****

**Post GraduateDiploma in Film Direction**

**Curriculum and Syllabus**

**Regulations 2022**

**Based on Choice Based Credit System (CBCS)**

**And**

**Learning Outcomes-based Curriculum Framework (LOCF)**

**Effective from the Academic year**

**2022-2023**

**Department of Visual Communication**

**School of Mass Communication**

**VISION**

The vision of the School of Mass Communication at VISTAS is to set global standards for media education research, training, and industry collaboration through high-quality skill-based education and practical exposure for building a knowledge-driven student community, thereby contributing to societal development and the development of entrepreneur skills along with universal values and ethics.

**MISSION**

The mission of the School of Mass Communication at VISTAS is to create a skill-based learning environment that nurtures new ideas, creativity, and research, the department aims at cultivating an appreciation of media's role in the development of leaders, innovators, and entrepreneurs in the domain of media and mass communication.

**PROGRAM EDUCATIONAL OBJECTIVES (PEO)**

**PEO1:** To impart the basic knowledge of Film making and direction techniques and related creative concepts of Cinema.

**PEO2:** To prepare students for media industry-ready technical professionals and entrepreneurs by developing professional creative skills, life skills, media employability skills to meet the digital competency.

**PEO3:** To inculcate professional ethics, values and social responsibility to work in the global media environment.

**PEO4:** To apply appropriate communication skills across ambience, rationale and audiences.

**PEO5:** To prepare the graduates with a sense of responsibility and entrenched in community involvement with a global perspective.

**PEO6:** Participate as professional field experts and support the activities for the socio-economic development of the country.

**PROGRAM OUTCOME (PO)**

**PO1:** To demonstrate effective creative skills, effective technical and listening skills for film direction in Personal, public, and media areas.

**PO2:** To demonstrate the ability to understand the audience minds and produce media content.

**PO3:** To demonstrate the ability to understand and analyse the latest trends in the media industry.

**PO4:** To demonstrate the ability to recognize the power of persuasion and ethical responsibilities of Visual communicators at all levels through the different platforms of media communication.

**PO5:** To demonstrate an understanding of the roles of communication in fostering interaction and Interdependence across gender, race, and culture.

**PO6:** To demonstrate the ability to apply communication theories and practical concepts to analyze contemporary issues.

**PO7:** To demonstrate an understanding of the history, development, and practice of the film media, electronic media, and the new media technology

**PROGRAM SPECIFIC OUTCOME (PSO)**

**PSO1:** Obtain significant knowledge on basic and advanced aspects of film making professional concept.

**PSO2:** Gain in-depth knowledge of drawing and visual design skills.

**PSO3**: Gain proficiency in studio techniques such as direction, writing, photography and television production.

**PSO4:** Grasp the fundamental and industrial need concepts of Computer graphics.

**PSO5:** Gain insight into the various aspects of scriptwriting and the history of Tamil cinema

**PSO6:** Assimilate technical skills for print and broadcast media.

**Board of Studies (BOS) Members**

|  |  |  |  |
| --- | --- | --- | --- |
| **S.No** | **Name** | **Affiliation** | **Role** |
| 1 | Dr.P Sri Jothi | Associate Professor and Head  Department of Visual Communication  School of Mass Communication  Vels Institute of Science Technology and Advanced Studies, Pallavaram, Chennai-600 117 | Chair Person |
| 2 | Mr. R Sritharan | Principal, Mindscreen Film Institute  4, Ranga Lance,  Dr. Ranga Road, Mylapore  Chennai-600 004 | External Expert |
| 3 | Mrs.D Jothimani | Asst.Prof, Department of Visual communication, AM Jain College of Arts and Science, Chennai. | External Expert |
| 4 | Ms. Sruthi Nair | Simply Sruthi, YouTube Channel  Entrepreneur | Alumni Member |
| 5 | Mr S Kalaiselvan | Assistant Professor and Head  Department of Animation  School of Mass Communication  Vels Institute of Science Technology and Advanced Studies, Pallavaram, Chennai-600 117 | Internal Member |
| 6 | Dr.V Raman | Associate Professor  Department of Visual Communication  School of Mass Communication  Vels Institute of Science Technology and Advanced Studies, Pallavaram, Chennai-600 117 | Internal Member |
| 7 | Dr.Chitramai | Assistant Professor  Department of Visual Communication  School of Mass Communication  Vels Institute of Science Technology and Advanced Studies, Pallavaram, Chennai-600 117 | Internal Member |
| 8 | Dr.Senthil Kumar | Assistant Professor  Department of Visual Communication  School of Mass Communication  Vels Institute of Science Technology and Advanced Studies, Pallavaram, Chennai-600 117 | Internal Member |
| 9 | Mr.Thulasy Bharathy | Assistant Professor  Department of Visual Communication  School of Mass Communication  Vels Institute of Science Technology and Advanced Studies, Pallavaram, Chennai-600 117 | Internal Member |

**VELS INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES**

**SCHOOL OF MASS COMMUNICATION**

**Post Graduate Diploma in Film Direction**

**Regulation and Syllabus (Effective from the Academic Year 2022-2023)**

**I. Program Objectives**

1. To provide the students with the knowledge practical skills and attitudes that will prepare students for responsible leadership roles in the Media industry.
2. This is accomplished by providing a curriculum that is tailored to the needs of the growing Media industry and the conditions of the twenty-first century.
3. Offer students relevant hands-on operational experience in the facets of the Media industry.

**II. Title of the Program**

This program shall be called

1. Post Graduate Diploma in Film Direction

**III. Program Duration**

1. Post Graduate Diploma in Film Direction program of the School of Mass Communication, VISTAS shall be spread into one-year duration semester pattern.
2. Academic year shall be divided into two semesters. The Odd semester shall consist of the period from July to November of each year and the even semester from January to May of each year.
3. There shall not be less than 90 working days for each semester

**IV. Medium of Instruction**

The medium of instruction and examinations shall be English

**V. Eligibility for Admission**

The details of eligibility for Admission:

1. Pass in any UG Degree (or)
2. Pass in Diploma in Visual Communication
3. Usual concession for minimum marks as stipulated by University and the State Government from time to time shall apply to SC/ST, OBC, and Other Categories of candidates.

**VI. No. of Intake:**

Each course may admit 60 students.

**VII. Admission Procedure:**

An admission committee is constituted at the department level for administering the admission for PG Diploma courses in Department of visual communication every year subject to the approval of honourable Vice-Chancellor. The entire admission process will be monitored by the committee.

**Vels Institute of Science and Technology and Advanced Studies (VISTAS)**

**Courses of Study and Scheme of Assessment**

(Minimum Credits to be earned: 40)

Post Graduate Diploma Courses

|  |  |  |  |
| --- | --- | --- | --- |
|  | Course | Practical | Total Credits |
| Semester 1 | 2 (5 Credits) | 2 (5 Credits) | 20 |
| Semester 2 | 2 (5 Credits) | 2 (5 Credits) | 20 |
| Total | | | 40 |

**VII Course Calendar**

The date of commencement of the course will be done by the university. The course calendar published by the university shall be followed for ensuring timely conduct of the course, examination and publication of results.

**VIII Scheme of the course**

Post Graduate Diploma in Film Direction will be the semester pattern.

**IX Scheme of examination and Results**

Assessment of students for each course will be done by continuous evaluation both internal and external. The internal evaluation shall be conducted by the faculty handling the course. End semester examinations of all subjects will be conducted by the university.

The split up of the Continuous Assessment Marks are as follows

|  |  |
| --- | --- |
| CA Class tests | 3X5= 15 |
| Class Assignment | 1X5= 05 |
| Model Examination | 1X5= 05 |
| Attendance | 1X5= 05 |
| The aptitude of the student Faculty assessment (by teacher) | 1X5= 05 |
| Total | 40 |

The split up of the Continuous Assessment Marks for Practical are as follows

|  |  |
| --- | --- |
| Record work | 1X10= 10 |
| Class Assignment | 1X5= 05 |
| Model Practical | 1X10= 10 |
| Attendance | 1X5= 05 |
| Aptitude of the student | 1X5= 05 |
| Faculty assessment (by teacher) | 1X5= 05 |
| Total | 40 |

**The internal assessment marks shall be awarded by the concerned faculty members in charge of the course based on the guidelines as follows:**

Each faculty member shall maintain a record of the performance of each candidate and it shall be made available to the Head of the Department at the end of each semester.

The same should be put on the notice board and students can make their representations if any. However, the student shall file an appeal to the Head of the Department on his grievances in awarding the internal assessment marks within 3 days from the date of display of internal marks on the notice board. The Head of the Department should take an appropriate decision within 5 days from the date of receipt of such appeal.

No minimum marks are required in the internal assessment for both theory and practical. The student has to secure a minimum of 40% (24 marks out of 60) in the semester-end examination and a total of 40% (40 marks out of100) for a pass in the respective subject.

Eligibility for appearing in examination a candidate shall attend 75% of the number of classes held for each of the courses in a semester will be eligible for appearing for examinations conducted by the university. However, the University may condone 10% after collecting a condonation fee from the students who have secured 65% to 74% of attendance.

The students who have secured less than 65% attendance are not eligible to write the respective semester examination. He /She has to rejoin and redo the respective semester course in the next academic year by paying the prescribed tuition fee.

Candidates who pass all the examinations prescribed for the course in the first appearance itself alone are eligible for Ranking/Distinction.

**X Registration for each Semester**

Every candidate should register for all subjects of the final examination of each year. A candidate who does not register will not be permitted to attend the end of academic year examinations.

**XI Commencement of the regulation**

The regulation shall take effect from the academic year 2022-2023, i.e. for students who are admitted to the first year of the program, during the academic year 2022-2023 and thereafter.

**XII. MAXIMUM PERIOD FOR COMPLETION OF THE PROGRAMS TO QUALIFY**

FOR A POST GRADUATE DIPLOMA

A Student who for whatever reason is not able to complete the programs within the normal period (N) or the Minimum duration prescribed for the program, may be allowed two years period beyond the normal period to clear the backlog to be qualified for the Post Graduate Diploma. (TimeSpan = N + 2 years for the completion of program)

**XIII Pattern of Question Paper**

Part – AMultiple choice questions 10 x 2 marks = 20 marks

Part – B (200 words) Answer any 10 out of 12 questions 10 x 4 marks = 40 marks

Part – C (500 words) Answer any 4 out of 6 questions 4 x 10 marks = 40 marks

Total 100 marks

**POST GRADUATE DIPLOMA IN FILM DIRECTION**

**CURRICULUM**

**Semester 1**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Category** | **Sub. Code** | **Course** | **Hours/week** | | **Credits** |
| **Lecture** | **Practical** |  |
| Core | Core | Introduction and History of Cinema | 5 | 0 | 5 |
| Core | Core | Orientation in Screenplay Writing | 5 | 0 | 5 |
| Practical | Practical | Film Appreciation | 0 | 5 | 5 |
| Practical | Practical | Production Stages: Pre-Production | 0 | 5 | 5 |
|  |  | **Total** | **10** | **10** | **20** |

**Semester 2**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Category** | **Sub. Code** | **Course** | **Hours/week** | | **Credits** |
| **Lecture** | **Practical** |  |
| Core | Core | Production Stages; Production and Post Production | 5 | 0 | 5 |
| Core | Core | Study of Film Makers | 5 | 0 | 5 |
| Practical | Practical | Film EditingPracticals | 0 | 5 | 5 |
| Practical | Practical | Making of Short Film | 0 | 5 | 5 |
|  |  | **Total** | **10** | **10** | **20** |

**SYLLABUS**

**Post Graduate Diploma In Film Direction**

**Semester – 1 Core Paper - 1**

**INTRODUCTION AND HISTORY OF CINEMA**

**Course Objectives:**

1. To impart basic knowledge of history of cinema

2. Know the development of Tamil cinema

3. To understand the film history

4. Gain knowledge about Indian and Tamil cinema

**Syllabus:**

**UNIT – 1**

WORLD CINEMAInvention of cinema : Drawing – Shadow shows – Persistence of vision – Magic lantern – Stillcamera - Photographic gun – Special reference to Thomas Alwa Edison – Robert Paul –Lumiere Brothers - History of Hollywood city – Oscar awards and other international awards.

**UNIT –2**

Evolution of technique and Aesthetic development of cinema - Special reference to : GeorgeMelize – Edwin S. Porter – D.W. Griffith – V.I. .Pudovkin and Sergi Eisenstein – Fredrico Fellini–Alfred Hitchcock –Charlie Chaplin.

**UNIT – 3**

INDIAN CINEMAIntroduction to Indian cinema – Early pioneers with reference to D.G. Phalke –V. Shantharam –

Dhiren Ganguly – Indian Cinematogrphic Committee-1927 -The period of transition - 1931.Parallel cinema: Satyajit Ray – RitwikGhatak, Mirnal Sen, Aravindan, Adoor Gopalakrishnan -Study of film – National Film Archives of India – National Film Development Corporation –Censor Board in India.

**UNIT – 4**

The major cinema studios in North: Bombay Talkies – New Theatres – Prabhat. The majorcinema studios in South: Modern theatres – Gemini – AVM – Vauhini - Star system and politics:Raj Kapoor, AmithabBachan , Prem Nazir, Raj Kumar, M.G.R., N.T.R.

**UNIT –5**

TAMIL CINEMA

Tamil Cinema: Nataraja Mudaliar – Raja Sandow – T.P. Rajalakshmi Trend makers: K.Subramaniam – C.V. Sridhar – K. Balachander – Bharathiraja – Manirathinam - Contribution ofC.N. Annadurai and Dr. M. Karunanithi - Contemporary Directors - Veterans in Tamil cinema:ThiyagarajaBaghavathar – P.U. Chinnappa – N.S. Krishnan - M.G. Ramachandran – SivajiGaneshan – Banumathi – Rajni Kanth – Kamal Hassan – Manorama- Dr.J.Jayalalitha.

**Reference books:**

1. The development of film – Alan Casty

2. The Archeology of cinema – C.W. Ceram

3. The great film directors – Focal press

4. Indian films – Eric Burnow and Krishnaswamy

5. 80 years of Indian cinema – Ramachandran

6. Tamil CinemavinKathai – Aranthai Narayanan

7. Message Bearers – TheordarBhaskaran

8. Indiya cinema varalaru – O. Madan Gabriel

9. Collections of the materials of Film News Anandan

**Semester – 1 Core Paper - 2**

**ORIENTATION IN SCREENPLAY WRITING**

**Course Objectives**

1. To learn about film and television screenplay structure, analyze dramatic strategies in film and television.
2. To learn and apply correct script form
3. To learn creatively engage in the various stages of original scriptwriting.

**Syllabus**

**Unit 1**

What Is a Screenplay - The Subject

**Unit 2**

The Creation of Character - Building a Character - Story and Character, Endings and Beginnings

**Unit 3**

Setting Up the Story - Two Incidents – Plot Points – The Scene – The Sequence

**Unit – 4**

Building the Story Line - Screenplay Form - Writing the Screenplay

**Unit 5**

Adaptation - On Collaboration - After It's Written

**Reference Books:**

1. Screenplay: The Foundations of Screenwriting by Syd Field
2. Practical manual of screenplay writing by Lewis Herman

**Semester – 1 Practical Paper – 1**

**FILM APPRECIATION**

**COURSE OBJECTIVE:**

1. To understand the basic elements of film structure and appreciate their role in the overall film.

2. To study the growth and development of film art.

3. To learn the right methodology for film appreciation.

**CONTENT:**

1. Weekly screening will be held for this practical. Screening will consist of Indian andforeign films.

2. Each student has to maintain a record of the films screened in the Institute as part of his/her study.

3. The record will systematically analyse the various elements of content and form of eachfilm with special emphasis on the student’s specialized field.

4. At the end of the semester, each student should have completed appreciationrecords for a minimum of 15 films.

**EVALUATION:**

Evaluation of this practical will be done annually by Internal and External examiners of therespective specialized fields.

**PRACTICAL EXAMINATION:**

Each student will witness a film and record his critical analysis of the various elements withemphasis on the student’s specialized field within two hours.

**Semester – 1 Practical Paper – 2**

**PRODUCTION STAGES: PRE-PRODUCTION**

**Production Study ( Record Work )**

1. Fundamentals of film production
2. stages of film production from script to screen
3. various technicians and artistes involved in the production work.
4. Production- three important stage – pre-production stage – preliminary works to be done for film production.

**Exercise nos.**

1. Study of Television studio

2. Study and practice in video camera and recorder.

3. Study of lighting instruments and practice in lighting.

4. Practice in ENG (Electronic News Gathering).

5. Practice in making a single camera production.

**Semester – 2 Core Paper – 3**

**PRODUCTION STAGES; PRODUCTION AND POST PRODUCTION**

**Unit 1**

Fundamentals of film production –Production stage -Post-production stage.

**Unit 2**

Distribution – Areas of distribution in Tamilnadu - Different terms of contract – M.G. Basis –Out right basis – advance basis and royalty basis – Contemporary distribution methods.Exhibition – Different types of theatres in Tamilnadu - Methods of film exhibition – in the variouscenters.

**Unit 3**

Budgeting– Usefulness of budgeting – Budget formats. The various methods of acquiringFinance for film production – Govt. control over film industry – Film laws - Associations & theirrole.

**Unit 4**

Equipment handling techniques - Camera controls and operation - Lighting Instruments andLighting Techniques - Audio controls and operation - Video recorder controls and operation.

**Unit 5**

Post production techniques - Video editing systems - Special effects and transitions – Applyingsound effects and sound tracks - Completing a Programme– Capsuling.

REFERENCE BOOKS:

1. Television Production Hand Book - Herbert Zettle

2. Television Studio. - Gerald Millerson.

3. Sight Sound Motion - Herbert Zettl

4. The Art of film – Ernest Lindgren.

5. Making movies – Lee. R. Booker & Loins Marinates

6. Indian Motion Picture Almanac – Edited – Compiled by B.Jha

**Semester – 2 Core Paper – 4**

**STUDY OF FILM MAKERS**

**Unit 1:**

A brief life history of Akira Kurosova – His first directorial venture – Sanshiro Sugata (1943) –Kurosowa’s style – His script work – Sonata form – Circular form – Metamorphosis – His cameratechniques – Editing style – Handling of artisits – Creative use of sound and music – Ikiru: Thesearch for affirmation – story- Treatment- Production.

**Unit 2:**

Detailed study of Kurosowa’s films – Rashomon (1950) – Seven Samurai (1954) – Throne ofBlood (1957) with special reference to his style – Red Beard (1960): The story –Characterization – Treatment – Production.

**Unit 3:**

A brief life history of Satyajit Ray – Ray as a graphic artist – Ray’s development of interest incinema – The Calcutta film society – His first directorial venture – The detailed study of SatyajitRay’s Film Triology :PatherPanchali (1955), Aparajitho (1964) and Apur Sansar (1959).

**Unit4:**

ParashPather (The philosopher’s stone) – A compilation of comedy – Fantasy – Fares – Satire– Touch of pathos – Jalsaghur( The music room ) – A Chekhovian theme – Devi ( Goddess):The strong resonance of India – His television films.

**Unit 5:**

Study of contemporary Indian film makers – ShyamBenegal – Adoor Gopalakrishnan – MaheshButt – Debaki Bose and their style – Study of contemporary Tamil film makers with specialreference to C.V. Sridhar, Bharthiraja, Manirathinam, Mahendran, BaluMahendra,K. Balachander.

Reference Books:

1. Satyajit Ray (Inner Eye) – Andrew Robinson

2. Cinema of Satyajit Ray – Chandra Das Gupta

3. Akira Kurosowa – Donald Richi

**Semester – 2 Practical Paper – 3**

**ORIENTATION IN FILM EDITING**

**Unit 1:**

Definition: Editing - Stages from shooting to final print - Study of different kinds of clap boards -Study of different types of reports – Introduction to linear editing – Non-Linear film editing –Planning and designing of an editing room – The arrangement of Linear film editing room. Non-Linear film editing room – Study of Editing tools and accessories for Linear film editing and Non-Linear film editing.

**Unit 2:**

Editorial marks for Linear film Editing - Editorial command for Non- Linear film editing.

**Unit 3:**

Study of film editing techniques – Cut – Cut-in – Cut away – Cutting in action – Cuttingon movement - overlapping – Bridging shot – Inter cutting – Parallel cutting.

**Unit 4:**

Study of visual special effects – Visual special effects in Linear film editing – Visual specialeffects in Non-Linear film editing – Dupe – Fades -Wipe – Dissolves – Freeze – Double print –Super imposing – Study of synchronous and non-synchronous sounds – Sound special effects –Re-recording – Final mixing – Mixed track.

**Unit 5:**

Study of timing – Rhythm in film story telling – Natural rhythm –Artificial rhythm - pace – Tempo-Pace affecting tempo – Transitions.

**Reference Books**

1. The Techniques of Film Cutting Room – Earnest Walter

2. Film and the Director – Don Livingstone

3. How to Edit – Hugh Baddeley

4. The technique of Film Editing - Karel Reisz and Gavin Miller

5. The Technique of Film and Video Editing - KendanCyge

**Semester – 2 Practical Paper – 4**

**MAKING OF SHORT FILM**

**Course Objective:**

1. To enable the student to follow the correct production methodology and provide him/heran opportunity to contribute in union with fellow technicians and creators towards acommon goal.

2. To create awareness in each student towards the completion of the productions withinthe stipulated time and budget.

3. To provide an opportunity for the students to apply all the creative and technicalknowledge he/she has gained during the course of study in their respective field.

**Content:**

1. Each student is expected to produce a short film within 10 minutes in group manner. Each one should contribute for the production of the PG Diploma short fell.
2. Each student is expected to maintain a production Dossier of the proceedings during the Diploma film production.
3. The detailed discussion of the pro-production stage with regard to creativity, feasibility and understandability will have to be recorded.
4. The production stages should be recorded with respect to scheduling, writing of reports and finally the post-production report should be produced.
5. Photographic evidence can be included in the report in the appropriate places.

**Evaluation:**

Evaluation of this practical will be done by the staff of the respective section (Internal) andExternal examiners appointed by VISTAS. Marks are awarded onthe basis of the choice of Concept, Visualization, Execution and the quality of the final product.