

BU-COMMUNITY COLLEGE CONSULTANCY CENTRE

REVISED SYLLABUS – 2021-22

FOR

DIPLOMA IN CINEMATOGRAPHY AND FILM EDITING



BHARATHIAR UNIVERSITY

COIMBATORE-641046

BHARATHIAR UNIVERSITY: COIMBATORE

**DIPLOMA IN CINEMATOGRAPHY AND FILM EDITING
(Community College)**

(for the candidates admitted form the academic year 2021-2022 onwards)

Minimum qualification for admission to Diploma Course in Cinematography and Film Editing is a pass in Standard X.

SCHEME OF EXAMINATIONS

S. No	Title of the Course	Credits	Maximum Marks
1	Introduction To Direction (theory)	4	100
2	Elements Of Film And Video Production (theory)	4	100
3	Elements Of Film And Video Editing (theory)	4	100
4	Cinematography (theory)	4	100
5	Basics Of Videography Practical I	4	100
6	Film Appreciation Practical II	4	100
7	Film Production	4	100
8	Internship (30 days)	4	100
	Total	32	800

Question paper Pattern: Theory

Section A: (10 x 2=20 Marks)

Answer ALL the questions

Section B: (5 x 6 = 30 Marks)

Answer ALL the questions either (a) or (b)

Section C: (5 x 10 = 50)

Answer ALL the questions either (a) or (b)

Duration of examinations for all papers is three hours.

*Minimum Pass Mark: 40 Marks

PAPER I
INTRODUCTION TO DIRECTION

Unit:1	Visual Communication	
<p>Basics of communication - functions and types of communication – verbal communication – non-verbal communication – Interpersonal relationships – Mass communication – Group communication – Visual communications – Visual vocabulary.</p> <p>History and origin of cinema. The beginning and the experiments: Lumiere Brothers, Thomas Edison, Georges Méliès, Edwin S. Porter. W. K. L. Dickson, David Wark Griffith and Charlie Chaplin</p>		
Unit:2		
<p>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. Understanding Film Culture & Semiotics, Space & Time, Ideology, Aesthetics, Stylistics & Setting</p> <p>World cinema- Different schools of world cinema; German expressionism- Style and characteristics- Fritz Lang- The golden age of German cinema, French impressionism, surrealism and new wave cinema; Soviet montage- Italian neo realism- Japanese cinema, Iranian cinema; Third world cinema</p>		
Unit:3		
<p>Camera Angle –Various Image Size – Extreme Long Shot, Long Shot, Long Shot, Full Shot, Mid Shot, Mid Close up, Close Shot, Close up Extreme Close up, Psychological uses of Camera angles, Dramatic effects of camera Angles – Creative uses of Sound.</p>		
Unit:4		
<p>Basic structure and format of screen plays – Story – Research – Plot – Plot development – Adaption of short stories and novels – key annotations on pages, 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.</p>		
Unit:5		
<p>Pictorial Continuity, cut-in, Uses of cut in shots, Cut away, Uses of cut away, Continuity Cutting, Match Cut, Director and Actor, Building the sequence, Comparison between film and theatre.</p>		
Reference Books		
1	Directing Film techniques and Aesthetics – Michael Rabiger	
2	A Practical manual of Screenplay Writing – Lewis Herman	

3	How to read a Film – James Monaco
4	Film script writing – Dwight V. Swain.
5	Screenplay – Syd Field

PAPER II
ELEMENTS OF FILM AND VIDEO PRODUCTION

Unit:1		
<p>Visualization - Visual grammar - Video camera v/s Film camera - Components of Film Camera and film formats - Film projection - Lens-Focal Length & Perspective – F-stops & TStops - Focusing The Image - Depth of Field - Depth of Focus - Track shot & Zoom Basic Settings - Picture Control - White Balance - Black Balance - Colour Temperature - Image sensor, CCD, CMOS, Angles, Movements - Shutter speed, Aperture, Exposure – Auto focus, Manual, Automatic iris - Camera mountings: Tripods, monopods, Crane, Spreader, Dolly, Trolley.</p>		
Unit:2		
<p>Preproduction and location - Idea, Concepts, Planning, Storyboard, and Discussion about cast and crew, Screenplay, Dialogue writing, Budget preparation. Production Process - Shooting, Daily log sheet, Arrangement of set indoor/outdoor, blue matte, Floor management, Direction, Marketing. Post Production - Editing (online/offline), television graphics, special effects, BGM, Sync of video and narration, comparing, anchoring, mastering, mixing, coloring and distribution of film.</p>		
Unit:3		
<p>Scripting: Writing for video, TV news, Documentary – Lighting: Lighting instruments used in studio/outdoor - Types of lighting - Reflection and absorber – Composition: Creating third Dimension - Depth of Film Space- Effect of Lens and light on images - Shooting for Editing- Continuity- Imaginary Line concepts- Eye-Line Match – Sound: Types of programme sounds, Function, Barriers of sound design and mixing, recording multi tracks – Editing: Introduction to editing - Non-linear and linear editing.</p>		
Unit:4		
<p>ENG, EFP, OB Van - Preproduction work for FP (field production) - Floor plan for entertainment shows, floor plans for stadium(match) - Production standards, NTSC, PAL, SECAM, Chroma keying, motion capture -Using of Different keying Methods, Using of Mattes, Lighting Techniques - Shooting Techniques - Green Screens in Live Broadcasts, Garbage and Degrain mattes, Morphs, Rig and Wire Removal. Slow motion, Frame rate – Resolution - 4:3 and 16:9 - Future trends in filming and new video recording formats.</p>		
Unit:5		
<p>Rendering of video and bouncing of audio, synchronization of audio with video, DCP-Digital cinema package, Finish via Digital Intermediate- Film to Digital Transfer Methods - EDL, XML, AAF, NXF file format - Uploading of video over internet - Quality and challenges; distribution of film today and in future - Analog and digital technology in Broadcasting - Transmission technologies - Development of video and film recording.</p>		

Reference Books	
1	Introduction to Video Production – Ronald J Compesi, Jaime S Gomez
2	Television Production –HerbertZettle

PAPER III
ELEMENTS OF FILM AND VIDEO EDITING

Unit:1		
Editing : Cut - Continuity, matching, overlapping - Continuity Error - Cross Cutting – Cutaway - <u>Dissolve</u> - Pace & Time - J Cuts - Jump Cut - L Cut - Matched Cut - Rough cut – Final Cut - Basic techniques of building a scene: Establishing Shot - Eyeline Match – Fade – Iris -- Montage – Roll - Sequence Shot - Shot Reverse Shot – Sweetening – Wipe - Shot to shot transition.		
Unit:2		
History of Film Editing: Griffith dramatic emphasis, Pudovkin constructive editing, relational editing, Kuleshov contribution and Eisenstein Montage theory- metric montage, rhythmic montage, tonal montage, over-tonal montage and intellectual montage.. Reviewing the footage for selecting shots, Transitions; Screen Direction, 180 degree and 30 degree rule; Matching Angles, Eye-line, Matching Tone, Continuity of Action, Dialogue , Content, Movement and Sound. Timing, Rhythm, Pace		
Unit:3		
Fundamentals of synchronisation of Both picture and sound-Sorting and Assembling of Negatives Telecine Transformation. Study of Editorial marks - Learning about Editing of silent sequence and talkie sequence.		
Unit:4		
Study of Film Dubbing and video dubbing - Study of synchronous and non-synchronous sounds - Study of Background music-Study of using special effect sounds - Rerecording-Mixing and posting the mixed track		
Unit:5		
Study of Transitions - Study of optical effects - Study of video effects - Using of bridging shot - Cut away and cutting in action – Cutting on movement - Inter cutting- Parallel cutting and constructive editing - Montage -Creative editing - Real time and Artificial time – rhythm-pace-space - Creative editing. Basic Transition Devices Visual Effects –Digital Video effects Non Electronic Effects and How to use them Optical effects and Mechanical effects		
Reference Books		
1	Nonlinear Editing :Media Mannel; Morris, Patrick, Published 1999 Focal Press	
2	Writing and Producing Television News: Gormly, Eric K, Ames, Iowa: Blackwell Publishing	
3	Fundamentals of Television Production: Donald, Ralph & Spann, T	
4	Editing Today: Smith, Ron F. & O'Connell, L.M, Blackwell Publishing	
5	Television Production Handbook: Zettl, Herbert Published 2005, Thomson Wadsworth	

PAPER IV
CINEMATOGRAPHY

Unit:1		
Introduction to motion picture photography Movement of frame, movement within a frame; anatomy of human eye, binocular vision, persistence of vision ,acuity (circle of confusion), flicker perception of human eye and how motion is created from a series of static frames perception of colour , adaptative properties.		
Unit:2		
Cinematographic properties – Basic shot terminology : Close up, Mid shot, Long shot, Big close up, Mid-long shot, Extreme long shot, Point of view (POV) shot, Over-the Shoulder(OTS) shot, high angle and low angle shot, top angle shot. Introduction to the concept of Imaginary line (1800); matching of action, direction of the movement and look. Reverse angle		
Unit:3		
Operations and movements, Pan, lilt, trolley, dolly, crane, steady – cam, Different film Formats (16 min, 35 mm, 70 mm) and aspect ratios, Camera Lens Controls: Focus, auto/manual, zoom servo/manual, iris auto/manual, built in filters (day light, artificial light, neutral density), MTF curve, ii) Electronic viewfinder controls: Monochrome, colour, LCD, brightness, contrast, peaking or details, etc., zebra, spot L, Back L		
Unit:4		
Exposure determination for motion picture camera. a. Introduction to zone system as a scientific tool for exposure. b. Exposure value (Ev), Exposure Latitude. c. Exposure meter; Incident and reflected (one degree spot meter). d. Exposure control; F-stops and T-stops. Video and audio recording. a. V.T.R. (Beta cam and other digital recorders) b. Camcorder. (Betacam and other digital camcorders) c. Video tape and recording formats. Television studio operations a. On line recording with multiple camera set up. b. Control units for camera and audio. c. Panels. d. Light controls.		
Unit:5		
A	Introduction to various picture negatives available in the market.	
B	Colour temperature, MIREN value, MIREN shift.	
C	Colour temperature meter.	
D	Use of filters for colour cinematography : colour-conversion,	
E	Colour compensating (CC), light balancing (LB), vi. Neutral density (ND) and other special effect filters, filter factor.	
F	Use of filters for B/W cinematography.	

G	Day-for-night cinematography
Reference Books	
1	G. Hirschfield, Image control
2	Ohanian and Phillips, Digital film making
3	F.L.Hirshey, Optics and focus for camera assistants
4	Samuelson, Hands-on manual for cinematographer
5	Peter Word, Picture composition
6	Samuelson, Motion picture camera techniques

PAPER IV
PRACTICAL I

Basics Of Videography	
Objective	To impart training in the aspect of basics of videography.
Course Content	
1	Understanding the basic parts of a video camera
2	Understanding the working principles of a video camera
3	Basic angles and camera movements
4	Basic camera movements
5	Understanding the concept of white Balance and ND filters
6	Framing and composition techniques
7	Basic Lighting Techniques.
Methodology	
At the end of the course the students will be evaluated by their understanding of the fundamentals of video camera and its working mechanism.	
Reference Books	
1	Television production by Herbert Zettle
2	Television production by Gerald Millerson

PAPER V
PRACTICAL II

Film Appreciation	
Objective	To Impart Training in Film Appreciation
Evaluating Films: Value of viewing film, value of film analysis, challenges of film analysis, Film viewing environment, Film Vocabulary, Film psychology, Elements of a Film, film viewing platforms from theatres to Netflix to smart phones, Home Video Revolution, The Current Film Landscape	
Course Content	
1	Analyzing the film after viewing
2	From the point of view of story & Screen play
3	From the Direction point of view
4	From the cinematography point of view
5	From the Editing point of view
6	To analyse the three act structure in film
7	From the aesthetics point of view
8	From the acting point of view
9	Final conclusion
Methodology	
The emphasis will be on the practical exercises as an assignment after every screening. By the end of the semester, a film will be screened and the students have to submit an analysis on the above lines for practical marks.	
Reference Books	
1	How to read a Film by James Monaco (Oxford university press)
2	Major Film Theories by J.Dudly Andrew

PAPER VII
FILM PRODUCTION

1	Preparation of script: fiction or non-fiction.
2	Shooting of the script in Video.
3	Edit of the rushes / footages with sound.
4	Review and final correction.
Assessment will be done on the basis of	
1	Camera : operation , composition , movement , use of lens etc.
2	Effective use of light and sound.
3	Sense of editing.
4	Other technical considerations executed in the project. Note : The project guide will specify the duration of the project

PAPER VIII
INTERNSHIPS (30 Days)

<p>The Internships focuses on an appropriate discipline related work experience with the intentional work outcome to work in collaboration with the Film / Media industry.</p>
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