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**Post Graduate Diploma in Screenplay Writing**

**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 techniques and related creative concepts of film knowledge and communication.

**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 screen play writing 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 fim medium, electronic media, and the new media technology

**PROGRAM SPECIFIC OUTCOME (PSO)**

**PSO1:** Obtain significant knowledge on basic and advanced aspects of Screen play writing professional concept.

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

**PSO3**: Gain proficiency in studio techniques such as 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 Screenplay**

**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
2. Post Graduate Diploma in Screenplay

**III. Program Duration**

1. Post Graduate Diploma in Film Direction and Post Graduate Diploma in Screenplay Writing 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 Film Tecnology 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 and Post Graduate Diploma in Screenplay Writing 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 SCREENPLAY WRITING**

**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 Film Direction | 5 | 0 | 5 |
| Practical | Practical | Film Appreciation | 0 | 5 | 5 |
| Practical | Practical | Screenplay Writing - Practical | 0 | 5 | 5 |
|  |  | **Total** | **10** | **10** | **20** |

**Semester 2**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Category** | **Sub. Code** | **Course** | **Hours/week** | | **Credits** |
| **Lecture** | **Practical** |  |
| Core | Core | Screenplay Writing 2 | 5 | 0 | 5 |
| Core | Core | Storyboard | 5 | 0 | 5 |
| Practical | Practical | Non-Fiction Scripting | 0 | 5 | 5 |
| Practical | Practical | Script Writing Project Work | 0 | 5 | 5 |
|  |  | **Total** | **10** | **10** | **20** |

**SYLLABUS**

**Post Graduate Diploma In Screenplay Writing**

**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

10. 100 years of Indian Cinema - Dhananjayan

**Semester – 1 Core Paper - 2**

**ORIENTATION IN DIRECTION**

**Unit 1**

Role of the Film Director - How we read and understand an image – Director’s Responsibility,Moral, artistic, Technical and financial – interlocking roles of various technicians and artistes inthe making of a film. – Film is a language of sort, not language system – Film as the Director’smedium of expression.

**Unit 2**

Director and script - Idea, Theme, Outline – Deep structure of the story, Treatment, Writer’sscript – Shooting script – Developing the idea through brooding – Scenes & sequences –A simple sequence in terms of long, medium, & close shots.

**Unit 3**

Director and Camera: Choice of lenses and their effects – Depth of fields and its importance –camera movements – Pan, tilt, dolly in dolly out, Tracking shots, Crane shots – Subjectmovement. – Connotative memory of the shot - Camera angles - Low angles, High angle, Threequarter angle – Dramatic & psychological effects of camera angles.Director and Sound: Creative use of sound – Speech, sound effects, BGM - Synchronous andAsynchronous.

**Unit 4**

Director and Editing: Constructive editing of Eisenstein and relational Editing of V.I. Pudovkin –Overlap and matching of action cut-in and cut away - Types of continuity cuts- Match cut and cutaway - Variety and smoothness through change of image size and change of angle or both inevery successive shot - Imaginary line principle.Use of basic terminology: Animation - Back & Front projection - Fade in – Fade out - Dissolve -Wipe -Dubbing - Flash back – Fast motion – Slow motion - Matte shot – Miniature - Stock shots.

**Unit 5**

Director and Actor: Comparison between Film and Theatre – Director and the Actor –Professional Actors – Amateur actors – Non-actors. Contribution of actors – Handling of actorsby the directors - Role of assistant directors and apprentices.

**Reference Books:**

1. Film and the Director – Don Livingston

2. Art of Film – Ernst Lindgren.

3. How to read a Film - James Monaco.

4. Directing - Film Techniques and Aesthetics - Michael Robiger

5. Five C’s of Cinematography - Joseph V. Mascelli.

**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**

**SCREENPLAY WRITING - PRACTICAL**

**Production Study ( Record Work )**

1. Fundamentals of screenplay writing
2. Stages of screenplay
3. Paradigm work and plot points.
4. The Creation of Character - Building a Character - Story and Character, Endings and Beginnings, Setting Up the Story - Two Incidents – Plot Points – The Scene – The Sequence.
5. Building the Story Line - Screenplay Form - Writing the Screenplay.

**Exercise nos.**

1. Study of stages.

2. Paradigm model.

3. Creating characters & developing a story.

4. Plot points creation.

5. Building a story.

**Semester – 2 Core Paper - 3**

**SCREENPLAY WRITING - 2**

**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:**

Introduction to the Art of writing - Short story - Novel - Play and screenplay - Transitions of action : Motive - Intention – Goal – Conflict - The undisturbed story – the disturbance - the struggle - the adjustment - Adaptation of novel and drama for TV and Film -Audience participation - Suspense - Surprise.

**Unit 2:**

The sources of information – Combination - Co-ordination – Duplication - Exposition of time and place – Plot and sub-plot - Plot patterns - Narrative structure - Theme-Ideas-Complex structure of a story - Causes and effect - Conflict - Development-Climax (Beginning, middle, end) – Synopsis – basic story - Exposition and preparation - Point of view.

**Unit 3:**

Characterization - Biography or Bone structure of a character - External and internal aspects of a character - Orchestration and unit of opposites-Dialectical approach - Understandability – Probability – Identification – Art of Confrontation

**Unit 4:**

How to get ideas - Outline - Step outline - Treatment – Screenplay – Master scene Script – Shooting script – Writing scripts with computers.

**Unit 5:**

Melodrama - Writing for TV-comedy and tragedy - Writing comic sequences - dialogues.

**Reference Books:**

1. The Art of Dramatic Writing - Lajos Egri

2. Screen writing for Narrative film and Television - William Miller

3. Film script writing - Dwight V.Swain

4. Aspects of the Novel - E.M.Forstar

5. Screenplay writing - Eugen vale

**Semester – 2 Core Paper – 4**

**STORYBOARD**

**Course objective**:

1. This course will focus on storyboarding and developing ideas

2. Students will expand their own cinematic drawing techniques

3. Live-action and animated films and professional storyboards will be analyzed in class.

4. Students will develop their personal style storyboarding

5. Students will learn storyboarding techniques, terminology

**Syllabus**

**Unit 1**

Introduction to storyboarding, Preproduction process, Basic of Storyboards, Screenplay and picturing, Shots and storyboard panels.

**Unit 2**

Types of layouts, Concept and story developing, Idea, script Foreground, Middle Ground and Background, Developing Drawing Skills, Study of Classic Film Examples.

**Unit 3**

Shot types, Posing and staging, Camera movements, Camera Angles, Different perspectives.

**Unit 4**

Cartoon storyboards, Color storyboard, Fantasy story board, Graphic novel storyboard, Manga storyboards.

**Unit 5**

Book illustration storyboards, Front page story boards, Picture book storyboard, storyboards for poems, Advertising storyboard.

**Reference Book:**

1. Wendytumminello, “Exploring Storyboarding (Design Exploration Series)”,Delmar Cengage Learning, 1st Edition, 2004.

2. John Hart, “The Art of the Storyboard A Filmmaker’s Introduction”, Focal Press; 2 edition 2013.

3. Giuseppe Cristiano “Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising” Michael Wiese Productions, 2012.

**Semester – 2 Practical Paper – 3**

**NON-FICTION SCRIPTING**

**Course Objective:**

1. To understand the nuances of Non-Fiction film scripting.
2. To study the scope of detailed scripting like storyboard for advertisement films.
3. To gain knowledge about the Concept and Visualization of multi camera reality basedprogrammes.
4. To equip the student with a filly worked-out script that he would be ready to use to jointhe profession as an aspiring Documentary filmmaker.

**Content:**

1. Each student will be guided about the scripting of Advertisement films, Documentaryfilms and Reality based multi-camera programmes.
2. Step by step, the student will practically write a script from the Concept stage till theshooting script.
3. At the end of the semester each student should present the following scripts.

a) Advertisement Script – Story board format – 1

b) Multi-camera Reality based programme – Final script – 1

c) Documentary script – Shooting script – 3

**Evaluation:**

Evaluation of this practical will be done by the staff of the VISTAS – School of Mass Communication (Internal) andExternal examiners appointed by VISTAS. Marks are awarded onthe basis of the quality of the scripts submitted and viva voce.

**Semester – 2 Practical Paper – 4**

**SCRIPT WRITING PROJECT WORK**

**Course Objective**:

1. To gain knowledge of the creative use of visuals and sound for making a feature lengthscript.
2. To apply the right scripting tools for Fiction scripting at a professional level.
3. To create awareness on the various stages of feature film scripting.
4. To equip the student with a fully worked-out feature film script to join the profession asan aspiring filmmaker.

**Content:**

1. Each student should submit the subject for feature film script at the beginning of thesemester.
2. After approval, the basic story will have to be developed under the guidance of a staff,into a one-line treatment and full-fledged treatment.
3. Each stage should be developed with intense discussion with staff member concerned.He should proceed to Master-Scene script, which includes dialogue writing.
4. The student will then work out a detailed shooting script, which should contain all thetechnical details.

**Evaluation:**

Evaluation of this practical will be done by the staff of the VISTAS – School of Mass Communication (Internal) andExternal examiners appointed by VISTAS. Marks are awarded onthe merits of creativity and methodology applied in completing the feature film script and viva voce.