AJK Mass Communication Research Centre

Jamia Millia Islamia

New Delhi-110025

SYLLABUS

M.A. in Mass Communication

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Introduction

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Introduction:

The intensive two-years/four-semester course in MA Mass Communication offers a systematic progression of hands-on production work and theoretical papers that allow students to experience the full range of technical expertise, conceptual skills and artistic expression required to become accomplished media practitioners in a social and technological environment where media, art and communication converge, across a diverse landscape of screens, platforms and audiences.

Through a comprehensive education in courses such as Scriptwriting, Photography, Sound & Radio, Media & Cultural Studies, Television Production, New Media Storytelling and Digital Media Arts, the curriculum encourages the student to adopt a creative, professional and scholarly approach to both old and new media practices. The curriculum engages with the rapidly transforming mediascape while retaining the original MCRC tradition of combining professional media expertise with social commitment. The courses seek to provide the students with a comprehensive media education that nurtures their individual aspirations while inspiring them to make a meaningful interventions in the social environment in which they live and work. Over the years, the graduates of the MCRC have distinguished themselves in a diversity of media related fields and made their careers as television producers, feature film directors, documentary filmmakers, reporters, editors, camerapersons, writers, teachers, scholars, production designers, graphic novelists and installation artists. The revised curriculum continues to support such diversity.

The founders of the MCRC envisioned the institute as providing an intensive and integrated media education that would enable students to develop their individual expertise and skills within a vibrant, secular and collaborative working environment. The syllabus was designed to educate intelligent media professionals who would learn how to work with their hands and think with their heads. Their vision was impelled by the conviction that good media products were intellectual creations first and technological products later and that the best media practitioner was not the one with the greatest technological expertise but the one who could think critically and creatively. They did not see theory and practice as binary opposites but sought to bring the two together; for this reason the theory courses and hands-on practice were given equal importance. The founders consciously sought to create a course that, while maintaining a dynamic relationship with the industry would also remain ahead of it. Due to its unique combination of theory and practice, the MCRC has been able to produce alumni of

diverse interests who have made extraordinary contributions to not just the industry but the many cultural spaces around it.

SYLLABUS OUTLINE

Semester 1 (3 Core papers and 2 CBCS papers)
Course I: Still Photography
Course II: Radio Production
Course III: Screen Writing
Course : CBCS Theory paper
Course : CBCS Skill Based paper

Semester 2 (4 Core papers and 2 CBCS papers)
Course IV : Media & Cultural Studies 1
Course V: Digital Media Arts (Foundational)
Course VI: Television Production (Foundational)
Course VII: Elective Radio / Photography
Course : CBCS Theory paper
Courser : CBCS Skill Based paper

Semester 3 (4 Core papers and 2 CBCS papers)
Course VIII: Media & Cultural Studies 2
Course IX: Main Course1 - Digital Media Arts / Television Production
Course X: Electives –
    (a) Advanced Screenwriting
    (b) Advanced Cinematography
    (c) Advanced editing
    (d) Advanced Sound
    (e) New Media Storytelling
Course XI: Sound for the Media
Course : CBCS Theory

Semester 4 (3 Core papers and 1 CBCS paper)
Course XII :   Main course2 - Digital Media Arts Studies / Television Studies
Course XIII: Main course3 - Digital Media Arts Projects & Workflows / Television Production
                Projects & Workflows
CourseXIV: Digital Media Arts Production / Television Production
Course : CBCS Theory paper

COURSE I - STILL PHOTOGRAPHY (THEORY AND PRACTICAL)

Course Description: The course is designed to familiarize students with the basics of contemporary photographic practices and image making techniques. It seeks to strengthen their technical and critical ability to examine the journey of images from conceptualisation, and creation through to their varied uses in contemporary popular and counter culture milieus. Through the course work, a full range of aesthetic and creative skills concerning image making are taught and nurtured. The course stresses the application of theory, making it the foundation to undergo hands-on training. It seeks to foster an ideal balance of technical as well as theoretical knowledge in photography.

Course Objective:
1. Familiarizing students with the basics of contemporary photographic practices and image making techniques
2. Preparing students to use photography as a tool of creative expression

Unit 1: History and Critical Appreciation
- A historical overview of the evolution of photography.
- From pin-hole to the present digital era.
- Schools of thought: Pictorialists meet the Decisive moment
- Social and Cultural impact of photography
- Elements of Composition and Visual Analysis.
- Review of the work of individual artists

Exercise: Visual Analysis of Published photographs

Unit 2: Basic overview of the photographic process
- Construction of a simple camera.
- How the lens forms an image and how the light sensitive material records one. "see", "record" and "reproduce".
- Basic steps in film and digital based photography; a comparison and the transition.
- Camera controls in a SLR
- Role of Exposure.

Exercise: Holding the SLR. Outdoor shooting with SLR. Exercise/Demonstration with Film Photography.(ii) shooting light, shade and texture (elements of composition)

Unit 3: Image Manipulation through Camera controls
- Shutter as controller of light and its effect on capturing motion.
- Aperture as a controller of light and its effect on image, depth of field

Exercise: Freezing motion, Panning shot with background blur.
Lens
- Prime and zoom lens
- Special purpose lenses

Exercise: shallow & Deep depth of field. Perspective and angle of view
Exercise: managing Deep & shallow depth of field. Perspective and angle of view
Light Metering
- Modes of TTL metering in SLR
- Light metering in diverse conditions

- Types of light meters

Exercise: Using various modes of TTL metering.
- Using On camera flash
- Sync. Speed
- Studio Flash
- Shooting with multiple flash
- Mixed light conditions.

Exercise: Studio flash photography using movable flash and flash meter.

Colour Temperature
- Understanding the role of colour temperature in photography
- Setting white Balance
- Shooting in mixed temperature light.

Exercise: Experiencing tonalities: shooting in diverse colour temperatures and mixed light.

Unit 4: The Digital workflow
- Seeing anew: advanced composition
- Capture and storage in Digital format
- Sensor, its types; CCD, CMOS
- File size, types resolution
- File formats; JPEG, RAW, TIFF
- Manipulation of Images through software
- The digital Dark Room.

Exercise: Manipulating, Altering, Correcting images through image correction software.

Unit 5: In Class Presentation
Photo Feature/Photo Story in Print form

Unit 6: Final Product:
- Portfolio Submission
- Viva Voce based on the semester course work and exercises.

Reading List
- Michael Langford, Anna Fox, Richard Sawndon Smith, (2010), *Langford's Basic Photography*, Focal Press.
- Michael Langford, Efthimia Billisi, (2010), *Langford's Advanced Photography*, Focal *Press*.
- Barbara Upton, John Upton, (1989), *Photography*. Harper Collins.
- Steve Edwards, (2006), *Photography: A Very Short Introduction*, Oxford University Press.
- Christopher Pinney, (1997), *Camera Indica: The Social Life of Indian Photographs*, The University of Chicago Press

COURSE II RADIO PROGRAMME PRODUCTION (THEORY AND PRACTICAL)

Course Description: The course is designed to train students in using the potential of the sound media to communicate ideas and stories. The course seeks to familiarize them with various aspects of Radio programming ranging from news to documentaries to dramatised programmes. It will enable them to acquire and enhance their technical, conceptual and

creative skills so as to be able to design programmes which cater to a wide range of audiences.

Course Objectives:
Train students in various aspects of Radio programming
Enhance their technical and creative skills

Unit 1: Introduction to Radio
- The power of listening, imaging and attaching meanings.
- The place of Radio in contemporary media: The industry and challenges.
- Global experiments programming: Narrowcasting, Broadcasting, Podcasting and Convergence.
- Radio in India: Past, Present and Future.
- Types of Radio Stations: Government, Private, Community, online, satellite, Pirate and Ham.
- Government Regulations: Policies governing Indian Radio.
- Field trip to All India Radio-Broadcast House and News Service Division
- Field trip to a Private Radio Station

Unit 2 : Radio Technology
- Developments in technology.
- The broadcast chain: From audio input to output.
- Different kinds of microphones and their applications.
- Outdoor recording techniques.
- Types of propagation: AM and FM
- Relationship between space and sound.
- Auditory Imagination.
- Editing, Mixing, Voice, Music and Silence to create narrative.
- On air & Digital transmission: AM/FM and DAB.

Exercise: Soundscape and Radio commentary

Unit 3 : Nature and Types of Programmes
- Programming objectives and content: Structure and formation, Scripting and writing techniques for radio.
- Program formats and writing for each format: Talk, Interview, Discussion, Feature, Documentary, Drama, Magazine, News story, News bulletin and Fillers.
- The basic inputs: Human Voice, music and sound effects.
- Techniques of production: Acoustics, Perspective, echo and reverb.
- Manipulating Speech: personality and presentation techniques: Pitch, tempo, vitality and enthusiasm, timbre and tone.

Exercise: On air Radio Talk/ Discussion/ Live Commentary/ Musical Programme.

Unit 4 : Understanding Audience
- Audience Profile: Designing content, writing and connecting with listeners.
- Fixed point chart and program cue sheet
- Audience and Market research: Syndicated and Customized research.

Exercise: training on Nuendo

Unit 5: Class presentation/Assignmments

- 10 minutes interview.
- 60 seconds social message.
- One audience survey for programming.

Unit 6: Group Product:
- 30 minutes program on community radio.

COURSE III SCREEN WRITING (THEORY)

Course Description: This is an introductory level course that helps students develop a range of approaches to screen writing for audio-visual media. The focus of this writing-intensive, semester-long post-graduate level seminar is a thorough exploration and integration of these diverse approaches that lead each student to discover their own individual voice.

Unit 1: The Writing Process
- Observation, Perception and Recognition.
- The Specific and the General.
- Integrating Personal History and Experience.
- Research for Scripts: Techniques and Forms of Integration.
- Writing for Formats: Documentary, Fiction, TV, Radio, Transmedia, Experimental

Unit 2: Structure, Flow and Arc
- Desire and Obstacle.
- Character Conflict and Plot Movement
- Relationship between sound and Images
- Use of Images to develop a story, character or Plot

Unit 3: Developing Characters:
- History, Biography and Fiction
- Developing Characters for Documentary and Fiction
- Character, Story and Plot Development.
- Character is the Story: Plot vs. exploring Time, Place and Texture.

Unit 4: Dialogue, Sound and Voice:
- Naturalistic vs. Expressionistic Dialogue
- Text, Sub-text and Intention
- Character through Voice
- Narration, Sync-sound Aural narrative strategies

Unit 5 Writing for the Documentary
- Cinema Verite in Reality TV, Documentary and Fiction
- Documentary Fiction Hybrids
- Improvisation and Staging
- Sound and aural environment

Unit 6

- In class presentation of revised individual projects

READING LIST:

- J. Cowgill, Linda. *Writing Short Films: Structure and Content*, Watson-Guptill Publications.
- Dancyger, Ken and Rush, Jeff. *Alternative Scriptwriting: Rewriting the Hollywood Formula* , Focal Press.
- Howard ,David and Mabley Edward, *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay*. Simon and Schuster Inc.
- Vogler, Christopher. *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters*. Michael Wiese Productions.
- O'Bannon, Dan and Lohr, Matt. *Dan O'Bannon's Guide to Screenplay Structure,* Michael Weise Productions.
- Douglas , Pamela. *Writing the TV Drama Series*. Michael Weise Productions.
- *Symbols, Images, Codes: The Secret Language of Meaning in Film, TV, Games and Visual Media*, Michael Weise Productions.
- Van Sejll, Jennifer. *Cinematic Storytelling*. Michael Weise Productions.
- Carney, Ray. *Cassavetes on Cassavetes*. Faber and Faber.
- Final Draft: Screenwriting Software.

SEMESTER II

COURSE IV MEDIA & CULTURAL STUDIES - I

Course Description: The course provides students with foundational ideas in critical media and cultural studies. This theoretical framework will provide media practitioners with an invaluable overview of the field, enabling them to understand the social, cultural and political implications of the media messages they create or watch. The course explores the dynamics of diverse cultural circuits and practices, created by the processes of representation, identity, production, consumption and regulation.

Course objective:
1. Understanding Media & Cultural Studies Framework
2. Exploring the interconnectedness of Media & Art Forms
3. Critique and analysis of Media Discourses and Narratives
4. Engaging with the politics of representation
5. Introduction to use Contemporary Research Methodologies

Unit 1: Introducing Media & Cultural Studies
- Terminologies & Key Concepts
- The Rise of Modern Mass Media
- Media as Cultural Industries
- The Debates on Popular Culture

Unit 2: Image and Seeing – A Cultural Evolution
- Art in the Age of Electronic Production
- The Photographic message
- Ways of Seeing

- An Aesthetic of Astonishment
- A Cultural Biography of things

Unit 3: Documentary, Experimental Film and Video- I
- The Document and the Documentary
- The Mediated/Unmediated Image
- Documentary and the Ethnographic tradition
- The Birth of Observational Cinema
- Direct Cinema & Cinema Verite

Unit 4: Introduction to Digital Media Cultures
- An Introduction to Transmedia
- Theories and Practice of New Media Convergence
- Digitextuality and Transformation of Image
- Search and the Database of Intentions/Desires

Unit 5: Research & Methods - I
- Introduction to methodologies
- Developing a proposal
- Report Writing Techniques

Unit 6: Class seminar
- 5-8 min presentations on literature review around a chosen theme/issue

Reading List:
- Toby Miller. *A Companion to Cultural Studies*. Oxford: Blackwell Publishers, 2001
- Andrew Tudor. *Decoding Culture: Theory and Method in Cultural Studies*. London: Sage, 1999
- Jesus Martin-Barbero. *Communication, Culture, and Hegemony: From the Media to Mediation.* London: Sage. 1993
- Susan Sontag. *On Photography.* London*:* Penguin, 2008
- Roland Barthes. *Camera Lucida*. Trans. Richard Howard. New York: Hill and Wang, 1982
- John Berger. *Ways Of Seeing*. London*:* Penguin, 2008
- Arjun Appadorai (Ed.) *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge University Press, 1988
- Benjamin, Walter (1970) "The Work of Art in the Age of Mechanical Reproduction' in Hannah Arendt (ed.) *Illuminations*, London: Fontana. Revised edition 1992. published in *Zeitschrift fur Sozialforchung* 5(1), 1936.
- Christopher Pinney. *The Coming of Photography in India*. Oxford University Press, 2008

COURSE V DIGITAL MEDIA ARTS (FOUNDATIONAL) (THEORY AND PRACTICAL)

Course Description:
Digital Media Arts is a foundational course that helps students learn the conceptual, technical and creative skills required to communicate through moving images. In a course that melds theory and practice, students collaborate on short projects in order to prepare themselves for longer and more complex productions. Students are taught to work in creative collaboration

with team members even as they begin to discover their own individual styles. As the students develop their skills with visualization, scripting, shooting and editing, they are encouraged to engage critically with a shifting media ecology.

Course Objectives:
1. Help students learn to communicate using moving images.
2. Foster creative ways of thinking about the cinematic arts
3. Acquire foundational skills related to different aspects of digital filmmaking
4. Encourage students to meld creativity, theory and practice.
5. Explore innovative methods of storytelling
6. Develop strong production skills that include knowledge of direction, scripting, camerawork, editing and sound.

Unit 1: The Digital Moving Image
- Digital Image in the Age of Electronic Circulation
- Transitioning from Analog to Digital
- Technologies and Overlapping Media - Video /TV/Cinema/ Digital Cinema
- The limits and possibilities of Formats - Celluloid, SD/HDV, HD, Digital cinema
- Industry and independent practice
- The frameless world and immersive forms of storytelling

Unit 2: Planning and Direction
- The Digital Imagination: Story flows and Narrative Strategies
- The Politics of Representation
- Research, Study, Observation, Location scouting
- The role of the Director
- Production Management: Call sheets, Production log & Logistics
- Developing and visualizing ideas: Storyboarding

Unit 3: Composing for the Moving Image
- Learning to Look through the Camera
- Lenses, Filters, exposure meters, sensitometry
- The internal optics of the digital camera
- Acquisition and Distribution formats
- Time code, Control track, Aperture, white balance, Gain
- Work flows
- Competency checks, Care and Maintenance
- Introduction to Basic Cameras - Basic Shot sizes, Angles and Movements
- Fundamentals of Lighting, Three point lighting, Color temperature,
- Types of lights and accessories- Lighting Plans
- Using outdoor light, the use of Reflectors

Unit 4: Sound as Narrative
- Sound for the moving image – acoustics and perception
- Appreciation of Sound design
- Sound as a narrative device
- Natural and designed sound – history and creative use
- Recording and Monitoring Sound on the Camera / location recorder/mixers

Unit 5: Putting images together
- Introduction to Editing as an Art Form
- Basic Principles of Editing
- Basic Continuity and Sequence Building
- Intro to NLE (FCP)
- Editing paperwork and discipline Editing techniques
- Moving from Celluloid to Digital

Unit 6: Practical exercises
- Practice exercises – basic image making exercise, sound recording and editing exercise
- Basic Camera and continuity exercise on Film and on Video
- End Semester project

Reading List
- Lind, Maria and Steyerl, Hito. (2008) *Reconsidering the Documentary and Contemporary Art*. Sternberg Press.
- Youngbood, Gene. (1970). *Expanded Cinema*. P. Dutton and Co. Inc. New York.
- Manovich, Lev. (2001) *The Language of New Media*. MIT Press.
- Meigh-Andrew, Chris. (2006). *A History of Video Art: The Development of Form and Function.*
- Doug, Hall, Fifer J. Sally and Bolt David. (2005). *Illuminating Video: An Essential Guide to Video Art.*
- Ascher, Steven and Pincus, Edward. (1998). *The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age*. Penguin.

COURSE VI TELEVISION PRODUCTION (FOUNDATIONAL)

Course Description : The Television Production (Foundational) Course is a segue to the advanced courses in TV Production. It introduces the students to the basics, critical and innovative approaches of multi-camera production and working in a studio.

Course objective:
1. To motivate students to think out of the box and conceptualise differently from the Existing programs and formats.
2. To train students to be thinking professionals
3. To impart hands-on training, utilizing the latest technology.

Unit 1: Television : Birth of the small screen
- History of Television
- Evolution of the television industry in India
- Diverse facets and transformative trends of television
- Transmission & Delivery Systems
- Measuring the Television Audience
- Innovative Storytelling

Unit 2: Exploring Studio as a creative space
- Familiarising the studio

- Diverse roles, procedures and terminology
- Live production process
- Components of a set.
- Creating space for Immersive Media.
- Live Lab Sessions

Unit 3: Multi Camera Production and Lighting
- Difference between the single camera and multi-camera format
- Importance of Visual Language in relation to online production
- Introduction to basic lighting in studios, lighting instruments, practicals etc.
- Framing for Multi-camera
- Lab Sessions

Unit 4: Sound for Studio-I
- Microphones
- Introduction to basic sound recording
- Working with audio mixer
- Spatial audio
- Live Lab Sessions

Unit 5: Genres -I
- Introduction to non-fiction genre
- Introduction to television (non-fiction) formats
- Reality of Reality Television
- Game shows and talk shows

Unit 6: End semester project.
- 5 minute live production

Reading list:
- Gopal Saksena. *Television in India*: Vikas publishing House, 1996
- Nalin Mehta. *India on Television*: Harper Collins,2008
- Millerson Gerald & Jim Owens. *Television production, Fourteenth Edition*: Focal Press,2009
- Glynn Alkin. *TV Sound Techniques for Video and TV :* Focal press, 1989
- Herbert Zettl. *Video Basics, Fifth Edi*tion : Thomson Wadsworth, 2007
- Ivan Cury. Directing and producing for Television : A Format Approach : Focal Press, 2010

COURSE VII ELECTIVES STILL PHOTOGRAPHY / RADIO PRODUCTION

ELECTIVE: STILL PHPOTOGRAPHY

Course Description: The elective in Photography seeks to expose students to advanced concepts and techniques of photography, large format photography and camera raw image processes. It will encourage students to study advanced lighting and printing, advanced digital and photochemical processes, as well as look at the historical and contemporary role of photography in culture and society.
Course Objectives:

1. To encourage students to understand the creative potential of Photography
2. Learn the technical and aesthetic requirements of professional photography
3. Learning to work with still images and sound to tell a story
4. Creating a visual design for an A/V production using still images

Unit 1: Visualising the Still Frame
- Introduction to the work of select artists/AV makers
- The Image as metaphor and the affective role of photographs
- Soundscape as a component of A/V story telling
- Integrating Image, word & text
- Elements of narrative

Unit 2: Digital Imaging Techniques
- Work Flow in A/V making
- File size and file formats
- Special shooting techniques (Stop motion, animation etc.)
- Color and Image correction
- Multiple screen projection and the idea of the Panorama
- Video/Photo voice

Unit 3: Editing the A/V
- The idea of editing a still image story
- Principles in editing an A/V
- Softwares for A/V production (Photo story / FCP)
- Elements of Visual Design

Unit 4: Telling stories, advocacy& selling products
- A look at genres
- Writing & understanding briefs & proposals
- Contextualizing the photo story
- Preproduction research & scripting
- Campaigns & Branding
- Production
- Budgets, Exhibition, Curation & Dissemination

Reading List
- Michael Langford, Efthimia Billisi, (2010), *Langford's Advanced Photography*, Focal *Press*.
- Brbara Upton, John Upton, (1989), *Photography*. Harper Collins.
- Steve Edwards, (2006), *Photography: A Very Short Introduction*, Oxford University Press.
- Liz Wells, (1998*), Photography: A Critical Introduction*, Routledge.
- James Elkins, (2007*), Photography Theory*, Routledge.

ELECTIVE RADIO PROGRAMME PRODUCTION

Course Description: The elective is designed to encourage students to look a radio as a creative medium and experiment with sound to create an aural display of a story or pilot. It

encourages students to conceptualise and produce advanced programme formats thereby making them learn techniques of segueing, voice modulation or enactment for Radio.

COURSE OBJETIVES:
1. Understanding Documentary/ Feature/ Drama
2. Adopting a story and building characters and plot.
3. Communicating an environment through sound.

Unit 1: Radio Documentary.
- Understanding Documentary.
- Adopting or investing a story.
- Developing the script.
- Creating pictures.
- Role of a narrator.
- Documenting the unseen.
- Using ambience sound as transition and narrative.

Unit 2: Radio Drama.
- Understanding Radio Plays.
- Characterization and dialogues for radio.
- Creating unseen scenes.
- Transition through sound-effects, dialogues, fades and music.
- Adaptation of a story.
- Developing the script.
- Modulating voice; Dramatic and narrative voice.
- Role of the narrator.
- Background score.

Unit 3 : Radio Magazine show
- Hosting a show: Bringing enthusiasm and effect, creating and revealing an on air personality.
- Developing local, emotional and humour connect.
- Ideating an umbrella thought.
- Designing the Fixed Point Chart.
- Linking with handshakes and back announcement.
- Content segueing.

Unit-4 : Project Work.
Sound mix- sound piece that can be a combination of interesting sounds, spoken words, m music, or silence. All these elements linked together will tell a story or form a narrative.
Sound mix can follow a theme or a rule as set by the trainer.
Radio Documentary/ Feature/ Drama.
One hour Magazine show.

COURSE VIII MEDIA & CULTURAL STUDIES – II

Course description: Building on the key concepts introduced in Media & Cultural Studies – I, the course introduces students to contemporary theoretical frameworks and more nuanced research methodologies. The units familiarize them with film studies, expose them to the debates around mediation and popular culture, new media discourses and explore contemporary practices of the documentary form. **Unit one is compulsory, Unit 6 is optional basis the availability of time and resource person in the given semester.**

Course Objective :
1. Learning to use Contemporary Research Methodologies
2. Exploring film studies
3. Engaging with Contemporary Documentary Practices
4. Studying Popular Culture
5. Examining the Digital Intervention & the New Media Archive

Unit 1: Research & Methods -II
- Cultural Studies as Methodology
- Multi-media and New Media Technologies
- Ethnographies of the Media: The Anthropological Approach
- Archiving the Media: The Historiographic Approach
- Thinking through Materiality

Unit 2: Introduction to Film Studies
- Language of Cinema
- Film and Narrative
- Film and Genre
- Stardom
- Popular Film Industries
- Film and International Movements

Unit 3: Studying Television & Popular Culture
- The Politics of the Popular
- Television News and Discourse Analysis
- Television Narratives - Fiction and Reality Shows
- Post-Modernism and Intertextuality

Unit 4: Documentary, Experimental Film and Video- II:Displacing the Observational
- The Expanding Definitions of the Documentary Film
- Resistance to Free Cinema and New Modes of Narration
- Animation as Non-Fiction film

Unit 5: The Digital Moment
- Interacting with the Digital World of Media Matrix
- The New Digital Archive
- Digital production and new art practice
- Electronic Circulation and Multiple Screens

Unit 6: The Cultural Life of Photography in India: An Introduction(Optional)
- The place of the Indexical in Popular Indian Visual Culture:
An Historical Overview
- The Turn from Semiotics to Materiality: Production, Circulation and Networks
- The Archive, the Gallery and Museum Culture
- Who is a Photographer? The Many Cultures of Photography in India
- Contemporary Practice: Focus on the work of a Major Practitioner

Research Proposal:
Each student will choose an area and develop a research

Reading list
- Sumathi Ramaswamy (Ed.) *Beyond Appearances: Visual Practices and Ideologies in Modern India.* New Delhi: Sage Publications, 2003
- *The Oxford History of World Cinema*, OUP: 1996
- David Bordwell, and Kristin Thompson. *Film Art: An Introduction.* New York: McGraw-Hill, 1997.
- James Monaco, *How to Read a Film?* London: Routledge, 2006
- 15. Nicholas Gane and David Beer. New Media: The Key Concepts. Oxford: Berg, 2008
- Modleski, Tania (1988) *The Women Who Knew Too Much: Hitchcock and Feminist Theory.* London: Routledge.
- Morley, David (1980) *The 'Nationwide' Audience: Structure and Decoding.* London:British Film Institute
- Nandy, Ashis (ed.) (2002), *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema* New Delhi: Oxford University Press.
- Mulvey, Laura (1992 [1975]) 'Visual Pleasure and Narrative Cinema', in the *Sexual Subject: A Screen Reader in Sexuality.* London: Routledge, 22-34
- Bruzzi, Stella New Documentary: A Critical Introduction –Routledge

COURSE IX - MAIN COURSE 1 - DIGITAL MEDIA ARTS/TELEVISION PRODUCTION

DIGITAL MEDIA ARTS (30-34 Students)(THEORY AND PRACTICAL)

Course Description:

Main Course 1 Digital Media Arts seeks to impart advanced conceptual and technical skills to students and prepares them to handle more complex fiction and non-fiction productions. Along with learning production skills, students are expected to engage with the stylistic concerns of fiction and documentary praxis. Through specialized workshops, lectures and hands-on work students are expected to acquire the skills to: cast, rehearse and direct actors and non-actors in a spectrum of fiction and non-fiction productions; collaborate with key crew members in the creation and production of digital stories. Students will learn to operate high-end cameras and acquire advanced editing skills. At the end of the course, the students will be expected to produce a short fiction, documentary or experimental film.

Course Objectives:
1. Provide students an immersive experience of learning advanced digital filmmaking
2. Introduce key debates on representation and narrative strategies
3. Help understand the skills involved in directing fiction and non-fiction films.
4. Equip them to direct actors for different stylistic genres and formats
5. Provide a working knowledge of digital workflows
6. Help students conceive and script more complex narrative strategies
7. Familiarize them with advanced production skills on high-end equipment
8. Impart skills to write proposals and pitch ideas for funding

Unit 1: Documentary and Experimental Films
- New Digital Cinema: Documentary and hybrid forms
- Experimental forms of exhibition- installation and multiple screens
- The still and moving Image
- History, Style and Narrative Strategies
- Concept, research, script and structure
- Sound and the Aural Imagination

Unit 2: Introduction to Fiction
- Fiction and the Digital Imagination
- Developing ideas and narrative Strategies
- Script development and screenplay
- Learning to Work with Actors / Casting/ rehearsals
- Blocking for the camera -- using space creatively
- Planning Locations: Real and Cinematic
- Preparation, planning and evolving shooting strategies
- Designing the Frame
- Interactive Workshops with Filmmakers and Film Professionals

Unit 3Digital Workflow
- Working with Digital Film Cameras and HD
- File formats and conversions
- Editing workflows
- Recording sound for digital cinema
- Sound editing and Mixing
- Mastering

Unit 4: Fund Raising/Distribution
- Proposal Writing and Pitching
- Fundraising
- Budgeting
- Pitching
- Film Festivals
- Proposal writing exercise

Unit 5: Immersive Media (Combined with Television Production)
- Introduction to Immersive Media
- 360 degree Video

- Virtual Reality
- Feasibility of Immersive Media in Television

Unit 6 : Projects
- Short Exercises
- 15 minute documentary / Fiction

Reading list
- Cunnigham, Megan. (2005). *The Art of the Documentary: Conversations with Leading Directors, Cinematographers, Editors and Producers*. New Riders.
- Schaefer, Dennis and Salvato, Larry. (1984). *Masters of Light: Conversations with Contemporary Cinematographers*. University of California Press.
- Murch, Walter. (2001) *In the Blink of an Eye: Perspectives on Film Editing.*
- Dancyger, Ken. (2010) *The Technique of Film and Video Editing: History, Theory and Practice.* Focal Press
- Ascher, Steven and Pincus, Edward. (1998). *The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age*. Penguin.
- B. Frost, Jacqueline. (2009) *Cinematography for Directors*. Michel Weise Productions.
- Katz, Steve. (1991). *Film Directing: Shot by Shot: Visualizing from Concept to Screen.* Michel Weise Productions.
- Cunnigham, Megan. (2005). *The Art of the Documentary: Conversations with Leading Directors, Cinematographers, Editors and Producers*. New Riders.
- Wheeler, Paul. (2000). *Practical Cinematography*. Focal Press.
- C. Box, Harry. (2003). *Set Lighting Technician's Handbook*. Focal Press.
- Schaefer, Dennis and Salvato, Larry. (1984). *Masters of Light: Conversations with Contemporary Cinematographers*. University of California Press.

TELEVISION PRODUCTION (16-24 students)

Course Description: The Advanced Television Production Course trains students in a wide range of skills ranging from handling complicated genres to advanced camera work, specialised lighting, effective editing and packaging. The emphasis is on the creation of innovative and original programs which push the boundaries of conventional genres.

Course Objective :
The students are provided with advanced hands-on training in diverse jobs and skills in television production, enabling them to pursue opportunities in the broadcast television industry and related areas of work.

Unit 1: The Changing Scenario of TV
- The Industry today in relation to transmedia platforms
- The convergence of studio and field production.
- The evolution of the box
- Audience and Artistic Taste

Unit 2 : TV Genres II & Alternative programming
- Advertising
- Documentary series
- Variety shows: Fusion of formats

- Fiction Genres
- Developing a format

Unit 3 : Writing for Television
- *Developing a concept for TV
- Narrative structure in Television Series
- Developing a character for a Television Series
- Adapting fiction

Unit 4: Production Design
- The importance of art direction/ production design in TV
- Designing sets for different genres
- Costume and Make-up for live program.
- Lab sessions.

Unit 5: Advanced Camera and Lighting
- Merging Single camera with multi camera
- Lighting for different genres
- Camera Movement
- Working with rigs and accessories
- Lab Sessions

Unit 6: Immersive Media (Combined with Digital Media Arts)
- Introduction to Immersive Media
- 360 degree video
- Virtual Reality
- Feasibility of Immersive Media in Television

Unit 7: End Semester Project
- 16 min episode with single camera inserts

Readings:
- Millerson Gerald. *Basic TV staging*: Focal Press, London, 1974
- Julian Friedmann and Chris Walker. *The Insiders Guide to Writing for TV:* Trotman 2012
- Venita Coelho. *Soap - Writing & Surviving Television in India :* Harper Collins, 2010
- Alan Wurtzel, John Rosenbaum. *Television Production*.: McGraw Hill, 1995
- Andrew H. Utterback. *Studio – based television production and directing*: Focal press, 2007

COURSE X ELECTIVES

ADVANCED SCREEN WRITING

Course Description:

This is an advanced level workshop designed to help students develop screenplays while learning and applying story-telling techniques. This is a writing intensive class and students are expected to develop a completed fiction screenplay (90 pages) and extensive character

biographies as final course submission. The script can be for film or TV, and embrace a conventional genre or hybrid/experimental aesthetic.

Course Objectives:
1. Exploring more complex narrative forms
2. Developing writing techniques for linear and non-linear stories
3. Developing character, plot, structure and dialogue/sound for final project

Unit 1: Multiple Narrative Structures

- Structure, flow and Emplotment for Documentary and Fiction
- Developing fiction and non-fiction characters
- Experimenting with Narrative Flows
- Creating Hybrid Genres
- Narratives and Anti-Narratives
- Independent practice: Aesthetics and Counter-Structures

Unit 2: Adaptations and Autobiographical Modes
- Adaptations and Revisitations
- Auto-ethnography and First Person Narratives
- Impressionistic Narratives
- Cross-genre experimentation

Unit 3: Developing, Character, Plot and Movement:

- Visualization of Point of Views.
- Representing the Character: History, Politics and Subjectivity
- Sense Memory, Emotional Memory, Psychological Motivation and Character
- Mixed Media, Multiple/ Split Screen Storytelling
- Sound, Narrative and Voice in Digital Features
- Ordinary and Special Worlds: An absence of dramatic story
- Open Ended Forms

Unit 4: Re-Writing and Layering:

- Layering, Detailing and Adding Texture
- Text, Subtext, Story and Character
- Improvisation, Rehearsals and Script Revisions.
- Workshop: Class presentation of Scripts in progress and feedback.

Reading List
- J. Cowgill, Linda. *Writing Short Films: Structure and Content*, Watson-Guptill Publications.
- Dancyger, Ken and Rush, Jeff. *Alternative Scriptwriting: Rewriting the Hollywood Formula* , Focal Press.
- Howard ,David and Mabley Edward, *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay*. Simon and Schuster Inc.
- Vogler, Christopher. *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters*. Michael Wiese Productions.

- O'Bannon, Dan and Lohr, Matt. *Dan O'Bannon's Guide to Screenplay Structure,* Michael Weise Productions.
- Douglas, Pamela. *Writing the TV Drama Series*. Michael Weise Productions.
- Final Draft: Screenwriting Software.

ADVANCED CINEMATOGRAPHY (THEORY AND PRACTICAL)

Course Description: This elective will impart advanced skills in aesthetics and techniques of cinematography to a select group of students who will be chosen from the streams of Digital Media Arts and Television. These students will be selected on the basis of their final exercises and other parameters set by the faculty. The elective seeks to familiarize and train students on both low and high end digital film and HD cameras and train them in dealing with workflows, files and technologies. It will also introduce them to special accessories and need-based cameras. The students will be trained to be thinking cinematographers and camera operators who combine technical prowess with a creative imagination. The emphasis will be on imparting a critical, artistic and historical overview of cinematic styles, and training them to envision a look using not just technology but also conceptual skills.

Course Objective :
1. To inculcate a creative visual imagination.
2. To impart conceptual skills in conceiving cinematic styles.
3. To understand digital workflows and associated technical concepts
4. To develop advanced skills in lighting
5. To introduce students to more specialized camera and shooting accessories

Unit 1: Visual Imagination and Camera Styles
- Introduction to the work of auteur cinematographers
- Shooting for the small and big screen
- Controlled and Uncontrolled situations
- The shared language of documentary and fiction
- Shooting with Multiple Cameras – Studio and Location
- Working towards visual Design

Exercise : In class presentation

Unit 2 Digital Cinematography
- Digital Cameras and workflows
- High definition and digital film cameras
- Formats, Files & Data Management
- Recording raw files
- Creating the picture profile
- Mixing formats

Exercise

Unit 3: Designing the Frame
- Special need based cameras and their possibilities
- The Use of Prime and Special Lenses

- Advanced Camera Accessories
- The Static and Moving camera
- Aesthetics & Techniques of movement – Handheld/Assisted – Steadycam, crane, dolly

Exercise

Unit 4: Painting with Light
- Aesthetics of Lighting: Naturalistic and Expressionistic
- Advanced Lighting techniques
- Lighting for film/video/TV
- Effect Lighting
- Lighting accessories
- Reading Histograms
- Lighting Exercises

Reading List
- Schaefer, Dennis and Salvato, Larry. (1984). *Masters of Light: Conversations with Contemporary Cinematographers*. University of California Press.
- Ballinger, Alex.(2004) *New Cinematographers*. Laurence King.
- Malkeiwicz, Kris. (1986) *Film Lighting: Conversation with Hollywood Cinematographers and Gaffers.*
- C. Box, Harry. (2003). *Set Lighting Technician's Handbook*. Focal Press.
- Wheeler, Paul. (2000). *Practical Cinematography*. Focal Press.
- Ascher, Steven and Pincus, Edward. (1998). *The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age*. Penguin.
- McKernan, Brian. (2005). *Digital Cinema: The Revolution in Cinematography, Post-Production and Distribution.*
- B. Frost, Jacqueline. (2009) *Cinematography for Directors.* Michel Weise Productions.
- Cinematography : Robby Muller / by Linda Van Deursen and Marietta De Vries, Zurich: JRP Ringier, 2013.
- Cinema in the digital age / Nicholas Rombes, London: Wallflower Press, 2017.
- Set lighting techniques`s handbook : film lighting equipment, practice and electrical distribution / by Harry C. Box, Amsterdam: Focal Press, 2010.
- The Digital filmmaking handbook / by Sonja Schenk and Ben Long, Boston: Cingage Learning, 2012.
- Filming the fantastics : a guide to visual effects cinematography / by Mark Sawicki, Amsterdam: Focal Press, 2011.
- Select issues of *American Cinematographer* (magazine)

ADVANCED EDITING (THEORY AND PRACTICAL)

Course Description: The elective will impart advanced skills in the aesthetics and techniques of editing for both documentary and fiction film to a select group of students who will be chosen from the streams of Digital Media Arts and Television. These students will be selected on the basis of their final exercises and other parameters set by the faculty. The elective will train students to combine technical prowess with a creative imagination, teach

them how to manage workflows, files and technologies and explore a historical overview of editing styles to emphasise creative, conceptual and technical skills.

Course Objective :
1. To give students a historical overview of editing styles
2. To impart conceptual skills in editing documentary and fiction
3. To understand digital workflows and associated technical concepts
4. To train students on different Digital work platforms and Softwares

Unit 1 History and Aesthetics
- Editing design
- Styles of Editing
- The work of well known editors

Exercise : In-Class Presentation

Unit 2 Managing the Digital workflow
- Data management and creative organization
- Working with raw files
- Digital Workflows
- Formats and Files
- Mixing formats and codecs
- Conform and online

Exercise

Unit 3: Story, Structure and Narrative
- Excavating the narrative in documentary
- From script to editing table in fiction
- Wrestling with Structure
- Live Switching
- The creative use of Sound and Text

Exercise

Unit 4: Altering the Image
- Editing Softwares: Avid,FCP, Adobe CS6
- Colour correction
- Typography and titling
- Special effects
- Compositing, chroma and match move
- Packaging and Promo

Exercise

Reading List
- Ascher, Steven and Pincus, Edward. (1998). *The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age*. Penguin.
- Murch, Walter. (2001) *In the Blink of an Eye: Perspectives on Film Editing.*
- Dancyger, Ken. (2010) *The Technique of Film and Video Editing: History, Theory and Practice.* Focal Press
- Rosenblum   *The Shooting Stops ... The Cutting Begins:* A Film Editor's Story Da Capo Paperback

- Dmytry Edward, *On Film Editing: An Introduction to the Art of Film Construction*
- Rubin <u>Michael</u> , *Nonlinear - A Field Guide to Digital Video and Film Editing*
- Art of recording : understanding and crafting the mix / by William Moylan, Amsterdam: Focal Press, 2002
- On Film Editing / by Edward Dmytryk Woburn: Focal Press, 1984.
- Techniques of film editing / by Karel Reisz and Gavin Millar, 2nd edition Amsterdam: Focal Press, 2010.
- Technique of film & video editing : history, theory, and practice / by Ken Dancyger, 5th Edition, New York: Focal Press, 2011.
- Making documentary films and videos : practical guide to planning,filming,and editing documentaries / by Barry Hampe, New York: Holt Paperback, 2007.

ADVANCED SOUND (THEORY AND PRACTICAL)

Course Description: The focus of the course is to enable the students to specialise in technique and aesthetics of sound recording, sound editing and sound designing for films and television programmes. The course will give a thorough understanding of sound to the students to acquire enough knowledge and expertise to become professional in the field of sound recording and sound designing.

Course Objectives:
1. Understanding of sound in acoustic domain, and its creative uses in other medium.
2. Students will be trained to achieve technical and creative skills, required for sound recording, sound editing and sound designing for films and television programmes.
3. To develop expertise in audiovisual harmony with reference to cinematic language.

Unit 1: Perception of Sound
- Psychoacoustics and the dimensions of hearing loudness.
- Acoustic reflex, perception of direction and space. Monaural transfer functions of ear, distance hearing, binaural listening, stereophonic imaging.
- Sound for documentaries, sound for fiction films, similarities and differences.

Unit 2: Sound for production
- Single system and double system filming, Sync shooting
- Working with digital location multi track recorders, Zoom, Roland, deva,sound devices etc.
- Sync shooting, practice and challenges.
- Non-linear sound editing on audio workstations, Protools ,Neundo, etc,
- Dubbing - automatic dialogue replacement for 10 min film with at least three characters,
- Track laying; mono, stereo, multi track, International track (DME) and mixing.
- Re-recording, Stock sound, Sync check, and Track management
- Audio plug-ins, Preliminary mixing. Final mixing, Transfer of mixed tracks.

Unit 3: Sound design
- Sound design and the sound designer, character identification, primary and secondary emotions, use of non-diagetic sound, environments and 'soundscapes'
- Elements of sound structure and their effects on perception.

- Foley--- the art of creating footsteps, props sound, and cloth movements etc. in control condition.
- Surround sound (basic understanding).
- Use of music in sound design.
- Establishing locale, emphasizing action, intensifying action, setting pace, providing counter point, creating humour, unifying transitions, smoothing action scenes, fixing time, recalling and forgetting events, evoking atmosphere, feeling and mood.
- Diagetic exercise (Duration- 5 min.), Non-diagetic exercise (duration -5 mins.)
- Sound Design for a 20-minute film across genres.

Unit 4: Monitoring
- Speakers and room considerations,
- Monitor volume, monitoring configurations, monitor level control,
- Monitor speakers types.
- Far field monitoring, near field monitoring, small speakers, Headphone

NEW MEDIA STORYTELLING (THEORY AND PRACTICAL)

Course Description Course Description: Digital and networked technologies provided by computer and the Internet have significantly pushed borders of media practice in the past decade by challenging traditional ideas about production, consumption, ownership, control, audiences, citizens, communities and knowledge. Most importantly, New Media has allowed the traditional modes of single, linear storytelling to be displaced in favour of more complex, inter-weaving narratives unfolding across multiple screens and media platforms. The course introduces students to the art of transmedia storytelling using both traditional and emergent narrative genres and tools made available by the New Media.

Course Objectives:
The course attempts to:
1. Introduce media ecology of moving images
2. Learn to use the tools made available by the New Media
3. Acquire skills for Documentary, Fiction and Transmedia storytelling.
4. Introducing students to various immersive media projects

Unit 1: New Stories for New Screens

- Introduction to the New Media Ecology and Installations
- Emergence of Multiple Screens across Social and Technological environments
- Adapting Gaming Strategies and other New Genres for new Media Storytelling
- Creating Immersive Environments
- Understanding Transmedia Narratives across multiple media platforms
- Exposure to media projects in immersive media 360 video, VR,AR, MR and XR

Unit 2: New Media Fiction:

- Research and Development for New Media Fiction ideas
- Storytelling through Installations, off-line and online platforms
- Interactive storytelling

- Screens and projections in Exhibition environments

Unit 3: New Media Documentary

- Research and Development for New Media Documentary ideas
- Documentary as Multi-screen/Installation
- Autoethnograpy, Self-representation and critical engagement
- Interactive Documentary: Strategies and Debates

Unit 4: AI and Aesthetics

AI in creative production
AI in every day media
Mapping and GPS in new media productions
Introduction to media projects by MIT, Google etc

Unit 5: New Media Project Development
- Presentation of Ideas for Final Projects
- Research and Development Techniques
- Scripting and Production
- Post-Production and Exhibition

New Media Project
- Final Project Description: Working in groups of two/ three students will work on web based art projects or installations. They will experiment with cross platform storytelling techniques leading upto developing strategies of exhibition and distribution.

Reading list :
- Digital ethnography: Principles and practice. Pink, S., Horst, H. A., Postill, J., Hjorth, L., Lewis, T., & Tacchi, J. (2016). Sage
- Hight, Craig. 2014. "Automation within digital videography: from the Ken Burns Effect to 'meaning-making' engines." *Studies in Documentary Film* 8 (3): 235-250.
- I–Docs – The Evolving Practices of Interactive Documentary (Nonfictions) Paperback – Import, 24 Mar 2017 by Judith Aston, Sandra Gaudenzi, Mandy Rose
- Installation and the Moving Image, Elwes, Catherine. Columbia University Press, 2015.
- Media and Society: Production, Content and Participation Paperback – Import, 21 Jan 2015 by Nicholas Carah, Eric Louw
- Lev Manovich. AI Aesthetics. Moscow: Strelka Press, 2018.
- Lister, Martin & Dovey, Jon & Giddings, Seth & Grant, Iain & Kelly, Kieran. (2009). New media: a critical introduction.
- Storytelling in the Media Convergence Age: Exploring Screen Narratives Hardcover – Import, 21 Dec 2014 by Roberta Pearson (Editor), Anthony N. Smith (Editor)
- The Mobile Media Reader (Digital Formations) Paperback – 20 Mar 2012 by Noah Arceneaux (Editor), Anandam P. Kavoori (Editor)

COURSE XI SOUND FOR MEDIA

Course description: The course is designed to familiarize students with the basics of sound and sound recording techniques. As we all know sound plays an important role in audiovisual programme production. Through this course, students are trained and taught, how to record sound for different situations and spaces. Simultaneously they are groomed to understand creative use and necessities of sound in film and tv.

Course objective:
1. Understanding of sound, sound recording chain and sound recording techniques.
2. Preparing students to use sound as a tool of cinematic expression.

Unit1   Fundamentals of Sound;
Overview of physical aspects of sound,
   a) Physical aspects of sound
   b) Subjective aspects of sound
   c) Psycho- acoustics
   d) Space and sound

Unit 2 Recording Chain;
   a) Microphone
   b) Audio Recorders
   c) Speakers
   d) Cables and Connectors
   e) Mixer

Unit 3 Introduction to Digital Audio;
Overview of digital recording technology
         Basics of Digital Audio
Bit rate, Sampling, Digital storage medium,
Digital audio workstations, and techniques of the digital recording.

Unit 4 Sound as an Elements of Cinema;
   a) Aesthetics of sound
   b) Channel of information - Speech, Effects and Music
   c) Evolution of film sound.

Unit 5 Film Formats;
Release formats and the rationale behind using them for films.

SEMESTER IV

COURSE XII- MAIN COURSE 2

DIGITAL MEDIA ARTS STUDIES (THEORY)

Unit 1: Advanced classes on Documentary, Experimental Films and Fiction Films
   • Critical analysis of Documentary and Experimental film
   • Style and Narrative Strategies
   • Storytelling and the Digital Imagination

- Well known Directors and Screenwriters
- New narrative Strategies
- Interactive Workshops with Filmmakers and Film Professionals

Unit 2 Digital Cinematography, Editing and Sound
- Working with multiple cameras and formats
- Creative use of Digital effects
- Sound and the Aural Imagination
- Softwares and creative manipulation
- Interactive Workshops

Unit 3: Funding and Distribution
- Distribution across different media platforms
- Designing the promotion campaign
- Fundraising
- Film Festivals

(This paper is largely conceptual and will refer to the classes held for the foundational and Main Course 1, 2 of Digital Media Arts)

Reading List
- Susan Hayward, Cinema studies : the key concepts /. 3rd Edition, London: Routledge, 2006.
- New Documentary ecologies : emerging platforms practice and discourses / edited by Kate Nash Craig Hight and Catherine Summerhayes, New York: Palgrave Macmilan, 2014.
- Directing the documentry / by Michael Rabiger, London: Focal press
- Speaking truths with film : evidence ethics politics in documentary / by Bill Nichols Oakland: University of California Press, 2016
- The Right to play one self : Looking back on documentary film / by Thomas Waugh, Minneapolis: University of Minnesota Press, 2011.
- Post-1990 Documentary : reconfigure independent / edited by camille Deprez and Judith Pernin, Edinburgh: Edinburgh University Press, 2015.
- New Indian Cinema in Post-independence India : the cultural work of Shyam Benegal's films / by Anuradha Dingwaney Needham, London: Routledge, 2016.
- Essential mystery : major filmmakers of Indian art cinema / by John W. Hood, 2nd edition c. : New Delhi: Orient Black Swan, 2009

TELEVISION STUDIES (THEORY)

The semester will begin with an interface with an industry professional who will introduce the students to industry requirements/norms.

Unit 1: Future of TV
- Digital Television
- 4K Broadcasting
- TV on the go
- Traditional Television

Unit 2: OTT Platforms
- Emergence of OTT platforms
- OTT : Extension of Television?
- Web Series
- Global Audience

Unit 3: Television Culture
- TV viewing habits
- Medium of Cultural exchange
- Politics of Representation
- Reality and Aspirations

Readings:
- Richard P. Adler. *Understanding Television : Essays on television as a Social and Cultural force* :Praegar, 1987
- Mark Gawlinsky. *Interactive Television Production* : Focal Press, 2003
- Cathrine Kellison. *Producing for TV and New Media, Second edition : A Real- World Approach for Producers* : Focal Press, 2008
- Bucher, John. *Storytelling for Virtual Reality: Methods and Principles for Crafting Immersive Narratives*. Routledge, 2017.
- McErlean, Kelly. *Interactive narratives and Transmedia Storytelling: Creating Immersive Stories Across New Media Platforms*. Routledge, 2018.
- Ralph E. Hanson. *Mass Communication : Living in a Media World* : C Q Press, 2010

COURSE XIII - MAIN COURSE 3

DIGITAL MEDIA ARTS PROJECTS & WORKFLOWS (PRACTICAL)

Unit I – Workflows
- Concept of digital sound
- Art of audio editing, Use of Music and sound effects
- Digital Editing/ Colour Correction Painting with Digital Light
- Typography and Titling, Digital Compositing and Visual Effect

Unit 2: The Visual Imagination
- Specialized Lighting - Mood lighting, High key lighting, Low key lighting
- Use of Filters, Rigs, accessories
- Special purpose cameras
- Digital Imaging and Contemporary Debates
- Use of special effects

Unit 3 – Set Design
- Understanding cinematic space
- Use of Colours
- Creating sets
- Work of different art directors

Unit 4 – Exercises
- Mood Exercise

- Editing a Promo

Reading list
- Murch, Walter. (2001) *In the Blink of an Eye: Perspectives on Film Editing.*
- Dancyger, Ken. (2010) *The Technique of Film and Video Editing: History, Theory and Practice.* Focal Press.
- Ondatjee, Michael. (2004) *The Conversations: Walter Murch and the Art of Editing Film.*

TELEVISION PROJECTS AND WORKFLOWS (PRACTICALS)

Unit 1: Multicam Outdoor Production
- Camera placement (Creating perfect angles)
- Managing uncontrolled environments
- Recce and location hunting
- Capturing the moment
- Sports Production
- Lab sessions

Unit 2: Practical Effects and Visual Manipulations
- On-set Visual Effects
- Digital Compositing
- Editing Softwares
- Image enhancement
- Lab Sessions

Unit 3 : Packaging
- Creating Promos
- Packaging the programme.
- Merging creativity with channel/industry requirements
- Typography and Titling
- Lab Sessions

Unit :4 Exercise
- Multicam Outdoor Production
- Creating a Promo

Readings:
- Robert L. Benedetti. *From Concept to Screen : An overview of Film and Television Production* : Pearson, 2001
- Ben Long / Sonja Schenk. *The Digital Filmmaking Handbook, Third Edition* : Course Technology, USA,2006
- Thomas D. Burrows, Donald N. Wood, Lynne S. Gross. *Television Production: Disciplines and Techniques* : William.C. Brown Publishers, Sixth edition, 1994
- Herbert Zettl. *Television Production handbook +Workbook, Eleventh Edition* : Wadsworth Cengage Learning, 2012
- Owens, Jim. "Television Sports Production." (2007).

COURSE XIV - MAIN COURSE 4

DIGITAL MEDIA ARTS PRODUCTION/TELEVISION PRODUCTION (PRACTICAL)

FINAL PROJECT WORK

This semester is devoted to the creation of a digital media artwork that draws upon the learning process of the previous three semesters. Students will conceive, research, write, shoot and edit a digital media artwork with intensive inputs from supervising faculty.

Pre Production - Concept and basic Storyline, Presentation and Pitching of Concepts, Development of Scripts, Screenplay, Technical details of the Production – Cameras, Formats, Aspect ratio, colour scheme, key locations, general idea of the sound-design, software/ hardware requirement.

Production - Set design and Props, Shooting, Lighting and colour palette, Review and reshoots, Conversions and settings, Sound design

Post Production – Editing, Visual Effects, Color Correction, Sound creation/ foley/ sound effects, Mastering

Credits Distribution for Semester - I, II, III and IV

Semester-I (3 Core Papers and 2 CBCS Papers)

Paper No.	Code No.	Subject	Internal Marks Theory (IAT)	University Exam Marks Theory (UET)	Internal Marks Practical (IAP)	University Exam Marks Practical (UEP)	Total Marks	Credits Theory + Practical	Credits Total	Hours Theory + Practical	Hours Total
Paper I		Still Photography	25	75	50	50	**200**	4+4	**8**	4+8	**12**
Paper II		Radio Production	25	75	50	50	**200**	4+4	**8**	4+8	**12**
Paper III		Screen Writing	25	75	-------	-------	**100**	3+0	**3**	3+0	**3**
CBCS THEORY-Odd Semester		As per Centre Offering	25	75			**100**	4+0	**4**	4+0	**4**
CBCS SKILL-Odd Semester		As per Centre Offering	25	75			**100**	4+0	**4**	4+0	**4**
								TOTAL=27 Credits		**TOTAL= 35 Hours**	

Semester-II (4 Core Papers and 2 CBCS Papers)

Paper No.	Code No.	Subject	Internal Marks Theory (IAT)	University Exam Marks Theory (UET)	Internal Marks Practical (IAP)	University Exam Marks Practical (UEP)	Total Marks	Credits Theory + Practical	Credits Total	Hours Theory + Practical	Hours Total
Paper IV		Media & Cultural Studies 1	25	75	-------	-------	**100**	4+0	**4**	4+0	**4**
Paper V		Digital Media Arts (Foundational)	25	75	25	25	**150**	3+2	**5**	3+4	**7**
Paper VI		Television Production (Foundational)	25	75	25	25	**150**	3+2	**5**	3+4	**7**
Paper VII		Elective Radio / Photography	25	75	50	50	**200**	3+3	**6**	3+6	**9**
CBCS THEORY- Even Semester		As per Centre Offering	25	75	-------	-------	**100**	4+0	**4**	4+0	**4**
CBCS SKILL - Even Semester		As per Centre Offering	25	75	-------	-------	**100**	4+0	**4**	4+0	**4**
								TOTAL=28 Credits		**TOTAL= 35 Hours**	

Semester-III (4 Core Papers and 2 CBCS Papers)

Paper No.	Code No.	Subject	Internal Marks Theory (IAT)	University Exam Marks Theory (UET)	Internal Marks Practical (IAP)	University Exam Marks Practical (UEP)	Total Marks	Credits Theory + Practical	Credits Total	Hours Theory + Practical	Hours Total
Paper VIII		Media & Cultural Studies 2	25	75	-------	-------	**100**	4+0	**4**	4+0	**4**
Paper IX		Main Course1 - Digital Media Arts / Television Production (Elective)	25	75	100	100	**300**	4+6	**10**	4+12	**16**
Paper X		Advanced Screenwriting, Advanced Cinematography, Advanced editing, Advanced Sound and New Media (Elective)	25	75	50	50	**200**	3+3	**6**	3+6	**9**
Paper XI		Sound for the Media	25	75	-------	-------	**100**	3+0	**3**	3+0	**3**
CBCS		As per Centre	25	75	-------	-------	**100**	4+0	**4**	4+0	**4**

Paper No.	Code No.	Subject	Internal Marks Theory (IAT)	University Exam Marks Theory (UET)	Internal Marks Practical (IAP)	University Exam Marks Practical (UEP)	Total Marks	Credits Theory + Practical	Credits Total	Hours Theory + Practical	Hours Total
THEORY-Odd Semester		Offering									
								TOTAL=27 Credits		**TOTAL= 36 Hours**	

Semester-IV (2 Core Papers and 2 CBCS Papers)

Paper No.	Code No.	Subject	Internal Marks Theory (IAT)	University Exam Marks Theory (UET)	Internal Marks Practical (IAP)	University Exam Marks Practical (UEP)	Total Marks	Credits Theory + Practical	Credits Total	Hours Theory + Practical	Hours Total
Paper XII		Main course2 - Digital Media Arts Studies / Television Studies (Elective)	25	75	-------	-------	100	4+0	4	4+0	4
Paper XIII		Main course3 - Digital Media Arts : Project and Workflows Television Production Workflows : Project and Workflows (Elective)	----	----	50	50	100	0+4	4	0+8	8
Paper XIV		Main course 4 – DMA Final Production/ TV Final Production (Elective)	----	----	125	125	250	0+10	10	0+20	20
CBCS THEORY-Even Semester		As per Centre Offering	25	75	-------	-------	100	4+0	4	4+0	4
								TOTAL=22 Credits		**TOTAL= 36 Hours**	