matching outdoor- and indoor-light. Light metering.: Light fixtures and Shading devices: Reflectors, Filters and Diffusers; Umbrellas; Hard and soft lighting.

Module IV: Camera Operations and Techniques (18 Hours)

Camera operations; camera movements: intrinsic and extrinsic rhythm. New gadgets and styles. Single camera and Multi camera shoots. Lensing: Perspective; different lenses and their scope. Image processing using various software. Digital Interface, Colour correction and newer post-production possibilities

READING LIST:

1. Joseph V. Mascelli, The 5 C's of Cinematography, Silman-James Press, Los Angeles, 1965.

2. Kris Malkiewicz, Simon & Schulster, Cinematography, 3rd edition, 2005.

3. Digital Cinematography:Fundamentals, Tools,Techniques and Worksflows, FocalPress, 2014.

4. Des Lyver & Graham Swaminson, Basics of Video Lighting, Focal Press, London, 1995.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC2DF06 (P) – PRACTICAL: CINEMATOGRAPHY

Contact Hours 4   **Credits 4**

PO	To enable students to handle movie cameras and learn the different aspects of cinematography such as composition, lighting, and handling equipment and accessories.
CO	Student will be able to do cinematography with the help of professional equipments.

Practical Assignment: Students should write a scene, do shot division; after lighting up they should shoot this scene (group exercise). At the end of the semester external evaluation will be conducted to test various aspects of Cinematography. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks

SDC2DF07 (Pr.) – MINI PROJECT

Credits 4

PO	To enable students to make reports and documentation.
CO	Students will be achieving writing skills and reporting ability of an event.

The students are required to visit a major film production studio/film city and prepare a report an make a video of minimum duration of 10 minutes. The should contain the details of the visit. An external evaluation and viva voce will be conducted by the instruction of board of examiners.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks

SEMESTER III

GEC3FA04 - FILM APPRECIATION - III

Contact Hours 3   **Credits 3**

PO	To introduce the knowledge required for better reading and understanding of films.
CO	After completing the course, students shall have a better film reading experience.

Module I: Traditions in World Cinema (12 Hours)

German Expressionism, Italian-Neo Realism, French New Wave, Spanish Cinema

Module II: Types of Cinema (12 Hours)

Action Cinema, Aspects of Cinema, Melodrama, Formalism in Cinema, Studio Cinema, Post-modernism and Cinema, Remakes and cult films, Parallel and independent cinema in India.

Module III: Film appreciation of following films (24 Hours)

1. Casablanca (1942): Michael Curtiz
2. Life is Beautiful (1997): Roberto Benigni
3. Psycho (1960): Alfred Hitchcock
4. The Sound of Music (1965): Robert Wise
5. The Godfather (1972): Francis Ford Coppola
6. Rear Window (1954): Alfred Hitchcock
7. Citizen Kane (1941): Orson Welles
8. Rebel Without a Cause (1955): Nicholas Ray
9. Pather Panchali (1955): Sathyajit Ray
10. The Wizard of Oz (1939): Victor Fleming
11. 2001: A Space Odyssey (1968): Stanley Kubrick
12. Metropolis (1927): Fritz Lang
13. L'Atalante (1934): Jean Vigo
14. Battleship Pottemkin (1925): Sergei Eisenstein
15. Seven Samurai (1954): Akira Kurasova

READING LIST:

1. Our Films, Their Films, Satyajith Ray. London: Hyperion, 1994.
2. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. James Monaco, NY: Oxford University Press, 1981.
3. A Short History of the Movies, Gerald Mast, OUP, Oxford, 1985
4. Jill Nelmes, An Introduction to Film Studies. 2nd ed., Routledge, London, New York, 1999.
5. Bill Nochols (Ed), Movies and Methods, University of California Press, 1985.

Internal Evaluation: 15 Marks
External Evaluation: 60 Marks (Question Paper Type 2)

SDC3DF08 - MULTIMEDIA - I

Contact Hours 4   **Credits 3**

PO	To learn the theoretical and practical frameworks of graphics and animation.
CO	Learners shall be able to work with pre-press graphics and to create 2D animations.

Module I: Graphics and Animation (12 Hours)

Familiarizing software: Adobe Photoshop, Illustrator and Adobe Flash

Module II: Introduction to Animation (20 Hours)

Foundations for learning animation, animation techniques, basic drawing with forms, figure drawing: basic pose and construction, perspectives, gesture drawing, animation principles and their applications.

Module III: Idea and Concept (14 Hours)

Script writing, acting and expressions, character design, background and lay outs, voiceovers, storyboards, Leica reels/Animatics.

Module IV: Two-Dimensional Animation (18 Hours)

2D animation, traditional 2D animation, clean up(CU), in between(IB), timing charts (X sheets), pencil tests, compositing.

READING LIST:

1. Russell N. Baird, The Graphic Communication , Holt, Rinehart and Winston, Canada, 1987.

2. Jerry Palmer & MacDodson, Design and Aesthetics, Routledge, London, 1995.

3. John Christopher Jones, Design Methods, Wiley, 1992

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

SDC3DF09 - CREATIVE WRITING FOR FILM AND TELEVISION

Contact Hours 4   **Credits 4**

PO	To enable the students about the art and craft of creative writing for film and television.
CO	After completion of this course, students shall be able to write scripts for film and television.

Module I: Creative Thinking, Imagination and Visualisation (16 Hours)

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 II: Elements of Scriptwriting (16 Hours)

Action, Character, Setting, Theme, Structure: clarity, coherence, flow of ideas. Structural factors involved in scripting fiction films. Elements of Linear narration. Stages of scripting: idea, treatment, script development, revision of the script.

Module III: Choosing the Genre (16 Hours)

Event/, Drama, Action Adventure, Suspense thriller, Romance, Comedy, Crime/Detective Mystery, Road Movie, Film noir, etc. Text, dialogue, parentheticals, plots and subplots, exposition, storyline, themes, conflict setting, developing characters, dialogues, point of view, setting and pacing, lyrics, and music.

Module IV: Writing for Film and Television (16 Hours)

Writing drama, short fiction, docu-fiction, music albums and feature films. Script formats: scripts for Film/TV fiction and non-fiction, educational documentaries and docudramas. Advertisements and Corporate films.

READING LIST

1. Syd Field, Screenplay: The Foundations of Screenwriting, Ebury Press, 2003.

2. Reymond G. Frensham, Screen Writing: Teach Yourselves, Modder and Stoughton, 1997.

3. Lajos Egri, The Art of Dramatic Writing, Wildside Press, 2007.

4. Robert McKee, Story: Substance, Structure, Style and the Principles of Screenwriting, , Regan Books, 1997.

5. Christian Vogler, The Writer's Journey: Mythic Structure for Writers, Michael Wiese Productions, 2007.

6. Alan Rosenthal, Writing, Directing and Producing Documentary Films and Videos, Southern Illinois, University Press, 1990.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC3DF10 - VISUAL EDITING

Contact Hours 4   **Credits 4**

PO	To provide the principles, practices and equipment of film editing.
CO	Students will be familiar with film editing techniques with advanced editing software. They will also get the idea about need for editing in film.

Module I: Evolution of Editing (12 Hours)

From Lumiere brothers to Griffith. The Soviet school: Vertov, Kuleshov, Pudovkin and Eisenstein. Constructive Editing, Montage and Mis-en-Scene. Approaches to Editing in Hitchcock, Renoir, Bresson, Bunuel and The French New wave.

Module II: Editing Formats and Software (16 Hours)

Linear and Non-Linear Editing, recording in Analog and Digital mode. Editing in Digital era; standardization of formats and aspect ratio in film and television. Introduction to non-linear editing equipment and software and editing procedure, Adobe Premiere, AVID, Final Cut Pro.

Module III: Editing Principles and Styles (20 Hours)

Fundamentals of aesthetics of editing: Time and Space in editing: Filmic time and Filmic space; Parallel Action. Order of shots and length of shots (screen length). Editing transitions. Editing devices and effects: movement, rhythm, pace and cadence. Concept of Continuity. Manipulation of time and space through continuity. Structuring a scene (shot-scene-sequence). Editing styles: drama, dialogue, action, comedy and play back sequences. Editing of advertisements, promos and non-fiction programmes.

Module IV Sound in Editing (16 Hours)

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; Preparations for consolidation of Visuals and Sound: dubbing, effects, music, recording a narration track etc.

READING LIST:

1. Karel Reisz & Gavin Miller, The Technique of Film Editing, Focal Press, 1989.

2. James R. Caruso & Maris E. Arthur, Video Editing Post Production, Prentice Hall, New Jersey, 1992.

3. Patrick Morris, Non-Linear Editing Media Manual, Focal Press, London, 1999.

4. Ken Dancyger, The Technique of Film and Video Editing: History, Theory and Practice, Focal Press.

5. Martha Mollison, Producing Videos: A Complete Guide, Viva Books.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC3DF11 (P) – PRACTICAL: VISUAL EDITING

Contact Hours 4   **Credits 4**

PO	To provide the principles, practices and equipment of film editing.
CO	Students will be familiar with film editing techniques with advanced editing software. They will also get the idea about need for editing in film.

Practical Assignment: Students should edit at least three sample short films (individual exercise); the rushes will be provided by the College/Institution. At the end of the semester external evaluation will be conducted to test various aspects of Visual Editing. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks

SDC3DF12 (Pr.) – MINI PROJECT

Credits 4

PO	To enable students to make short films and documentation.
CO	Students will learn about the importance of group work and will get the ideas about film production stages.

To produce a documentary/short-film or interview of at least 10 minutes duration. The project can be done as group work of maximum 5 students in a group. An external evaluation and viva voce will be conducted by the instruction of board of examiners.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks

GEC4FA05 - Film Appreciation – IV

Contact Hours 4   **Credits 3**

PO	To introduce the knowledge required for better reading and understanding of films.
CO	After completing the course, students shall have a better film reading experience.

Module I: World Cinema (10 Hours)

The Hollywood, African Cinema, Iranian Cinema, Canadian Cinema, Eastern European Cinema, Latin American Cinema

Module II: Legends of Indian Cinema (10 Hours)

N T Rama Rao, Dilip Kumar, Amitabh Bachchan, Prem Naseer, Kamal Haasan, Raj Kapoor, Shivaji Ganeshan, Rajni Kanth, MG Ramachandran, Naseeruddin Shah, Mohanlal, Mammootty, Chiranjeevi, Amir Khan, Sharukh Khan, Hema Maalini, Sreedevi, Nargis.

Module III: Awards in Cinema and Film Festivals (10 Hours)

Academy Awards, Golden Globe Awards, Dada Saheb Phalke Award, British Academy of Film and Television Arts, National Film Awards of India, Kerala State Film Awards, Cannes Film Festival, Berlin International Film Festival, Toronto Film Festival, International Film Festival of India, International Film Festival of Kerala.

Module IV: Film appreciation of following films (34 Hours)

1. Cinema Paradiso (1988): Giuseppe Tornatore
2. Amelie (2001): Jean-Pierre Jeunet
3. Oldboy (2003): Park Chan-wook
4. La La Land (2016): Damien Chazelle
5. Roma (2018): Alfonso Cuaron
6. Pan's Labyrinth (2006): Guillermo del Toro
7. Gladiator (2000): Ridley Scott
8. Schindler's List (1993): Steven Spilberg
9. The Shawshank Redemption (1994): Frank Darabont
10. City of God (2002): Fernando Meirelles, Katia Lund
11. The Motorcycle Diaries (2004): Walter Salles
12. Rabbit-Proof Fence (2002): Phillip Noyce
13. Apur Sansar (1959): Sathyajit Ray
14. Maqbool (2003): Vishal Bhardwaj
15. Sholay (1975): Ramesh Sippy
16. Iruvar (1997): Maniratnam
17. Sankarabharanam (1980): K Viswanath
18. Slumdog Millionaire (2008): Danny Boyle
19. Vidheyan (1993): Adoor Gopalakrishnan

20. Vanaprastham (1999): Shaji N Karun

READING LIST:

1. Our Films, Their Films, Satyajith Ray. London: Hyperion, 1994.
2. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. James Monaco, NY: Oxford University Press, 1981.
3. A Short History of the Movies, Gerald Mast, OUP, Oxford, 1985
4. Malakalil Manju Peyunnu, Shanmughadas I.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

SDC4DF13 – MULTIMEDIA - II

Contact Hours 4   **Credits 3**

PO	To provide the principles and dynamics of 3D animation and special effects.
CO	Students shall be able to create 3D animations and special effects using software like Adobe After Effects.

Module I: Multimedia (14 Hours)

Definition of multimedia. Multimedia systems. Elements and applications. Multimedia system architecture, file formats and standards.

Module II: Three-Dimensional Design Concepts (16 Hours)

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

Module III: Adobe After Effects (18 Hours)

Introduction to After Effects, Animation basics, working with masks, animating text, Text Pre-sets, Animators, animation help, Motion Sketch & the Smoother, Wiggler, Working with Auto-Orient & Split Layer, Time Remapping, Animating Stills Using the Anchor Point, Parenting & basic expressions, Applying Expressions for Wiggle & Loop, Using Expressions with Audio Files

Module IV: Special Effects (16 Hours)

Basic Compositing, Applying Layer Blending Modes, creating a Track Matte, Keying & Key light, Compound Effects: Gradient Wipe & Displacement Map, Compound Effects: Wave World & Caustics, Pre-composing & Nesting, Stabilizing & Tracking shots, Particles & Paint, . Introduction to Camera Angles & Monitor Views, creating 3D Text with Lights & Shadows, Setting Up a 3D Scene, animating a 3D Scene, Working with Vanishing Point, Shape layers & Puppet Tools, Rendering & Exporting.

READING LIST:

1. Ze-Nian Li and Mark S. Drew, Fundamentals of Multimedia, Prentice-Hall, 2004.

2. William W. Lee, Multimedia-Based Instructional Design: Computer- Based Training, Web-Based Training, and Distance Learning, Prentice- Hall, 2010.

3. Jenifer Tidwell, Designing Interfaces: Patterns for Effective Interaction Design, London, O'Reilly Media, 2005

<div align="center">Internal Evaluation: 15 Marks</div>

<div align="center">External Evaluation: 60 Marks (Question Paper Type 2)</div>

SDC4DF14 - PRE-PRODUCTION

Contact Hours 4   **Credits 4**

PO	To implement the works to before starting production for film and television.
CO	After completion of this course, students shall be able to make the arrangements for production for film and television.

Module I: Conceiving the Idea (16 Hours)

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 II: Schedule and Location planning (16 Hours)

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 III: Fundamentals of handling video camera systems (16 Hours)

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: Production Essentials (16 Hours)

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, cardioids; Shot guns, booms; Audio recorder, control console, amplifiers; Noise/hum reduction; MIDI systems.

READING LIST:

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

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC4DF15 - TELEVISION PRODUCTION

Contact Hours 4   **Credits 4**

PO	To introduce various aspects of television production; electronic field production (EFP) & electronic news gathering (ENG), and live shows & multi camera coverage.
CO	Students shall be able to master various roles in television production as in EFP, and ENG.

Module I: TV Production Planning (16 Hours)

Pre-production, planning duties and responsibilities of producer/director. Production techniques- Camera for TV, Single camera and multi-camera productions, treatment, screenplay, shoot, script, storyboard. Different types of TV programmes: serial, talk show, interview, documentary, demonstration, discussion, profiles, commercials. Planning and production of indoor and outdoor shooting, planning and management of live shows. Multi-camera productions – live telecast.

Module II: Live Show (16 Hours)

Indoor/Outdoor Live-Production techniques, camera control unit, mounting equipment, preview monitors, switcher, line monitor, hard drives. Lighting for Live Shows: Studio floor, properties, set backgrounds, platforms etc. Studio Lighting: 3-point lighting, lighting for an event, studio lighting instruments, lighting control devices, lighting plan. Switching or instantaneous editing: multi-functional switcher.

Module III: Electronic Field Production & Electronic News Gathering (16 Hours)

EFP: Video/TV production taking in the field outside a formal TV Studio, adapting to the local conditions and challenges. EFP: Mobility and flexibility of ENG & production care and quality control of TV studio. ENG: rapid response to diverse situations, flexibility and portability of equipment, multi-skilled crew etc; urgency/immediacy. New possibilities for advancement in EFP and ENG, using digital technology.

Module IV: Outdoor Multicam Coverage (16 Hours)

Covering events, location sketch and remote set ups, OB vans, camera lighting, audio, intercommunication, signal transmission. Variety of programme coverage: sports, stage shows, concerts, festivals, events etc.

READING LIST

1. Television: Critical Methods and Applications, Blue Print, London, 1995.

2. Gerald Millerson & Jim Ovens Video Production Hand Book, Focal Press, 2004.

3.Catherine Kellison, Producing for TV and Video, Focal Press, 1999.

4. Jim Ovens, Television Production, Focal Press, 2012.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC4DF16 (P) – PRACTICAL: TELEVISION PRODUCTION

Contact Hours 3   **Credits 4**

PO	To introduce various aspects of television production; electronic field production (EFP) & electronic news gathering (ENG), and live shows & multi camera coverage.
CO	Students shall be able to master various roles in television production as in EFP, and ENG.

Practical Assignment: Multi-camera production exercises inside TV studio and outside. At the end of the semester external evaluation will be conducted to test various aspects of Television Production. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks

SDC4DF17 (Pr.) – MINI PROJECT

Credits 4

PO	To provide exposure to National & International Movies.
CO	Students will learn about the making and methods of different types of movies throughout the world.

Students should attend an International/National/State Level Film Festival and prepare a detailed report on their festival experiences including the talks with experts at festival venue. An external evaluation and viva voce will be conducted by the instruction of board of examiners.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks

SEMESTER V

GEC5AD06 - ADVERTISING

Contact Hours 4   **Credits 4**

PO	To familiarize with different genres of advertising, structure and functions of advertising agency, and process of copy writing and ad. film production.
CO	Students shall be able to make ad. Films, TVCs and other related advertising products.

Module I: Definition and Scope of Advertising (12 Hours)

Definition, origin & growth, nature & scope, roles of advertising; social, communication, marketing & economic functions of advertising. Advertising and its role in the market, advertising as a process of communication - social and ethical issues.

Module II: Types of Advertising (12 Hours)

Consumer, corporate, industrial, retail, cooperative and public service advertising; reading the advertisement - review with current ad campaigns. Target audience, geographic area, media & purpose. Corporate & promotional advertising – social media promotions.

Module III: Advertising Agency (12 Hours)

Structure and functions; leading agencies in India full-service agencies – multinational clients – challenges and opportunities. Latest trends in advertising in India. Ad agency - types, structure of small, medium & big agencies, functions, services.

Module IV: Conceptualization & Ideation (14 Hours)

USP, big idea, visualization, print ad layout, headline, sub headline, body copy, logos & slogans, client brief, creative strategy, media plan, brand positioning, brand personality, brand image, brand equity. Ad Films, concepts, one lines and scripts.

Module V: Production Planning for Ad Films, TVCs and other Products (14 Hours)

Production objectives/goals; 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. Financial management in visual media production; budgeting basics; mobilising financial resources; cost cutting measures.

READING LIST:

1.Otto Kleppner, Fundamentals of Advertising, Prentice Hall, New Jersey, 1980.

2.Mariekae de Mooij, Advertising Worldwide, Prentice Hall, UK, 1994.

3.Mohan M, Advertising Management Concepts & Cases, Tata McGraw Hill; New Delhi, 1989.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC5DF18 – BEHIND AND BEFORE THE CAMERA

Contact Hours 4 **Credits 3**

PO	To familiarize with the production people and their functions in both film and television production.
CO	Students shall be able to understand the different roles of production people in film and television

Module I: Film and TV Production Crew (16 Hours)

Audio-Visual Productions as essentially team-based projects. Producer, Production Control team, Direction crew, Camera and Lighting crew, Art Direction team, Costume and Make up, Editor, Sound Designer and other Postproduction crew, Artistes and Dubbing artistes.

Module II: Working behind the Scenes- On Set and On Location (16 Hours)

Duties and responsibilities of producer/ director, budget, proposal, treatment, planning shoot, fixing the crew, different stages of production: preproduction, production and post-production, persons involved in these three stages; scope and challenges.

Module III: Production Management (16 Hours)

Production planning, Pre-Production: budgeting, location/set/art, cast, crew, rehearsals. Production: Schedule and Production Execution. Studio Production: Floor plan, floor manager, cues of floor manager, floor plan and coordination, set designs, props etc. Post production: editing, dubbing, mixing and final output.

Module IV: Acting (16 Hours)

Facing the Camera, body language, voice culture, diction and language, voice modulation, gestures, articulation, sense memory, facial expressions, posture, dubbing; Actor training: improvisations and camera facing exercises.

READING LIST

1. Jeremy G. Butler, Television: Critical Methods and Applications, Routledge, 2011.

2. Gerarld Millerson & Jim Ovens, Video Production Hand Book, Focal Press, 2004.

3. Catherine Kellison, Producing for TV and Video, Focal Press, 1999.

4. Ivan Cury, The Art of Film Acting, A Guide for Actors & Directors, Focal Press, 2010.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

SDC5DF19 – MULTI CAM PRODUCTION

Contact Hours 4   **Credits 4**

PO	To familiarize the use of more than one camera in production and their functions in both film and television production.
CO	Students shall be able to understand the different uses of multi cam production and different equipment used for production.

Module I: Concepts Creation (16 Hours)

Programme selection, Programme formats documentaries, docu-drama, fiction, sit cams, soap opera, quiz; news and news-based programme, programme treatment, programme briefs objectives, content, duration, selection of crew, cast and properties, floor management.

Module II: Media Research (16 Hours)

Importance of research, collection of material, authenticating information; statistical data analysis and interpretation. Production planning, pre-production planning-duties and responsibilities of producer/director. Anchoring and safety measures: role and responsibilities of anchor person; qualities and qualification of an anchor; anchoring techniques and styles.

Module III: Introduction to Multi-Camera Production (16 Hours)

Switcher, Chyron, intercom system, teleprompter, Production techniques, planning, and management of live shows, single and multi, camera productions, camera controls unit, mounting equipment's, preview monitors, line monitor, VTR, optical disc, hard drives. Lighting in studio,3 point lighting, lighting for an event, studio lighting instruments, lighting control devices. Switching or instantaneous editing, multifunction switcher, basic switcher operations, studio floor, treatments, properties, set backgrounds, platforms.

Module IV: Equipment and Production (16 Hours)

Covering events, location sketch and remote setups, OB vans, camera lighting, audio, intercommunication, signal transmission. multi camera production practical. Post-production editing for commercials; for news reporting; for live programmes. Narrative editing and non-narrative editing, sound for television, digital audio workstation. Effective shots, File shots, Footages, Special effects, Graphics and animation, Chroma key usage and Economy shooting methods.

READING LIST

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

2. Video Production Handbook, Gerald Millerson, New Delhi: Focal Press, 1992.

3. Writing, Directing and Producing Documentary Films, Allan Rosenthal, Southern Illinois University Press, 1990.

4. Storyboards Motion in Action, Mark Simon, Oxford, Focal Press, 2000.

Internal Evaluation: 20 Marks
External Evaluation: 80 Marks (Question Paper Type 1)

SDC5DF20 - PRODUCTION DESIGN

Contact Hours 4   **Credits 4**

PO	To acquaint with the concept and practices of production design in film and television production.
CO	Students shall be able to perform the task of production designer in film and television industries.

Module I: Concept of Production Design (14 Hours)

The term `Production Designer' coined by William Cameron Menzies ('Gone with the wind'). Work of a PD used to be synonymous with `Art Direction' or `Scenic Design' or `Set Design'. With immense scope of digital technologies increased importance of Production Design in Film, Television, Ad Films, and all audio-visual media and now PD involves a `master plan' covering art direction, costumes, make up, graphics, animation and all visual elements.

Module II: Role of Production Designer in Film & TV (16 Hours)

Person responsible for the overall visual look of the production. Works with the Director, Cinematographer and Producer to decide the style and setting of the story and coordinates the `Master Plan', Budget and Schedule of the production and post-production. Renowned Production Designers and their contributions.

Module III: Qualities of a Production Designer (18 Hours)

Broad and deep visual awareness and design skills, knowledge of many art and design-related subjects, including history of design, colour theory, architecture, technical drawing, building and construction, interior design, cameras and lenses, lighting and Computer Generated Imagery (CGI); also required: team management and leadership skills and power to visualise the` big picture' (overall design, budgeting and execution of the production).

Module IV: Challenges to Production Designing in Digital Era (16 Hours)

Art and technologies, real locations and studio and post-production techniques (Chroma, DI, CG, Virtual Reality/VR) converging in digital cinema; boundaries of Pre-Production, Production and Post-Production blurred; increased responsibilities of all film crew and especially the PD, Director, Cinematographer and Editor to work in unison to visualise every element of a film as a `whole', incorporating `digitality' from start to end.

READING LIST:

1. Cathly Whitlock, Designs on Film: A Century of Hollywood Art Direction,It Books, 2010.

2. Jane Barnwell, Production Design for Screen, Bloomsbury Visual Arts Publication, 2017.

3. Vincent Lobrutto, The Filmmakers' Guide to Production Design, Allworth Press, 2002.

4. Fionnuala Halligan, Film Craft: Production Design, Focal Press, 2012.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC5DF21 - AUDIOGRAPHY

Contact Hours 4   **Credits 3**

PO	To enable students to use the audio studio , recording techniques, and creative use of soundtracks.
CO	After completion of this course, students shall be able to record and edit using the advanced software like Pro Tools.

Module I: Basics of Sound and Sound Recording Systems (14 Hours)

Perception of sound - hearing sensitivity - frequency, range – sound wavelength - measuring sound - basic setup of recording system – analog/digital cables, connecters, analogue to digital conversion. Microphone - types - unidirectional, bidirectional, omni directional, cardioids; direction, pickup pattern, noise, choosing the right mike, technique- sound reproduction devices - input devices – various sound file extension.

Module II: Audio Studio Fundamentals (14 Hours)

Introduction to Pro Tools and other audio software. Pro Tools: Installing Pro Tools. The Pro Tools interface, signal flow, gain stages, I/O setup, types of tracks, creating a new session in Pro Tools, keyboard shortcuts.

Module III: Pro Tools Recording Techniques (18 Hours)

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 IV: Creative Use of Soundtrack (18 Hours)

Recording: busses, playlists, use of dialogue, music and sound effects. Equalisation, balancing of levels – panning, mixing, 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 mixes.

READING LIST:

1. John Strutt & Baron Williams, The Theory of Sound, Rayleigh. 1996.

2. Francis Rumsay and Tim Mick. Sound and Recording: An Introduction. Oxford: Focal Press.

3. Collins Mike, Pro Tools for Music Production: Recording, Editing, Academic P, 2009.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

SDC5DF22 (E1) - PHOTOJOURNALISM

Contact Hours 4   **Credits 4**

PO	A basic understanding of photography is imparted to the students. The course also aims at imparting the use of photography for journalistic purposes both in print and electronic media.
CO	Students will learn how photographs can be used to communicate in media and to enable the students to apply journalistic ethics to photojournalism.

Module I: History of Photography (16 Hours)

History of photography, role of photography in communication and journalism – The legends: Henri Cartier Bresson, Raghu Rai, Victor George, Homai Vyarawala, Anastasia Taylor- Lind, Rene Effendi, Daniella Zalcman, Danish Siddiqui.

Module II: Scope of Photojournalism (16 Hours)

Definition, nature, scope and functions of photojournalism - qualifications and responsibilities of photojournalists – sources - covering issues - writing captions and cut-lines for photo

Module III: Types of Photography (16 Hours)

Portrait, candid shot, news photo, photo feature, landscape, nature and wildlife, and sports. Photo editing

Module IV: Ethics in Photojournalism (16 Hours)

Digital camera - digital technology - digital effects and techniques. Legal and ethical requirements. A critique on the contemporary regional, national, and international photojournalism/ photojournalists.

READING LIST:

1. Kobré, Kenneth Photo journalism: The professionals' approach, 5th Edition

2. Sammon, Rick Complete guide to digital photography

3. Muse, Ken Basic photo text

4. Pasricha, Nirmal A professional's basic photography

5. Wright, Terrence The photography handbook, 2nd Edition

6. Lester, Paul Martin Visual communication : Images with messages, 3rd Edition

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC5DF22 (E2) – RADIO PRODUCTION

Contact Hours 4   **Credits 4**

PO	To provide the details of the evolution and growth of radio and to familiarize with the process of radio programme production.
CO	Students shall be able to acquire the skills required for radio industries.

Module I: History and Evolution of Radio (16 Hours)

Brief history; characteristics of the medium. Introducing radio formats: radio talk, interview, radio drama, chat shows, phone-in/phone-out programmes, running commentary, news bulletins, features, and documentaries; special abilities required for each format; writing techniques.

Module II: Radio News (16 Hours)

News-room management, news coverage, news formats, news presentation and structure and content of news bulletins. Theory of sound- frequency, pitch, amplitude, timber; theory of broadcasting technology- AM, FM, SW, long wave, satellite radio, internet radio; recording and storing of sound- wave format, MP2 and MP3.

Module III: Recording Instruments (16 Hours)

Various types of microphones, speakers, headphones, sound recorders, recording software, multi-track music recording, special effects, mixing and dubbing. Role of radio broadcaster - announcer, disc jockey, radio host; 'on-air' techniques - performance, art of interviewing, speed, breathing, emphasis and pitch.

Module IV: Radio in India (16 Hours)

Radio in India -public service broadcasting and All India Radio, private commercial broadcasters, educational radio, community radio in the West, scope of community radio in India, the Indian audience and the revival of radio after the television boom.

READING LIST:

1. Robert McLeish, Radio Production, 3rd Edition, Focal Press, 2008.

2. U. L. Baruah, This is All India Radio, Sage Publications, 2005.

3. Carl Hausman, Philip Benoit, Lewis Donnell. Modern Radio Production, Programming and Performance, O'Reilly Media, 2005.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC5DF22 (E3) – CINEMA, TELEVISION AND SOCIETY

Contact Hours 4   **Credits 4**

PO	To make know how cinema and television are integrated to the culture of society.
CO	Students shall be familiarized with the theories developed by the renowned film theorists who studied about the interplay of cinema and society.

Module I: Introduction to Cultural Studies (16 Hours)

What is Cultural Studies? Historical Context of Cultural Studies—Key Theorists in Cultural Studies: Raymond Williams, Stuart Hall, Walter Benjamin, Feminist Theories etc.

Module II: Ideology and Visual Culture (16 Hours)

Representations in Visual Culture-- Debates on Ideology: Marx, Lenin, Althusser- -Ideology of Representation.

Module III: Spectator and Pleasure (16 Hours)

Positioning the Spectator—Ideology of Realism—Spectator & Cinema—Studies of Stardom.

Module IV: Race, Gender, Sexuality and Visual Culture (16 Hours)

Male Gaze—Race & Representation—Queer theory & Visual Culture—Dalit Politics; Bollywood and Indian Regional Cinema scenario — Indian Television: power, politics and economics.

READING LIST:

1. Storey, John.ed. Cultural theory and popular culture: A reader, New York: Prentice Hall, 1998.

2. Curran, James et al (eds), Mass communication and society, London: Edward Arnold, 1977.

3. Cruz, Jon et. al (eds). Viewing, reading, listening: Audiences and critical reception. Boulder: Westview,1994. 58

4. Williams, Raymond. Television: Technology and cultural form (reprinted edition), New York: Routledge. 2003.

5. Williamson, Judith. Decoding advertisements: Ideology and meaning in advertising, New York: Marion Boyars. 1978.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

SDC5DF23 (P) – PRACTICAL: AUDIOGRAPHY

Contact Hours 3   **Credits 4**

PO	To enable students to use the audio studio , recording techniques, and creative use of soundtracks.
CO	After completion of this course, students shall be able to record and edit using the advanced software like Pro Tools.

Practical Assignment: Record nature sounds for posting in a 5-minutes' short fiction film (Individual exercise). Create the soundtrack for a 3-minutes film, involving dubbing, foley recording, background music, final mixing (Group project). At the end of the semester external evaluation will be conducted to test various aspects of Audiography. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks

SDC5DF24 (Pr.)– MINI PROJECT

Credits 4

PO	To enable students to make short films and documentation.
CO	Students will learn about the importance of group work and will get the ideas about film production stages.

To produce an Ad Film/ documentary/short film. The duration of short film/ documentary should be at least 15 minutes. The duration of the Ad Film is maximum 3 minutes. The project can be done as group work of maximum 5 students in a group. An external evaluation and viva voce will be conducted by the instruction of board of examiners.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks

SEMESTER VI

SDC6DF25 – TERM PAPER

Credits 2

PO	To acquire presentation skills and report writing capacity.
CO	Enabling students to present a report of their knowledge earned from their programme.

The student is expected to do an extensive literature survey and analysis in an area related to film and television chosen by him/her, under the supervision of a faculty member from the department. Evaluation of term paper should be done internally. A faculty member can be appointed as a guide/ supervisor. The student must choose an area for his/her work after due consultation and approval from the guide. The topic shall be presented in the class taking a duration of 15-20 minutes. A committee consisting of three/four faculty members shall evaluate the seminar presentation.

Internal Evaluation: 50 Marks

SDC6DF26 (Pr.) – INTERNSHIP & PROJECT: FILM PRODUCTION

Total Hours : 900   **Credits 28**

PO	To create video and evaluate the media production management. Create local and global solutions for the challenges in cinema industry. Able to impart technical skill necessary in film and television industry.
CO	Student will acquire practical knowledge in film and television production. Students will produce their own film as the result of their programme.

INTERNSHIP

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.

Internal Evaluation: 40 Marks

External Evaluation: 160 Marks

PROJECT: FILM 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 internal faculty in the college. The subject must have social relevance and the completed script with other details should be submitted to the faculty before starting the production process.

Internal Evaluation: 40 Marks

External Evaluation: 160 Marks

B.Voc Digital Film Production

(2021 Admission onwards)

Semester : Third Semester.

Course Title : **SDC3DF10 Visual Editing**

Time: 2.5 Hours   Maximum Marks: 80

Section A

Answer any number of questions each not exceeding 50 words. Each question carries 2 marks. Ceiling of marks for Section A is 25.

1. What is meant by Editing?

2. What is meant by visual language?

3. What are the principles of Editing?

4. What is Montage?

5. What is Rule of Thirds?

6. What are continuity concepts?

7. Explain the seven Rules for editing.

8. What is Montage?

9. Write the difference between digital and analogue Editing?

10. Write about any two editing software's.

11. What is EDL?

12. What is the difference between Linear and Non Linear editing?

13. What is Directors cut and editors cut?

14. What is the Online and offline editing?

15. Write about NTSC and PAL?

Section B

Answer any number of questions each not exceeding 100 words. Each question carries 5 marks. Ceiling of marks for Section B is 35.

16. An editor should be a good director. Comment.

17. Elaborate cut, dissolve, jump cut and match cut.

18. How can you manipulate time and space

19. Briefly explain the process of Telecine and reverse Telecine

20. Write on Cut in and Cut away shots.

21. Write about your favourite Editor.

22. Elaborate on the role of Editor in Indian cinema.

23. Analyse the growth of Indian cinema in terms of Editing.

Section C

Answer any two questions not exceeding 400 words. Each question carries 10 marks.

24. Write on the contribution of Sergi Eisenstein to world cinema.

25. What is the contribution of George Milies to world cinema

26. Write about the use of Sync sound in latest movies.

27. Differentiate between Digital and Analogue editing?

(2 x 10 = 20 marks)

B.Voc Digital Film Production

(2021 Admission onwards)

Semester : Third Semester

Course Title : **SDC3DF08 Multimedia - I**

Time: 2 Hours   Maximum Marks: 60

Section A

Answer any number of questions each not exceeding 50 words. Each question carries 2 marks. Ceiling of marks for Section A is 20.

1. Define 2D animation

2. Draw the different stages of Bouncing ball.

3. Define Concept.

4. What is "form" in drawings?

5. Define Exaggeration.

6. Explain the term "Animatics".

7. Define "Arcs"

8. Define Animation.

9. Define "Key frames".

10. What is "form" in drawings?

11. What is a Gesture?

12. Explain the basics of Perspective drawings.

Section B

Answer any number of questions each not exceeding 100 words. Each question carries 5 marks. Ceiling of marks for Section B is 30.

13. Compare the major differences in acting for an animation film and a real film?

14. Importance animation in Cinema

15. What are the different stages in an animation projects?

16. Give a detailed note on the importance and main features of a script for an animation film.

17. Explain the various functions of Creative director?

18. Is there is any advantage in watching animation films.

19. Importance of VFX in cinema

Section C

Answer any one question not exceeding 400 words. Each question carries 10 marks.

20. Explain different types of Animation techniques.

21. Write about the production pipeline of 2D animation   (1 x 10 = 10 marks)