

APPENDIX - CH
MADURAI KAMARAJ UNIVERSITY
(University with Potential for Excellence)

New Course
Diploma in Filmmaking

REGULATIONS AND SCHEME OF EXAMINATIONS

(This will come into force from the academic year 2018-2019)

Preamble:

Filmmaking as an art and craft has renewed itself with fresh vigour and newer meanings. Change in technology has brought forth decentralization and economy in film production. These changes are already evidenced in short-film making and 'new generation' cinema. This has not only raised the artistic aspirations of many young people but also the employment potential. The present course is aimed at those who are interested in entering the film industry early, after schooling.

Objectives of the Diploma Programme:

1. To expose students not only to the state of art technology involved in filmmaking but also the artistic and aesthetic concepts that go into film making.
2. To help students acquire basic skills in various areas/departments of filmmaking through theoretical and practical orientation so that they are able to launch an independent film making career or get gainfully employed in the film industry.

Duration: One Year (Two Semesters)

Medium of Instruction: The course will be taught in English. However the student can choose to write the exam either in English or Tamil. (The students may be permitted either to write in English or Tamil).

Eligibility: Pass in +2 or its equivalent

PAPERS:

Sl. No.	SEMESTER-I	Sl. No.	SEMESTER-II
1.	Film History and Film Appreciation-I (4 hrs/Week)	6.	Film History and Film Appreciation-II (4 hrs/Week)
2.	Film Acting-I (4 hrs/Week)	7.	Film Acting-II (4 hrs/Week)

3.	Screenplay Writing (4 hrs/Week)	8.	Film Editing (4 hrs/Week)
4.	Photography and Cinematography (4 hrs/Week)	9.	Sound and Music (4 hrs/Week)
5.	Graphics and Animation for Film Making (lab Course) (4 hrs/Week)	10.	Film Direction and Production (4 hrs/Week)

**SCHEME OF EVALUATION AND MINIMUM REQUIREMENT FOR PASS
Semester-I**

Sl. No.	Name of the Paper	Practical (Internal) MARKS	Theory (External) MARKS	TOTAL MARKS	Minimum required for pass
1.	Film History and Film Appreciation-I	50	50	100	35%
2.	Film Acting-I	50	50	100	35%
3.	Screenplay Writing	50	50	100	35%
4.	Photography and Cinematography	50	50	100	35%
5.	Graphics and Animation for Film Making (Lab Course)	100	----	100	35%

* A minimum of 18 marks is required for a pass in Practical and Theory paper separately.

Semester-II

Sl. No.	Name of the Paper	Practical (Internal) MARKS	Theory (External) MARKS	TOTAL MARKS	Minimum required for pass
1.	Film History and Film Appreciation-II	50	50	100	35%
2.	Film Acting-II	50	50	100	35%
3.	Film Editing	50	50	100	35%
4.	Sound and Music	50	50	100	35%
5.	Film Direction and Production	50	50	100	35%

EXAMINATION:

1. Attendance: 85% attendance in each paper is required for taking the Exams.

2. End of Semester (External): Though the course heavily leans on practical/field/do-it-yourself projects there has to be an evaluation of understanding of basic concepts and principles. This will be done at the end of the Semester, externally. All the theory papers will carry a maximum of 50 marks and the exams will be for 2hrs. duration.

Pattern:

I. PART-A: Short Answers: (To test the understanding of basic Concepts)

To answer 6 questions out of 10:

6x5 = 30

II. Part-B: Long Answers: (To test the critical understanding and application)

To answer 2 questions out of 4

2x10 = 20

Total = 50

3. Internal (Continuous) Assessment for Practicals/ Projects/ Field Study: All the papers carry a maximum of 50 marks except Paper-5 (I Semester), Graphics and Animation for Film making which is a total Lab Course assessed for a maximum of 100 marks. The mode and content of internal assessment is specifically indicated against the syllabus of each paper.

PAPERS

SEMESTER-I

4Hr/Week

Course-1

Max: 100 Marks

FILM HISTORY AND FILM APPRECIATION-I: SILENT AND SOUND CINEMA

Objectives:

1. To provide a birds-eye view of the origin and development of cinema up to 1960.
2. To help students understand the development and interplay of technology, cinematic techniques and 'viewing culture' in shaping cinema during the period.
3. To make students develop a critical outlook about major aesthetic issues relating to the films of the period.

Unit-1

Origin of Silent Cinema – Transitional Cinema – Emergence of Hollywood system and classical Silent Cinema – Silent Cinema of France, Italy, Germany, Russia, Scandinavia and India.

Unit-2

Tricks and animation during the silent period – Documentaries of Silent era – Avant Garde trends – Music and Silent Films.

Unit-3

Introduction to sound - its implications for filmmaking – Sound Cinema and heyday of Hollywood – Further developments in genre cinema.

Unit-4

World War-II and British Realistic Cinema – Patriotism and propaganda in cinema during war – French Art Cinema – Italian Neo-realistic Cinema after war – Other European and Russian Cinema.

Unit-5

Decline of Hollywood in early 1950's – Beginning of the Golden Age of Asian Cinema – The case of Akira Kurosawa of Japan, Dada Saheb Phalke and Satyajit Ray of India – Tamil cinema during sound era.

References:

1. The Routledge Companion to Film History Edited by William Guynn, Routledge (2010), London.
2. The Silent Cinema Reader: Lee Grieveson and Peter Kramer (Editors) – Routledge (2003), London.
3. Our Films Their Films: Satyajit Ray, Orient Black Swan (2015), Delhi.

Internal Evaluation: (50 marks): Will be based on film viewing and film review assignments given to students on trend setting films of different historical periods.

SEMESTER-I

4Hr/Week

Course-2

Max: 100 Marks

FILM ACTING-I

Objective:

This paper helps the Students to understand the basics of acting, approach, methods towards characterization and performance techniques and aesthetics.

Unit-1: Actor at Work

Basic introduction about actor and his major tools (body, voice, mind) – physical preparation – Voice culture – Body flexibility and concentration through the theatre games.

Unit-2: Art of Acting

Acting as art? – Self and actor – actor and his part.

Unit-3: Basic lessons of Acting

Magic of Imagination in given circumstances – Concentration, Action, Relaxation, Truth and belief – Emotion – Super objective.

Unit-4: Intro to Theatre games and Improvisation:

Actor steps into story telling process – Improvisation Techniques – mime exercise. (Students to prepare solo performances)

Unit-5: Actor and his text:

Reading the text – Between the lines – Sub text – Voice, Speech & Diction – Speech Techniques.

References:

1. An Actor prepares by Constantine Stanislavski, Routledge (1989), London.
2. Building a character by Constantine Stanislavski, Routledge (1989), London.

Practical/Internal Evaluation (50 Marks): Students will be assessed on the basis of marks for individual acting performance and group assignment.

SEMESTER-I

4Hr/Week

Course-3

Max: 100 Marks

SCREENPLAY WRITING

Objectives:

1. To expose students to basic concepts and techniques involved in screenplay writing.
2. To help students understand the artistic, compositional and operational role of screenplay in filmmaking.
3. To help them acquire basic skills in screenplay writing.

Unit-1 Visual nature of film narration: screenplay as story and blueprint – Sources: Personal experiences, family conflicts, news stories, fables, myths and legends – Commitments for creative writing.

Unit-2

Types of Screenplay: Plot-based, Character based, Idea based and Location based – Theme, genre, tone and cohesiveness of the script.

Unit-3

Three Act Structure: Role of Subplots, Creating a scene, Balancing images and Dialogue, Point of view (POV).

Unit-4

Developing Characters: Types and functions of characters – Motivations and conflicts of characters – The nature of Protagonist & Antagonist.

Unit-5

Formatting Scripts: Different stages of Script, conventions and options, Software – preparing a synopsis for marketing.

Reference:

1. A Philosophy of the Screenplay: Ted Nannicelli, Routledge (2013), London.
2. Making a Good Script Great: Linda Seger, Silman-James Press (2010), USA.
3. Narration in the Fiction Film: David Bordwell, the University of Wisconsin Press (1985), USA.

Practical/Internal Evaluation: (50 Marks): Students will be assigned to analyse select screenplay of films and submit assignment papers. Also, each Student will be expected to write his/her own screenplay for a short film of 20 minutes length.

SEMESTER-I

4Hr/Week

Course-4

Max: 100 Marks

PHOTOGRAPHY AND CINEMATOGRAPHY

Objectives:

1. To make Students understand the different mechanism involved in film and digital cameras.
2. To make students understand basic concepts and techniques involved in photography and cinematography.
3. To help Students master digital photography and cinematography.

Part-A: Theory

100 Marks

Unit-1

History of still photography and cinematography – Film, Electronic recording and digital photography – technological evolution of both still and movie cameras.

Unit-2

Composition – rules and theories involved in still photography – perspective study – Rule of Third – Golden Spiral – picture structuring – exposure – types of photography.

Unit-3

5 C's of Cinematography: Camera Angles, Continuity, Cutting, Close up, Composition – Visual Storytelling.

Unit-4

Language of the Lenses: Types of movie camera lenses, filters and their uses – Other camera accessoires for cinematography.

Unit-5

Colour Theory and portrayal of emotions – Lighting Basics – types of Lighting – lighting as storytelling and film aesthetics – set operations.

Part-B: Practical

(50% of the course-time will be used for practical demonstration, hands-on-training and photographic/ cinematographic assignments to help them acquire functional knowledge and operational skills. Assessment will be made on the basis of photographs and video clippings produced by students explicating different concepts and ideas and as assigned by course teacher).

References:

1. A History of Photography: From 1839 to the Present: Beaumont Newhall, Taschen publishers (1982), London.
2. Cinematography: Theory and Practice. Image Making for Cinematographers and Directors, 2nd Edition: Blain Brown, Focal Press (2012), USA.
3. The Five C's of Cinematography, Motion Picture Filming Techniques: Joseph V. Mascelli, Silman-James Press (1998).

Practical Part-B: Internal Evaluation (50 marks): Each student will be assigned individual practical assignments to test skills acquired in photography and cinematography through various shooting assignments.

SEMESTER-I

4Hr/Week

Course-5

Max: 100 Marks

GRAPHICS AND ANIMATION FOR FILM MAKING (Practical cum Lab Course)

Objectives:

1. To provide basic knowledge to students how animation is done through traditional drawing/painting and computer graphics
2. To equip students with basic skills in storyboarding
3. To provide basic knowledge and practical skills to students for creating 3d scenes/ 3d objects for pre-visualisation

Unit – I

Perspective Study – Colour study – History of Arts – Intro to Graphics – Adobe Photoshop – Image Manipulation, Morphing, Retouching, Colour Correction.

Unit – II

Anatomy – Portrait – Full figure – Landscape – Still life – Material Analysis – Designing a Logo, Pamphlet, Visiting Card and Poster – Adobe Illustrator – Image Tracing – Vector Introduction.

Unit – III

Clay Model Making – Maya Interface – Maya Basic Modelling – Creating 3D objects using Polygon and curves. B.G & Set Modelling.

Unit – IV

Pencil Shading – Texturing – Applying Texture for 3D objects – Applying UV's - Basic Lighting – Types of lighting and its control – Basic Animation Principles – Camera animation

Unit – V

Storyboarding – History of Animation – Key Frame Animation – Motion Path Animation – Dynamics – Rigid body, soft body, ncloth, Fluid effects – Basic Rigging – Rendering a 3D Scene.

Softwares to be Used:

- Adobe Photoshop
- Adobe Illustrator
- Autodesk Maya

References:

1. Photoshop CS6: Essential Skills: Mark Galer and Philip Andrews, Focal Press (2013), USA.
2. 3D Animation for the Raw Beginner Using Maya: Roger King, Chapman and Hall/CRC (2013), USA.

Internal Evaluation only (100 Marks): Students will be assessed on the basis of 1. Drawing Assignments. 2. Storyboarding for staging scenes 3. Model/ set making assignments using conventional material 4. Assignments relating to computer based designing and 3-D Modeling.

SEMESTER-II

SEMESTER-II

5Hr/Week

Course-1

Max: 100 Marks

FILM HISTORY AND FILM APPRECIATION-II: CINEMA, TELEVISION AND DIGITAL ERA

Objectives:

1. To provide an outline of the history of Cinema during the phase of intense technological changes since 1960.
2. To help students understand how film-making, distribution and viewing responded particularly to electronic, digital and communication revolution.
3. To help students address major aesthetic issues involving films of this era.

Unit - 1

The rise of Pinewood in 1960's and the arrival of James Bond – Alternate Cinema of the period: British Free Cinema, American Direct Cinema, Latin American Third Cinema and New Indian Cinema.

Unit - 2

New Hollywood and developments through 1970's and 1980's: New method of story telling, explicit sex and escalation of violence – *Auteur* style of filmmaking in America – Modern blockbusters – Use of special effects, sound editing and music – 'Jaws', 'Star Wars series' and Spielberg's E.T.

Unit - 3

Tamil Cinema of the period – Bombay Film Industry during 1970's and 1980's – British Cinema of the period – Japanese Cinema of the period – 'Hong Kong Action Film' and Martial Art genre.

Unit - 4

Special Effects Cinema since Terminator-2 (1991) through Jurassic Park (1993), Titanic (1997) to Avatar (2009) and Interstellar (2014) – Emergence of Documentary Films– Globalisation of cinema and its impact on Bombay and Tamil Film Industry.

Unit - 5

Digital Revolution and its impact on film-making, Film Distribution and Film Viewing – The Cinematic and Aesthetic challenges posed by digital revolution – The future of cinema as an Institution.

Internal Evaluation: (50 marks): Will be based on film viewing and film review assignments given to students on trend setting films of different historical periods.

References:

1. The Routledge Companion to Film History Edited by William Guynn, Routledge (2010), London.
2. Masterpieces of Modernist Cinema Edited by Ted Perry, Indiana University Press (2006), USA.
3. Our Films Their Films: Satyajit Ray, Orient Black Swan (2015), Delhi.

Internal Evaluation: (50 marks): Will be based on film viewing and film review assignments given to students on trend setting films of different historical periods.

SEMESTER-II

5Hr/Week

Course-2

Max: 100 Marks

FILM ACTING-II

Objectives:

This paper helps the Students to understand the basics of Acting, Approach methods towards characterization and performance techniques and aesthetics.

Unit-1

Actor and Character: Understand the character – Types of characters – Process of characterisation.

Unit-2

Approach towards characterisation: Method Acting Approach, physical acting.

Unit-3

Applied acting-I: Together they choose one theatre text particularly in realistic format. Through this process actor can understand the live performance.

Unit-4

Applied acting-II: Collectively the students choose one film script, particularly in realistic format; through this process the students will be helped to understand film acting text.

Unit-5

Performance Aesthetics: Performance theory – Aesthetic education – performance and spectator.

References:

1. Creating a Role: Constantine Stanislavski, Routledge (1989), London.
2. The art of acting: John Dolman and Pager (1971), USA.

Practical/Internal Evaluation (50 Marks): Students will be assessed on the basis of marks for individual acting performance and group assignments.

SEMESTER-II

5Hr/Week

Course-3

Max: 100 Marks

FILM EDITING (Lab Course)

Objective:

1. To help students gain basic knowledge about history of editing in film industry.
2. To practically expose them to basic concepts and techniques in editing.
3. To help students acquire skills in using Non-linear editing software to edit their own Short film/ documentary.

Unit – 1

History of Editing – How editing evolved – Editing Techniques from Silent, Sound and Digital Era – Film Editing process – Digital Editing Process.

Unit – 2

Introduction to Video Editing & System requirements – Principles of Video Editing – Editing theories – Non-Linear Editing (NLE) Concept.

Unit – 3

Introduction to Non linear Editing Softwares in Industry – Final Cut pro X – Working in the Timeline – Transitions – Cropping – Adding Titles – Key Framing – Applying Filters.

Unit – 4

Multi Track Editing – Colour Correction & Colour Grading – Working with Third Party Plug-ins (Audio/Video) – working with Sound tracks – Exporting and importing projects – Rendering a Project on Various Formats.

Unit – 5

Working on other NLE software's – Adobe Premiere – Avid Media Composer.

Softwares to be Used:

- Adobe Premiere
- Final Cut Pro X
- Avid Media Composer

References:

1. The Technique of Film and Video Editing – fifth Edition, Ken Dancyger, Focal Press (2011), USA.
2. Technique of Film Editing – Reissue of Second Edition, Karel Reisz and Gavin Millar, Focal Press (2010), USA.

Practical/ Internal Evaluation (50 Marks):

Students will be given assignments for evaluation that would involve shooting and editing exemplifying different concepts.

SEMESTER-II

4Hr/Week

Course-4

Max: 100 Marks

SOUND AND MUSIC

Objectives:

1. To help students understand the importance of sound and music in films.
2. To sketch the evolution of sound and music technologies in films.
3. To help students understand the concepts, theories and stages involved in production and post production of sound.
4. To help students develop skills in recording their own soundtracks for their own projects.

Unit-1

History of sound – Application of sound design and sound engineering – Basic concepts of sound – sound and music in cinema (silent to sound cinema) – film sound terminologies.

Unit-2

Music and Film Genre – The role of music in film – Sound as text/ sound as event, filmic sound spaces – Film sound Editing – Categories of Sound in film: diegetic and non-diegetic.

Unit-3

Elements of sound design: The human Voice (Dialogue) – Sound effect: Synchronous and Asynchronous sound effect – Music score, Silence, Sound Design fundamentals: Recording and synthesizing sound for short films, documentaries, Television and Feature films.

Unit-4

Role of Sound Design – Sound Recording Equipment – microphone – Cables & Connectors – Mixers – monitoring devices – Capturing Audio while shooting – Recording Audio with HD/SLR Video Camera – Issues in live audio recording.

Unit-5

Post production – Techniques and concepts in sound editing – softwares used in sound editing – sound mixing – elements of sound mixing – sound mastering.

References:

1. Sound for Film and Television 3rd Edition: Tomlinson Holman, Focal Press (2010), USA.
2. Producing Great Sound for Film and Video Expert Tips from Preproduction to Final Mix, 4th Edition: Jay Rose, Focal Press (2014), USA.

Practical/ Internal Evaluation(50 Marks):

Students will be given assignments for evaluation that would involve live recording, Dubbing and sound editing.

SEMESTER-II

5Hr/Week

Course-10

Max: 100 Marks

FILM PRODUCTION AND DIRECTION

Objectives:

1. To help students understand the need for planning, directing and executing story lines with authorial touch.
2. To help students develop innovative ideas in direction with the view to artistically challenge audience.
3. To help students understand the need for collaborative leadership in directing a film.

Part-A (Theory)

(50 Marks)

Unit-1

The role of the Director – leadership in directing film – Directors preparation – Introduction to scene study and staging.

Unit-2

Story development – Script and Screenplay – Plot, time, and structure – Beats – Dramatic Blocks – Planning – Casting – Locations.

Unit-3

Mise-en-scene – space and time – Narrative output of mise-en-scene – mise-en-shot – Composition – Duration of the shot – Shot, scene and sequences – Totality of film.

Unit-4

The director and production crew – Production stages: pre production, production, post production – collaboration with other departments.

Unit-5

Directing on the set – Financing – Distribution and Exhibition.

Part-B (Practical)

(50 Marks)

As part of the practical training students will be placed in film production unit/media industry for one month internship. Each student will also make a short-film of 5 to 10 minutes duration.

References:

1. Directing Film Techniques and Aesthetics, 5th Edition (2013): Michael Rabiger, Mick Hurbis-Cherrier – Focal Press, USA.
2. Producing and Directing the Short Film and Video: Peter Rea, David K. Irving (2015), Focal Press, USA.
3. The Fundamental of Film Making: Jane Barnwell, AVA Publishing (2008), Switzerland.

Practical/ Internal Evaluation (50 Marks): Students will be assessed on the basis of internship report as well the short film they make as a group project.