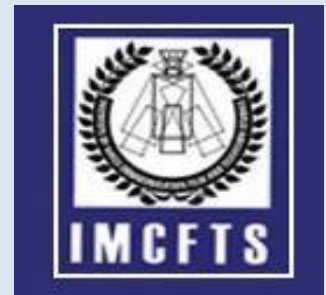


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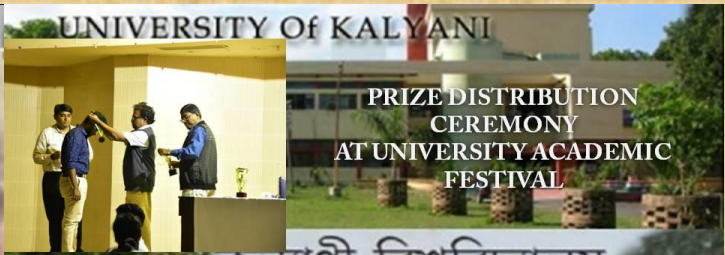


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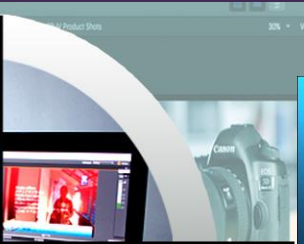
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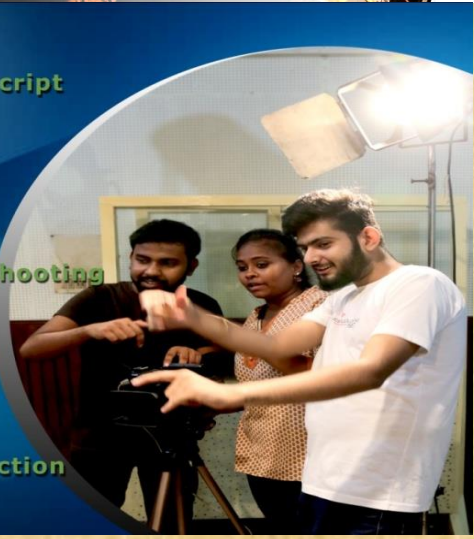
Script



Shooting

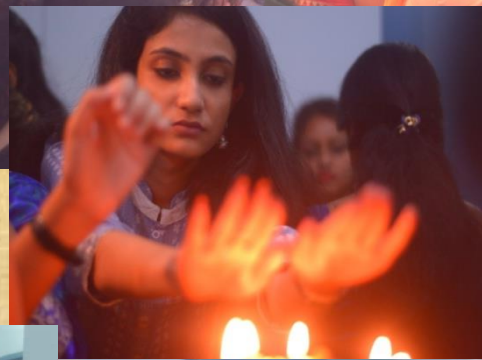


Action



INSTITUTE OF MASS COMMUNICATION FILM AND TELEVISION STUDIES

PARTICIPATION OF THE STUDENTS IN DIFFERENT EVENTS



SARASWATI PUJA



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POST GRADUATE DIPLOMA IN FILM AND TELEVISION STUDIES

TOP SHEET

TOTAL MARKS- 800

Paper I

	Theory	Practical	Full Marks
Film as a Medium of Communication and its Language	80	20	100

Paper II

History of World Cinema and Indian Cinema	80	20	100
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Paper III

Concept Development, Script Writing and Direction	70	30	100
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Paper IV

Cinematography (Video)	40	60	100
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Paper V

	Theory	Practical	Full Marks
Video Editing and Dubbing	40	60	100

Paper VI

Music Composition and Direction	40	60	100
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Paper VII

Sound Designing, Recording, Editing and Mixing	40	60	100
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Paper VIII

Art Direction	20	30	50
Acting	20	30	50

Paper I

Film as a Medium of Communication and its Language

What is communication and the types of the same
The role of media in communication
Film (movie) as a medium of communication, its characteristics and relationship with other media
Film as art, entertainment, information and propaganda
Film language as a process of visual communication
Difference between literary language and film language
Film Theories-Realism and Representation.
From Magic Lantern to Motion Picture
Types of Film: Fiction and Non Fiction, their characteristics
Language of Communication in silent era and talkies
Grammar of Film Language- What is shot-the dimensions of shots, Their meanings, types of shots used in film, how they are used to tell their story-Transitions-Narrative Continuity-Match cuts, Real time verses Filmic time-Flashbacks, Flash forward

Paper II

History of World Cinema and Indian Cinema

Early Hollywood: D. W. Griffith, Charles Chaplin, John Ford
Hollywood productions: 60's to 80's
Hollywood Studio System and Star System
Socialist Realism: Sergei Eisenstein, S. Pudovkin, Dovzhenko
Italian Neorealism: Vittorio De Sica, Roberto Rossellini,
The French New- Wave: Francois Truffaut, Jean Renoir, Jean Luc Godard
The Polish New –Wave: Roman Polanski, Andrez Wejda, Ryszard Bugaski
Japanese Cinema: Kurosawa Kiyoshi, Miike Takeshi, Ozu,
Emergence of India Cinema: Dada Saheb Phalke, Heralal Sen, Himangsu Rai, Pramathes Barua, Devki Bose, V. Santaram
Popular Hindi Films
New Wave in Indian Cinema: Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Guru Dutt, Shyam Benegal, MS Sattu, Adur Gopala Krishnan
Documentary: Role of Film Division, Independent film makers
Screening of Films-workshops, Critical appreciation, writing exercises

Note: - Acting as a medium of communication- Practical Classes

Paper III

Concept Development, Script Writing and Direction

Writing for film making: the script for an audio-visual medium
Is basically a description of visuals with the sounds /dialogues that can be seen and heard throughout the film, elements of visual Story telling. The outer manifestation of inner feelings as Satyajit Ray

said.

The discipline of writing a screenplay keeping in mind the set/ location, camera angle, composition, editing points and continuity.

Step outline, shot breakdown, characterization, how to create 3 dimensional characters.

How to establish characters on screen. The protagonist and the Antagonist.

The way the characters grows and changes during the film,

Dramatic need, its relation with the plot. Establishing characters on screen.

Show, do not tell. The importance of Conflict: to build of drama,

Static Conflict, Rising Conflict, foreshadowing conflict.

How mystery, surprise, suspense are used, action and reaction.

Skill required to be an assistant Director, continuity, scripting making

Shooting four shot scene, editing.

Shots, Establishing shot, Master shot, Composite shot

Screening of films: analyzing shot by shot, scene by scene

Paper IV

Cinematography (Video)

Know your camera.

White balance, why it is necessary for a video camera before a shot

In a particular light condition-day, night, special light condition

Image size, camera angles, composition,

Camera movements, Rule of thirds, Lenses and their function,

Depth of field, Selective focus

Lights: Day, Night, Special effects: Three point lightings,

Five point lighting

Continuity, imaginary line, Break the Imaginary line

Establishing shots, Master shot, Composite shot, two shot, Over the shoulder shot,

Suggestion and preference shot, Point of view shot, Subjective camera

Twenty basic rules of camera movement: camera movement must have justification of all times.

Screening of films: analyzing scene by scene

Creating light for a particular scene: Day, night, special effect

Mood light, Glamour light, establishing source of light for a particular scene.

Paper V

Video Editing Dubbing

What is editing?

Why editing is necessary for film making?

History of film editing-Technology

Film editing in Moviola, Steenbeck machines

Basics of film editing, Development of editing

Frame, shot, Scene/Sequence

Editing techniques: 180rule, Continuity, Cross Cutting, Cut-Away,

L-Cut, Montage, Reaction Shot, Axial Shot,

Point of view shot, Jump Cut, Mix, Dissolve, Fades

Mise-en-Scene, Time and Space, Transitions

Types of editing, Visual Punctuation, Scene Matching

Sound track lying, mixing

Screening of films: observations of editing points

Scene shoots having 4 to 5 shots and edit the same

Paper VI

Music Composition and Direction

Theme music and background music

Music direction/ creation/ Media Music Arrangement/ Fusion Compositional Forms and their Evolution

Practice of Playing & sing Indian & Western Music, Rabindra sangeet

Meditation Music

Fusion Music

Paper VII

Sound Designing, Recording, Editing and Mixing

Sound engineering involves the artistic and technical control of sound in the field of music. This course will develop a theoretical and practical understanding of the fundamentals of sound engineering including, recording, mixing, production and mastering. This will be achieved by theoretically and practically exploring the area of the sound engineering. In particular, students will actively engage with learning, developing and analyzing the practice of sound engineering through topics such as: session management and planning, studio use, signal flow, microphone and recording techniques, mixing production and mastering; complete readings and listening that reinforce concepts, provide new insights and techniques; and perform practical exercises that promote investigate learning and research.

1. Understand the operation and function of basic studio recording equipment(including audio recording software). Particular attention is given to signal flow and the recording process. Skills in this area are essential for the development of good, well balanced recordings, reproducing the instrument accuracy.
2. Use and identify microphone types, pickup patterns and placement on various musical instruments. This is important so as to obtain a natural reproduction. The student will also develop their understanding on the characteristics of various music instruments.
3. Employ digital editing techniques (through software). This is a relevant topic as digital recording technology becomes increasingly prevalent and accessible.

Course content include:

- Signal flow
- Audio recording/ editing software
- Computer audio equipment
- Fundamental sound theory
- Acoustic principles
- Mixing techniques
- Effects plugins
- Equalisation
- Microphones and miking techniques

We take an instrument start on any scale we want. But that's just a start as we have to read the script to get in the mood of the movie. Begin to build up your image in head and hold in to the emotion start singing randomly but there comes a point when all that stories that build, while putting up good lyrics. Start recording the song with guitar or piano and import it into as audio-workstation.

Now things become complex. We add beats in the AWS. Adjust volume of recording after proper effects mixing.

Now bass choice must be a very fundamental thing. It will set the song to an edge. We add other instruments and SFX as per the director's scene/ screenplay demands.

One should know music theory and all types of sound and instruments being able to play them all, may be.

Paper VIII

Art Direction

Period, Contemporary

Visualization as the script demands

Location-Indoor, Outdoor, Studio Set

Lay out, Elevation, Perspective drawing

Characteristics of Colour, use of Colour as the drama
of the script demands.

Basic idea of carpentry work, how to apply colour, colour mix

Location hunting



Educational Visit for Project Work



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Education Administrator, former Vice Chairman,
W.B. State Council of Higher Education.

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Faculty of Film Studies, University of Calcutta,
Burdwan university, Former faculty of Film Studies,
Netaji Nagar women's College.

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Sri. Subir Ghosh, Vice-President

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University, Mass Com. Bharatiya Vidya Bhawan.

Prof. Barun Kumar Chakraborty, Vice-President

Former Assistant Editor, Educational Broadcast, All India Radio,
Former Head of Dept. of Folklore, University of Kalyani, Faculty-
Electronic Media-Radio.

Sri Shyamal Sengupta, Secretary

Eminent Media Personality, Producer Director, Doordarshan.

Sri Biswajit Matilal, Member

Former UGC Visiting fellow in Journalism Dept. of
University of Calcutta, Guest Faculty Member of different
Colleges
& Universities.

Sri Samir Goswami, Member Guest lecturer of Jadavpur
University,

Viswa Bharati University, Netaji Subhas Open University, IGNOU,
Bharatiya Vidya Bhawan.

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& Media Studies**

Shabarni Basu, Asst. Professor

Department of Film & Television Studies

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