

University of Mumbai



No. UG/ 13 of 2021

CIRCULAR:-

Attention of the Principals of the Affiliated Colleges, The Head of the University Department of Theatre Arts and Directors of the recognized Institutions in Faculty of Humanities.

They are hereby informed that the recommendations made by the Ad-hoc Board of Studies in **Theatre Arts** at its meeting held on 20th November, 2019 **vide** item No. 1(i) and subsequently passed by the Board of Deans at its meeting held on 5th December, 2019 **vide** item No. 24 have been accepted by the Academic Council at its meeting held on 23rd February, 2021 **vide** item No. 4.12 and subsequently approved by the Management Council at its meeting held on 9th April, 2021 **vide** item No. 15 and that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 74(4) of the Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017) the Ordinance 6538 & 6539 Regulations 9284 & 9285 and the syllabus of **Diploma in Direction (DID)** has been introduced and the same have been brought into force with effect from the academic year **2020-21**. (The said course might be introduced from the academic year 2021-2022 in the wake of prolonged Covid-19 pandemic situation in the country) accordingly. (The same is available on the University's website www.mu.ac.in).

MUMBAI – 400 032

1st June, 2021

To,

(Dr. B.N. Gaikwad)
I/c. REGISTRAR

The Principals of the Affiliated Colleges, The Head of the University Department of Theatre Arts and Directors of the recognized Institutions in Faculty of Humanities. (Circular No. UG/334 of 2017-18 dated 9th January, 2018.)

A.C/4.12/23/02/2021
M.C/15/9/04/2021

No. UG/ 13^A of 2021

MUMBAI-400 032

1st June, 2021

Copy forwarded with Compliments for information to:-

- 1) The Chairman, Board of Deans
- 2) The Dean Faculty of Humanities,
- 3) The Chairman, Ad-hoc Board of Studies in Theatre Arts,
- 4) The Director, Board of Examinations and Evaluation,
- 5) The Director, Board of Students Development,
- 6) The Co-ordinator, University Computerization Centre,

(Dr. B.N. Gaikwad)
I/c. REGISTRAR

Copy to :-

- 1. The Deputy Registrar, Academic Authorities Meetings and Services (AAMS),**
- 2. The Deputy Registrar, College Affiliations & Development Department (CAD),**
- 3. The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Department (AEM),**
- 4. The Deputy Registrar, Research Administration & Promotion Cell (RAPC),**
- 5. The Deputy Registrar, Executive Authorities Section (EA),**
- 6. The Deputy Registrar, PRO, Fort, (Publication Section),**
- 7. The Deputy Registrar, (Special Cell),**
- 8. The Deputy Registrar, Fort/ Vidyanagari Administration Department (FAD) (VAD), Record Section,**
- 9. The Director, Institute of Distance and Open Learning (IDOL Admin), Vidyanagari,**

They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above circular and that on separate Action Taken Report will be sent in this connection.

- 1. P.A to Hon'ble Vice-Chancellor,**
- 2. P.A Pro-Vice-Chancellor,**
- 3. P.A to Registrar,**
- 4. All Deans of all Faculties,**
- 5. P.A to Finance & Account Officers, (F.& A.O),**
- 6. P.A to Director, Board of Examinations and Evaluation,**
- 7. P.A to Director, Innovation, Incubation and Linkages,**
- 8. P.A to Director, Board of Lifelong Learning and Extension (BLLE),**
- 9. The Director, Dept. of Information and Communication Technology (DICT) (CCF & UCC), Vidyanagari,**
- 10. The Director of Board of Student Development,**
- 11. The Director, Department of Students Welfare (DSD),**
- 12. All Deputy Registrar, Examination House,**
- 13. The Deputy Registrars, Finance & Accounts Section,**
- 14. The Assistant Registrar, Administrative sub-Campus Thane,**
- 15. The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan,**
- 16. The Assistant Registrar, Ratnagiri sub-centre, Ratnagiri,**
- 17. The Assistant Registrar, Constituent Colleges Unit,**
- 18. BUCTU,**
- 19. The Receptionist,**
- 20. The Telephone Operator,**
- 21. The Secretary MUASA**

for information.

**New Ordinances 6538 & 6539 relating to
the Diploma in Direction**

1. Necessity of starting Diploma in Direction (DID) course:

India has witnessed the emergence of various new-age courses that are gathering momentum, as students increasingly pursue courses that fuel their passion and open up job opportunities. A recent demand for educated and qualified professionals was discovered in the field of Direction. Even the world is looking closely at Indian Directors for different Programmes, Serials, Movies, Newsreels, Commercials, Music videos, Documentaries, etc. leading to rising employment opportunities for professionals. Further to highlight that due to the extensive presence of the Film, Entertainment & Television industry in Mumbai, it's been considered as capital for it, making it a preferred destination for professional education in this sector. University of Mumbai by offering structured course for this Industry shall open up opportunities for multiple aspiring students to pursue their career in this rising sector.

2. Whether UGC has recommended to start the said Course:

The basis to start the course is our indigenious understanding about its requirement and not primarily as per the recommendation from UGC.

3. Whether the course have commenced from the academic year 2019-20:

Diploma in Direction (DID) course is now planned to start from next academic year 2021-22.

4. The courses started by University are Self-Financed, whether adequate number of eligible permanent Faculties are available:

Diploma in Direction (DID) course is planned to start from the academic year 2021-22 and the identification and appointment of Eligible Faculties is under progress.

5. To give details regarding duration Diploma in Direction (DID) course and is it possible to compress the Course:

The duration of the Course is for 1 year which is taken-up after considering the optimal duration needed to complete the syllabus requirement of the course.

6. The intake capacity of Diploma in Direction (DID) course and no. of admissions given in the current academic year (2019-20):

The course is to start from the academic year 2021-22 and hence admissions has still not started. The Intake of this course is 60 students.

7. Opportunities of Employability / Employment available after undertaking Diploma in Direction (DID) course:

The training methodology of the course has a high emphasis on the industry oriented approach. Students are to be part of live projects, internships and other extracurricular activities with the Industry during their educational journey to ensure their industry readiness. Along with the collaborations and associations with key industry practitioners, a dedicated placement cell will facilitate different forms of employment opportunities for the students. In the growth of the Film & Entertainment sector in India, Mumbai city has played a significant role in the past century. It houses many of the leading corporates, production houses and organisations of this Industry, opening the untapped employment opportunities for learned professionals, undertaking such courses recognised by the University of Mumbai department.

Diploma In Direction



<u>0.6538</u>	Title of the Course	Diploma in Direction
<u>0.6539</u>	Eligibility for Admission	Have passed 10+2 / HSC examinations from any stream;
<u>R.9284</u>	Passing Marks	40% passing marks
	Ordinances / Regulations (if any)	As attached
	No. of Years / Semesters	1 year full time / 2 semesters
	Level	Diploma
	Pattern	Semester
	Status	New
	To be implemented from Academic Year	From academic year 2020-21
<u>R.9285</u>	Intake Capacity	60

Objectives of Diploma In Direction

It's a hands-on course which provides many opportunities for practical production across different platforms and different genres of film-making. It will enhance students' storytelling skills and technical understanding of film, television and transmedia production. Students will develop advanced skills as a director in line with both current industry practice and the traditions of independent filmmaking.

Course Objective

This course will enable students to:

- Demonstrate a critical awareness of how theoretical approaches can be applied;
- Demonstrate a critical awareness of the development of story in directing film and television productions;
- Planning and directing different genres of film, television and web productions;

R – Passing Standard

The learners to pass a course shall have to obtain a minimum of 40% marks in aggregate for each course where the course consists of Internal Assessment & Semester End Examination. The learners shall obtain minimum of 40% marks (i.e. 24 out of 60) in the Internal Assessment and 40% marks in Semester End Examination (i.e. 16 Out of 40) separately. A learner will be said to have passed the course if the learner passes the Internal Assessment & Semester End Examination together.

Marks	Grade Points	Grade	Performance
Less than 40	0	F	Fail
40 - 44.99	4	D	Pass
45 - 49.99	5	C	Average
50 - 54.99	6	B	Above Average
55 - 59.99	7	B+	Good
60 - 69.99	8	A	Very Good
70 - 79.99	9	A+	Excellent
80 & Above	10	O	Outstanding

R - Credit Based Evaluation System Scheme of Examination

For all semesters, the performance of the learners shall be evaluated into two components. The first component shall carry 40% marks which will be an internal assessment while the second component shall carry 60% marks at semester end examination.

The allocation of marks for the Internal Assessment 40% and Semester End Examinations 60% are as shown below:

a) **Structure of Internal Assessment - 60% = 60 marks**

Sr. No.	Particulars	Marks
1	One periodical class test held in the given semester	20 Marks
2	Subject specific Term Work Module/assessment modes – atleast two as decided by the department in the beginning of the semester (like Extension/field/experimental work, Short Quiz; Objective test, open book test etc and written assignments, Case study, Projects, Posters and exhibits etc for which the assessment is to be based on class presentations wherever applicable) to be selflessly assessed by the teacher/s concerned	30 Marks
3	Active participation in routine class instructional deliveries (and in practical work, tutorial, field work etc as the case may be)	05 Marks
4	Overall conduct as a responsible learner, mannerism and articulation and exhibit of leadership qualities in organizing related academic activities	05 Marks

b) **Semester End Examinations - 40% = 40 Marks**

- i. Duration – These examinations shall be of 2 Hours duration.
- ii. Theory Question Paper Pattern:
 - Q1 - Answer in Brief (Any 5 out of 7) - 15 marks
 - Q2 - Answer in detail (Any 3 out of 5) - 15 marks
 - Q3 - Descriptive question/case study (Compulsory) - 8 marks

Question may be subdivided into sub-questions a, b, c... and the allocation of marks depends on the weight-age of the topic.

Course Structure

	<u>DIPLOMA IN DIRECTION</u>	<u>Credits</u>	<u>Internals</u>	<u>Externals</u>	<u>Total</u>
	SEMESTER I				
1.1	Dynamics of Visual Communication	4	60	40	100
1.2	Film Technology I	4	60	40	100
1.3	Fundamentals of Direction	4	60	40	100
1.4	Directorial Research & Analytical Study	4	60	40	100
1.5	Practical Training & Project Report I	4	100	-	100
	TOTAL	20	340	160	500
	SEMESTER II				
2.1	Film Technology II	4	60	40	100
2.2	Art & Craft of Acting	4	60	40	100
2.3	Production & Post-Production Process	4	60	40	100
2.4	Cinematography & Editing for Directors	4	60	40	100
2.5	Practical Training & Project Report II	4	100	-	100
	TOTAL	20	340	160	500

1.1 DYNAMICS OF VISUAL COMMUNICATION

UNIT I Light and visual – Visualization process – Visual image – Principles of Colour: Psychology of colour, Colour theory and meanings – Sensual and perceptual theories – Attributes of visuals: Colour, Form, Depth and Movement.

UNIT II Visual language and culture – World culture, society and ethics, Understanding Popular Culture and Sub culture – Abstract thinking, Linear and lateral thinking – Holistic visual thinking.

UNIT III Visual media – Principles – Image and Imagination - Perspectives of visual images – Visual perception – Communication design, Graphic design and informational designs – Visual persuasion in various fields.

UNIT IV Introduction semiotics – Analysis - Aspects of signs and symbols – Sign and meanings –Description of signs – Denotations and connotations – Paradigmatic and syntagmatic aspects of signs – Signs and codes – reference systems – Audience interpretations.

UNIT V Visual perspectives and its special features: photography, motion picture, television, computer graphics, new media, World Wide Web.

REFERENCE BOOKS

1. 1. Visual Communication – Images with messages 3rd Edition, Paul Martin Lester, Thomson Wadsworth, USA 2003. 2. Palmer, Frederic: Visual Elements of Art and Design, 1989, Longman. 3. Luin Annette, Power of the images, Rutledge and Kegan Paul, London 1985. 4. Nick Lacy, Images and Representation, Macmillan, London 1998. 5. John Fiske, Understanding Popular Culture, Unwin Hyman, London 1989. 6. PradeepManda. Visual Media Communication. Authors Press, New Delhi 2001.

1.2 FILM TECHNOLOGY - I

UNIT I

Basics of communication - functions and types of communication – verbal communication – non verbal communication – Interpersonal relationships – Mass communication – Group communication – Visual communications – Visual vocabulary.

UNIT II

Basic structure and format of screen plays – Story – Research – Plot – Plot development – Conflict, types of conflict, scene headings, camera angles, montages, dialogue and background setting. Generating the character biography, identifying the secondary and minor characters, creating counter characters and establishing audience identification with characters. What is Conflict – Types of conflict. The screen play as a blueprint for production, shooting script and story boarding.

UNIT III

The Director's responsibilities – Being the 'Captain of the ship' – Technical and aesthetical blend – as administrator and coordinator – Narrative strategies – creating a world using images and sound – location scouting production design – casting actors – motivating actors – getting the performance – cinematographer as Director's eye – mise en scene – dynamisation of space and time – various kinds of continuity, cinematic transition from one space and time to another.

UNIT IV

Film Editing– overlap and matching of action, cut-in and cut away – two types of continuity cuts, match cut, and cut away. Smoothness through change of image size and change of angle or both in every successive shot.

UNIT V

Understanding cinematography – cinematographer's role – physical nature of light – Film and exposure – sensitometry – photography theory – introduction to film and video cameras – lens and perspective – Colors and filters – composition rules – shots – The line and continuity – introduction to photographic lights – Types of lighting.

REFERENCE BOOKS

1. Directing Film techniques and Aesthetics – Michael Rabiger 2. Art of Film – Ernest Lindgram 3. Film and Director - Don Livingston 4. Cinematography : Theory and Practice - Blain Brown 5. Cinematography - Kris Malkiewicz (Fireside Books) 6. Basic Photography - John Hedgecoe (Auro Books) 7. Film Script Writing - Dwight V. Swain 8. Screen – Play Writing - Eugen Vale 9. The Art of Dramatic Writing - Lajos Egri 10. How to read a Film - James Monaco 11. 5C's of Cinematography - Joseph V. Mascelli

1.3 FUNDAMENTALS OF FILM DIRECTION

UNIT : I

Role of the Film Director - How we read and understand an image - Director's Responsibility, Moral, artistic, Technical and financial - interlocking roles of various technicians and artistes in the making of a film - Film is a language sort not language system - Film as the Director's medium of expression - D.W. Griffith and Eisenstein - Their contribution to the art of film.

UNIT : II

Idea, Theme, Outline - Deep structure of the story, Treatment, Writer's script -Shooting script - Developing the idea through brooding - Scenes & sequences-A simple sequence in terms of long, medium, and close shots.

UNIT : III

Choice of lenses and their effects - Depth of fields and its importance - camera movements - Pan, tilt, dolly in dolly out, Tracking shots, Crane shots - Subject movement - Connotative memory of the shot - Camera angles - Low angles, High angle, Three quarter angle - Dramatic & psychological effects of camera angles - Creative use of sound - synchronous and Asynchronous.

UNIT : IV

Evolution of film language in editing - Contribution by pioneers in Editing -Continuity - Complexity - Compilation - Alternative editing motivation for cut - Relationship of works to images Rhythm for story telling - Misenscene for blocking and structuring - Planning where to Edit - Preparing to edit & creative contribution - Evolution of film and NLE Editing.

UNIT : V

Comparison between Film, Theatre and Novel - Director and the Actor -Professional Actors - Amateur actors - Nan-actors - Contribution of actors -Handling of actors by the directors - Role of assistant directors and apprentices-Director and technician.

REFERENCE:

1. Film and the Director - Don Livingston.
2. Art of Film - Ernst Lindgren.
3. How to read a Film - James Monaco.

1.4 DIRECTORIAL RESEARCH & ANALYTICAL STUDY

UNIT : I

Filmic space and Filmic time - Film structure: External structure - Internal structure - Filmic material and its organization - Use of chance material - Film as an art: Film and Camera work and painting - Film and Novel - Film and Theatre - Film and Music - Film and environmental arts.

UNIT : II

Director and the camera - Diachronic and Syntax - Composition - Movement within the frame - Camera angles - Camera movements and lenses - Special effects in camera - Special effects : Miniatures - Matte shots - Computer aided effects - Front and back Projection - Principles of narrative construction -Narration: The flow of story information.

UNIT : III

Screen direction - Dynamic and Static - Constructive and relational editing -Parallel cutting - Editing pattern for static dialogue scene - Cutting after the movement - Motion inside the screen - Motion in and out of the shot - 20 basic rules for camera movements - unconventional camera movements for creativity.

UNIT : IV

Break down into shots - Mise-en-shot - Filmic technique - Master scene -Triple take - Directing the actor - Directing the crew - Composition -Symmetrical - Asymmetrical - Vertical - Horizontal - Dutch/Slanting -Diagonal composition - Set: Plan - Section view - Elevation and Projection -Story board.

UNIT : V

Lighting: Flat lighting - Rembrandt lighting - Chiaroscuro lighting - Silhouette- Cameo - Limbo - Creative uses of sound in films; Synchronous -Asynchronous - Role of film music - Realistic and functional music -Dialogues - New technical developments: Wide screen - 3D - Digital film making and its creative possibilities - Dolby system - DTS - IMAX.

REFERENCE:

1. How to Read a Film - James Monaco.
2. Directing-Film Techniques and aesthetics - Michael Rabiger.
3. Film as Art-Rudolf Arnheim.
4. Lessons with Eisenstein - Nizany.
5. 5 C's of Cinematography - Joseph V. Mascelli.
6. Technique of Film make-up - Vincent J.R. Kehoe.

2.1 FILM TECHNOLOGY II

UNIT I

Film Language/Structuring: Film Structuring - Sequence – Scene – Shot, Screen Technique: Subject Movement – Camera Movement –Principles of Editing: Rhythm – Timing – Pace – Tempo, Editing Concepts: Shock Attraction – Flutter Cut – Associative – Metric – Tonal – Dialectical – Linkage, Logical Concepts of Editing: Subjective Editing – Point of View Editing – Invisible Editing – Empathic Editing, Basic Rules of Editing: Practical guidance of Editing – Rules of applications while doing editing – Compiling all point of Ethics.

UNIT II

Introduction to sound – speed of sound and the sources of sound – Basics of sound: Frequencies of sound – harmonics – the loudness – the basic acoustics – a) the dead room b) the live room c) the reverberating d) the echo room e) room resonance. Sound and Films: The silent era – introduction of sound in films – introduction of dialogues in films – The early techniques – The evolution of modern technology – Introduction to recording sound: Live recording – Dubbing – sound effects – music songs and Background scene. Introduction to Formats: a) Mono b) Stereo c) 5.5 d) 6.1 e) 7.1 Analog and Digital: Introduction and Difference – Introduction to Audio equipments: Microphone, mix console, speakers Reverb unit, delay unit, Processors and other outboards, Amplifiers and Digital work station – Different work stations – advantages and disadvantages – Reproduction of sound from cassette, CD & Sound positive.

UNIT III

Introduction to Graphics – 2D Graphics – 3D Graphics - Introduction to 2D Animation – 3D Animation. Visual effects and special effects – Production sequence – The Script – Story Board – Break down – Task list – Schedule – Tracking – Feedback and connection and final Delivery.

UNIT IV

Pre – Shooting: Script analysis – Categorizing the genre of the film whether historical, social or fantasy – assessing the characters, their profession and backgrounds Determining the necessary artifacts such as dwellings, jewellery, costumes, Transportation systems etc. – Research based on the above – visiting Museums, Libraries, Internet, old maps and films – Channelize the findings – collection of materials – Avoiding Anachronisms: Important to discard artifacts non – pertaining to the periods and genre of the film. Assisting the Director to finalise casting. Shooting: Providing Backdrops and properties which enhance the mood of the scene to be shot – Knowledge of the lights being used for each shot beforehand – Determining the field of each shot and creatively decorate every frame. Knowledge of latest technology with regard to Graphics, Animation and special Effects – Blue/Green mat shooting – Preparation of miniatures, plaster casts, clay models, moulds etc.

UNIT V

Indian Film Industry and its organizations – FFI – South Indian Film Chamber – Associations and Unions of Film Technicians and Artistes – Batta – system – Technician Agreements – FEFSI – Registration of Title. Setting up of office – story Discussion – selection of the subject – Preparation of the shooting script – call sheets from Main Artistes – Agreements

with Technicians – production design – selection of Locations – obtaining permissions – Shooting schedule – Equipment Hire – Accommodation and Transport arrangements – properties and sets – catering – wardrobes, jewellery, costumes and makeup – Arrangements to be made for the use of animals – Recording of songs – Commencement of shooting – Man management – fire fighting – coordination – shooting outside India. Post - shooting: Editing, Dubbing, Re-recording, Sound, Special effects, Mixing etc – First copy – Censorship – Release arrangements. Relationship with media – Publicity and promotion

REFERENCE BOOKS

1. Technique of film Editing KarelReize.
2. Technique of film and Video Editing Ken Dancyger.
3. Post production and Video Editing Zhettyl.
4. Manual of sound recording by John Alfred.
5. Blue Book of projection by Richardson.
6. Fundamentals of Motion picture projection by Cameron.
7. Wide screen cinema and seterophonic sound by Micheelywystotsky.
8. Special effects – The History and Technique by Richard Rickitt.
9. Secrets of Hollywood special effects by Robert E.McCarthy.
10. Animation: From Script to screen by Shamus Culmane.
11. Art of India – Prehistory to the present – Frederic M.Asher.
12. Dances of India – AnandaCoomaraswamy.
13. Cosmic dance of siva – Anandacoomaraswamy.
14. Classic Indian Literature and the arts by Kapilavatsyayan.
15. Encyclopedia of India – Vol.I – Brittanica.
16. Making Movies by Lee.r.Booker and LoinsMarihates.
17. Indian Motion picture Almanac – Edited – Compiled by B.Jha.
18. Film Production Management by Bastian Cleve, focal press.

2.2 ART & CRAFT OF ACTING

UNIT- I

Acting Definition, Origin and Development of Acting, Allied forms of Acting, Styles of Acting (Classical, Romantic, Realistic, Experimental and Personal Styles)

UNIT-II

Stanislawski's Method Acting, Strasberg Method Acting, Meyerhold Bio-Mechanics, Brecht- Alienation Method (Epic Theatre) Stage and Film Acting

UNIT-III

Exercises for an Artist:

Observation, Concentration, Imagination, Imitation, Mental, Vocal, Physical Exercises, Improvisation, Mime, Transformation, Scene Practical's, Dance, Stunt Yoga, Horse Riding, Swimming etc.

UNIT-IV

Relationship between an Artist and other technicians in the film, Get light and Act, Continuity Maintenance, Understanding Camera Mike Positions and Act, Dubbing, Understanding co-artist's performance and reacts, Text-sub-text, Five Elements, Dialogue and its inner meaning, Magic 'If', Tragedy, Comedy, Melo-Drama, Farce, Burlesque, Physiological, Sociological, Psychological Behavior, Star and Artist

UNIT-V

A. Direction:

Script, Synopsis, Scenario Treatment, Dialogue, Script Discussion, Characters -Actors, Sequences, Scenes, Breakdown of scenes as per the locations And Artist, Responsibilities of the film director, Film as the medium of the director

B. Cinematography:

Still, Movie camera Lenses, Filters , Various types of shots, Camera movements and Basic knowledge of Film processing.

C. Sound:

Types of recording, Direct indirect, Effects, dubbing, Sound Recording, And Re-Recording Editing: Procedure of Film editing cuts, Optical, Graphics, Creative Editing

REFERENCE:

1. Film Technique and film acting' by Pudovkin Vsevolod.
2. Sanskrit drama' by Deshpande.
3. Indian drama' by SunitkumarChatterji.

2.3 PRODUCTION & POST PRODUCTION PROCESS

UNIT : I

Basic requirements of Television Camera - Lens - Turret - Variable Focal Length Lens -Lens Controls - Focus ring - Zoom ring - Aperture ring - Macro ring - Flange Focus -Filter Wheel - Image sensor - Camera Tube - CCD - Signal Processing - Analogue and Digital Video signal - -Composite and Component Video signal - White and Black Balance - Saturation and Pedestal Control - Gain Control - Menu Controls - Camera Supports.

UNIT : II

Sound Recording Techniques for Television - Understanding Sound - Frequency - Sound Reproduction - Microphone - Functioning of Microphone - Types of Microphone and their Application - Audio Mixing Console - Audio Sources - Analogue and Digital Audio Recording Instruments - Audio Sweetening Techniques - Audio layering - Mixing -audio Monitoring Devices - Acoustic Treatment for Recording Studio -

UNIT : III

Hard wares in Television - Camera and its Accessories - Camera Supports - Camera Control Unit -Vision Mixer - Special Effects Generator - Digital Video Effects Generator - Character Generator - Video Monitors - Intercommunication System - audio Monitor - Audio Mixing Console - Lighting control - Lighting Instruments - Video Tape Recorders -Telecine - Sync Generators - Teleprompters - Graphic Generators - Video Editing Systems - Linear and Non-Linear Video Editing Systems - Effective use of Hardware in Television Production - Co-ordination.

UNIT : IV

Television Programme Production - Planning - Selection of Concept -Scripting - Story board writing - Writing Shooting Script - Budgeting - Selection of Artist - Selection of Location - Production arrangements - Floor Plan - Set-designing and Construction of Sets - Lighting Plan - Placement of of Set-props - Rehearsal - Blocking - Preparing Camera card, Audio cue-sheet, VTR and Telecine cue-sheet - Preparation of Graphics -Dry Run-Recording - Television Programme Production Crew - Technical and Production Personnels - Duties and Responsibilities.

UNIT : V

Post Production Techniques - Video Editing - Linear and Non-Linear Editing - Cut to Cut Editing -A/B Roll Editing - Use of Special Video Effects Generator - Using Computers In Video Editing - Different Non -Linear Editing Software - Audio / Video Capture cards - Digitizing Techniques - Using compression during Capturing - Colour Correction - Technique of Non-Linear Editing - Using Videos/Audio layers - Use of Transition and Effects - Compositing - Modifying images - Editing and Exporting to MTape - Voice Dubbing - Effects Posting - Music Recording - Audio Layering - Mixing Techniques - Understanding Time-code-Time-code based Editing - Creating EDL - Off-line Editing.

REFERENCE:

1. The Complete Film Production Handbook- Honthaner, Eve Light
2. Video Production – Belavadi -Oxford

2.4 CINEMATOGRAPHY AND EDITING FOR DIRECTORS

UNIT - I

Different types of camera - Mitchell - Arriflex - Panavision - Different types of Digital Camera's -Advantages and Disadvantages - Film Formats and Digital Formats - 8mm cameras - 16mm cameras- Super 16 cameras - 35mm cameras Anamorphic system - wide screen system - 70mm cameras -Super 35mm system - Film stocks.

UNIT - II

Different types of lenses used in Cinematography - Normal lens - Wide angle lens and its effects -Telephoto lens - Depth of field - zoom lenses - Psychological effect of lenses - Special purpose lenses - Fish eye lenses - Diopter lenses - Anamorphic lenses - Prime lens over zoom lens - Creative use of lenses - Selection of right kind of lens for creativity - Soft focus lenses - Special lenses

UNIT - III

Types of lighting - Three point lighting - Four point lighting - Half lighting - High key lighting - Low key lighting - Cameo lighting - Limbo lighting - Rembrandt lighting - Chroma key lighting - Large scale lighting - Moon light setup - Day for night effect - Set lighting, modern methodology in lighting. Cinematography styles - Developing a style - Camera Angles and continuity - Action axis -Matching look - Camera positions - Close up - Camera movements and equipments.

UNIT - IV

Basics of editing - Cutting in action - Cutting on movement - Inter cutting - Parallel cutting - Song editing - Non Electronic Effects and How to use them - Psychological usage of smooth continuity -study about Film shooting to first copy process - Editors cut - Directors cut - Final cut - Structuring balance and emphasis, Dynamic Axis, Motivation, Point of focus, Sequencing, Rhythm, Time, Pace and Harmony.

UNIT -V

Familiarity of software and devices - FCP and AVID - Transitions - Optical effects - Video effects.

REFERENCE:

Cinematography

1. Cinematography by Kris Malkiew IC2
2. Practical Cinematography by Paul Wheeler
3. American Cinematographer Manual 9th Edition
4. The Professional Cameraman's Hand Book 4th Edition by Sylvia Carlson, Verne Carlson
5. Photographic Lenses by Ernest Wild
6. Techniques of Film Cutting Room - Earnest Walter
7. Film and the Director - Don Living Stone
8. How to Edit - Hugh Baddeley
9. The Techniques of Film Editing - KarelReiz and Gavin Miller
10. The Techniques of Film and Video Editing - Ken Dancyger
11. The Five 'C' s Cinematography - Joseph V. Mascelli

Practical Training & Project Report

Students will undertake a substantial piece of independent work, which demonstrates an area of interest or specialism. Students will be given guidance throughout the academic year in order to help the student maintain sufficient progress to complete the project successfully.