



**SCHOOL OF MASS COMMUNICATION  
RANCHI UNIVERSITY, RANCHI**



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**CBCSCURRICULUMOF  
POST GRADUATE DIPLOMA IN FILM  
STUDIES AND PRODUCTION**

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**UNDERRANCHIUNIVERSITY, RANCHI**



(One-Year Diploma Course under Ranchi University, Ranchi)

To be introduced from the academic session 2021-22

# Members of Board of Studies of CBCS Post Graduate Diploma in Film Studies and Production

(as per Guidelines of the Ranchi University, Ranchi)

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**Invited Members:-** Dr. Neeraj, Assistant Prof., Department of Chemistry and OSD Examination, Ranchi University, Ranchi.

CHAIRPERSON

# Contents

S.No.		Page No.
	Members of Core Committee	I
	Contents	II
	Course Structure	1
	Course Study with Exam	2
<b>SEMESTER I</b>		
5	FC-101 Compulsory Foundation Course (FC)	3
6	CC-102 Core Course –C 1	4
7	CC-103 Core Course –C 2	5-6
8	CC-104 Core Course – C 3	7
<b>SEMESTER II</b>		
9	CC-201 Core Course-C3	8
10	CC-202 Core Course- C 4	9
11	CC-203 Core Course –C 5	10
12	CC-204 Core Course – Skill Enhancement Course (SEC )	11
<b>ANNEXURE</b>		
13	Distribution of Credits (Semester-wise)	12-13
14	Distribution of Marks of Mid Semester Theory Examinations	
15	Distribution of Marks of End Semester Theory Examinations	
16	Sample calculation for SGPA	
17	Sample calculation for CGPA	
<b>DISTRIBUTION OF MARKS FOR EXAMINATIONS AND FORMAT OF QUESTION PAPERS</b>		
19	Format of Question Paper for Mid Semester Evaluation of Subjects with/ without Practical (20 Marks)	14
20	Format of Question Paper for End Semester Examination (50 Marks)	15
21	Format of Question Paper for End Semester Examination of Subjects without Practical (70 Marks)	16



Ranchi University, Ranchi

## POST GRADUATE DIPLOMA IN FILM STUDIES AND PRODUCTION

### Course Structure

Sl.No	Heading	Particulars
1	Title of the Course	<b>“Postgraduate Diploma in Film Making and Production”</b>  One year Post Graduate Diploma Programme under Choice Based Credit System (CBCS)
2	Eligibility for Admission	From a recognized University Graduate in any stream.
4	No. of Years / Semesters	01 Year (2 Semesters)
5	Level	Post Graduation Diploma
6	Pattern	Semester
7	Medium of Instruction	Hindi/English
7	Statutes	New
8	Implementation	From academic session 2021-22

**COURSES OF STUDY FOR “POSTGRADUATE DIPLOMA IN FILM STUDIES AND PRODUCTION”**

Table. 2

Sem	Core, Allied SE/GE/DC & Compulsory FCC Courses			Examination Structure		
	Paper	Paper Code	Name of Paper	Mid Semester Evaluation (F.M.)	End Semester Evaluation (F.M.)	End Semester Practical/Viva (F.M.)
I	Foundation Course	FC101	History of Cinema	30	70	----
	Core Course	CC102	Understanding Cinema and Film Production	30	70	----
	Core Course	CC202	Basics of Cinematography (P)	30	50	20
	Core Course	CC203	Sound Production and Design (P)	30	50	20
II	Core Course	CC201	Elements of Film Direction & Story, Scripting and Storyboarding	30	70	----
	Core Course	CC202	Creative Lighting Techniques (P)	30	50	20

r s e					
Core Course	CC20 3	Elements of Film Editing (P)	30	50	20
Project	EC20 4	Internship, Viva	---	----	50+50 =100

## SEMESTER I

4 Papers

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Total 100 x 4 = 400 Marks

### I. COMPULSORY FOUNDATION COURSE FC101

(Credits: Theory-04, Tutorial-01)

Marks: 30(MSE: 1Hr.)+70(ESE:3Hr.)=100

Pass Marks (MSE+ESE)=40

**Instruction to Question Setter:**

*Mid Semester Examination (MSE):*

There will be **two** groups of questions of 20 marks in written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

*End Semester Examination (ESE):*

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type six** questions of fifteen marks each, out of which any four are to be answered.

*Note: There may be subdivisions in each question asked in Theory Examinations.*

## History of Cinema

(Theory: 60 Hours; Tutorial: 15 Hours)

**Course Objective:-** To establish an introductory understanding of film history and development in world and India.

### UNIT I: The Birth of Cinema;

- Pioneers of Cinema-Edison, Lumiere Brothers,
- George Melies, Edwin.S.Porter,
- D.W.Griffith, Sergei Eisenstein;
- Influence of Studios on cinema;
- Development of Classical Hollywood Cinema-Origin & Golden age of Hollywood,
- Motion Picture Industry & Modern Hollywood.

### UNIT II: Silent era of Indian cinema (1896-1930) :

- Hiralal Sen, D.G.Phalke, [Satyavadi Raja Harischandra (1917), Lanka Dahan (1917), Shri Krishna Janma (1918) and Kalia Mardan (1919)].
- Talkie era in Indian cinema: Ardeshir Irani's 'Alam Ara', 'Jamai Shashti', 'Kalidas' Studios system: New Theatres, Bombay Talkies.

### UNIT III: Post Studio System, Popular Filmmakers:

- Chetan Anand [Neecha Nagar], V Shantaram [Do Aankhein Barah Hath],
- SOHRAB MODI [Pakeezah], Mehboob Khan [Mother India (1957)], Vijay Bhatt [Baiju Bawra (1952)], Raj Kapoor [Awaara (1951)], Gurudutt [Kaagaz Ke Phool]

### UNIT IV: Indian New Wave,

- Popular Filmmakers: Govind Nihalani [Ardh Satya (1983)],
- BR Chopra [Gumrah (1963)],
- Basu Bhattacharya [Teesari Kasam (1966)],
- Hrishikesh Mukherjee [Chupke Chupke], Basu Chatterjee [Chhotisi Baat (1976)];
- Regional Cinema: A door Gopalakrishnan: Olavum Theeravum (Malayalam), Janu Barua: Aparoopa (Assamese), Ketan Mehta: Bhavni Bhavai (Gujrati), Buddhadeb Dasgupta: Grihayuddha (Bengali), Satyajit Ray [Apu Trilogy], Ritwik Ghatak [Partition Trilogy], Mrinal Sen [Bhuvan Shome (1969)]

### Modern Filmmakers:

- Mahesh Bhatt [Arth (1982)],
- Ramesh Sippy [Sholay, 1984],
- Mahesh Bhatt [Saaransh]
- Suraj Badjatya [Hum Aapke Hain Koun..! (1994)],
- Vidhu Vinod Chopra [3 Idiots],
- Sanjay Leela Bhansali [Hum Dil De Chuke Sanam],
- Ram Gopal Verma [Rangeela],
- Karan Johar [Kuch Kuch Hota Hai (1998)],
- Aditya Chopra [Chak De India (2007)],
- Zoya Akhtar [Gully Boy],
- Anurag Kashyap [Fashion].

### Textbooks/references

- Renu Saran, (2012), History of Indian Cinema, Publisher: Diamond Books and is available in paperback.
- Chidananda Dasgupta, (1980). The Cinema of Satyajit Ray.
- Dipankar Mukhopadhyay, 'Mrinal Sen: Sixty Years in Search of Cinema' by, Publisher: Harper Collins

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## II. CORE COURSE CC102

(Credits: Theory-04, Tutorial-01)

Marks:30(MSE: 1Hr.)+70(ESE:3Hr.)=100

Pass Marks (MSE+ESE)=40

**Instruction to Question Setter:**

*Mid Semester Examination (MSE):*

There will be **two** groups of questions of 20 marks in written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

*End Semester Examination (ESE):*

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type six** questions of fifteen marks each, out of which any four are to be answered.

*Note: There may be subdivisions in each question asked in Theory Examinations.*

## Understanding Cinema and film production

Theory: 60 Hours; Tutorial: 15 Hours

**Course Objective:-To introduce the students to the fundamentals of film production**

**UNIT I: Meaning of film appreciation** Difference between film review,

- film criticism and film appreciation—qualities of a film critic—(a) Training (b) Sensitivity (c) Association and familiarity.
- Factors to be appraised in appreciating a film story, technique—Direction, Camera work, sound, editing, decor, costumes, special effects, performance.

**UNIT II: Film Analysis:** Analysis of narrative films with special reference to "Bicycle Thieves".

- Detailed analysis of Indian films, with special reference to popular Indian filmmakers".
- A brief History of cinema—Early cinema: The early classical Hollywood cinema-German expressionism-Impressionism and surrealism—soviet montage,
- The classical Hollywood after 1927—Italian Neo-realism-The French new wave.

**UNIT III: Fundamentals of film production.**

- Stages of film production from script to screen—various technicians and artistes involved in the production work.
- Production—three important stages—pre-production stage—preliminary work to be done for film production—Production stage—Post-production stage.
- Budgeting—Usefulness of budgeting—Budget formats—the various methods of acquiring finance for film production—Govt.
- Control over film industry—Film laws-Associations & their role.

**UNIT IV: Film Distribution Process Areas of distribution in India.**

- Different terms of contract—M.G.Basis—Our right basis-advance basis and royalty basis
- Contemporary distribution methods.
- Exhibition—Different types of theatres-Method of film exhibition—in the various centers.

### **Textbooks/references:**

- David Bordwell and Kristin, An Introduction to film art-Publisher: Thompson. McGraw Hill
- Alan Casabier, Film Appreciation, (1976). Publisher: Harcourt Brace Jovanovich; 1st edition.
- Ernest Lindgren, (1970) The Art of film, Publisher: Allen & Unwin; New edition.
- Lee. R. Booker & Loins Marinates, (1973). Making movies, Publisher: Harcourt Brace Jovanovich; First Edition.
- Indian Motion Picture Almanac—Edited—Compiled by B. Jha

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### III CORE COURSE CC103

(Credits: Theory-03, Practical-02)

Marks : 30(MSE: 1Hr) + 50 (ESE: 3Hrs) + 20 (ESE: Pr 3Hrs)=100

Pass Marks (MSE + ESE) =40

#### **Instruction to Question Setter:**

##### **Mid Semester Examination (MSE):**

There will be **two** groups of questions of 20 marks in written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

##### **End Semester Examination (ESE):**

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions of **short answer type** carrying 5 marks each. **Group B will contain descriptive type three** questions of twenty marks each, out of which any two are to be answered.

There will be one **Project of 20 marks** in End Semester Examination.

**Note: There may be subdivisions in each question asked in Theory Examinations.**

### **Basics of Cinematography**

Theory: 45 Hours; Practical: 30 Hours

**Objective:** To understand the basics of various camera, lenses, lighting and digital Cinematography.

#### **Unit I: Power of a Picture, Power of a Still Picture**

- Shooting a good Still picture
- Composition-Framing
- Understanding & Use of color
- Capturing the Drama | Black and white Photography;

#### **Unit II Light: Role of light**

- Lighting techniques
- Concept of lighting at various planes
- Understanding Various types: Tungsten lamps, Cool Lights, HMI, Cyclorama/background lights, Soft Box lights.
- Use of cutter stand, black cloth and Camera filters | barndoors | use of reflectors | Three point lighting | Ratio lighting: 1:2, 1:3, 1:4
- Creating various Background patterns and types.
- Lighting – Situations, Studio lighting for three camera setup: Talk Show,
- Game Show, Available day light situations
- Shooting for Documentary style
- Face lighting. Key, fill, backlight
- Depth of field Exercise, High key lighting, Low key lighting;

#### **Unit III: Lenses:**

- Type of Lenses
- Power of Lenses
- Understanding the shot requirement and usage of lens
- Idea of perspective: Depth of Field, Depth of focus, Critical understanding of Fixed Lens Vs. Zoom Lens
- Focus pulling | 18% grey card, Metering, Color temperature meter;

#### **Unit IV: Camera Movements:**

- Basic grammar of shots
- Primary Camera Movement: Pan, Tilt, Zoom, Character Movement
- Usage and need of Track and trolley, Crane, jib, gimbal, Poll Cam
- Managing Movements, Single camera Setup, Multi camera setup
- Continuity Exercise | Do's and don'ts of camera movements.
- Aesthetics and Psychological Impact of Moving Images
- Various parts of Motion picture cameras
- Moving Image-Motion Picture
- Impact of collective moving images
- Motion Picture Dynamics;

- Understanding digital video recording. Principle of video recording | Digital Recording Formats
- Editing and compression
- Digital sampling and storage
- Technical format of video- PAL, NTSC
- “Time Code” in Video Recording
- Film Stock and Processing

### **Cinematography (Practical)**

- All types of shot Compositions
- Three-point lighting
- Day and night effect lighting
- Natural and artificial lighting
- Colour grading
- Colour balanced shots
- All types of camera movements
- Ariel shots
- Continuity shots
- (Note: Each student must do two exercises in each practical component and submit the same in class records for evaluation during practical evaluation)

#### ***Textbooks/references:***

- David Elkins, (1993) ‘Camera Terms and Concepts’, Publisher: Focal Press; 1st edition.
- David Samuelson, (1984) ‘Motion Picture Camera Techniques’, Publisher: Focal Press; 2nd edition.
- Douglas Underdahl, (1993) ‘The 16mm Camera Book, Long Valley Equipment’, Inc.
- David Samuelson, (2014) ‘The Handson Manual for Cinematographers’ by, Publisher: Routledge; 2nd edition.
- Verne Carlson, (1985) ‘The Professional Lighting Handbook, Publisher’: Focal Press.

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### **IV CORE COURSE      CC104**

(Credits: Theory-03, Practical-02)

Marks : 30(MSE: 1Hr) + 50 (ESE: 3Hrs) + 20 (ESE: Pr 3Hrs)=100

Pass Marks (MSE + ESE) =40

#### ***Instruction to Question Setter:***

*Mid Semester Examination (MSE):*

*There will be two groups of questions of 20 marks in written examinations. Group A is compulsory and will contain five questions of very short answer type consisting of 1 mark each. Group B will contain descriptive type five questions of five marks each, out of which any three are to be answered.*

*End Semester Examination (ESE):*

*There will be two groups of questions. Group A is compulsory and will contain two questions of short answer type carrying 5 marks each. Group B will contain descriptive type three questions of twenty marks each, out of which any two are to be answered.*

*There will be one Project of 20 marks in End Semester Examination.*

*Note: There may be subdivisions in each question asked in Theory Examinations.*

### **Sound Production and Design**

Theory: 45 Hours; Practical: 30 Hours

***Objective:* To learn about the basics of sound production and to introduce workflow of sound recording for film production.**

**Unit-1 :** Basics of Sound production: Nature of acoustical waves; concepts of amplitude and frequency wavelength and harmonics. Psycho-acoustics: Nature of hearing and perception of sound, hearing sensitivity, frequency, sound range, sound recordist’s role.

**Unit-2:** Microphone types- unidirectional, bidirectional, Omni directional, cardioids- direction and pickup pattern, portable recorders, noise, choosing the right mike, technique- sound reproduction devices, input Devices.

**Unit-3:** Location sound recording: Separate Audio vs In Camera Audio, Leads and Adapters, Microphone Accessories, Lavalier /Tie Clip Placement, Boom Mic Placement, Recording Gigs & Amplified Performances,

Wild track & Room tone, Syncing Audio. Basic setup of recording system-analog/digital cables, connectors, analogue to digital conversion.

**Unit-4:** Sound for Film and Video: The sound track – its importance in AV medium, Different elements of a sound track, integration of sound to the film - Sync Sound: Dubbing - Achieving synchronized sound and picture with film. Sound editing fundamentals. Post production studio recording; Foley and ADR. Sound designing; Pro-tools, Principles of Mixing: techniques, Building Blocks of Mixing, special effects, Equalizers, Setting the sound stage, channels and Mix master - mix with automation. Mixing in the box and Mixing through the board.

### Sound Production and Design (Practical)

- Studio based recording with different types of microphone
- Microphone placement exercises
- Location Recording
- Dubbing
- Dialogue replacement
- Music recording
- Sound mixing
- Audio measurements
- Audio editing
- Creation sound effects

(Note: Each student must do two exercises in each practical component and submit the same in class records for evaluation during practical evaluation)

#### Textbooks/references:

- Mike Collins, Pro Tools 9: Music Production, Recording, Editing and Mixing, Focal Press, 2017.
- Tomlinson Holman, Sound for Film and Television, Routledge, 2012.
- Tomlinson Holman, Sound For Digital Video, Focal Press, 2005.
- F.Alton Everest, Master Handbook of Acoustics, McGraw Hill, 2009.
- David Miles Huber, Modern Recording Techniques, Focal Press, 2013.
- Jenny Bartlett, Practical Recording Techniques, Focal Press, 2012.

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## SEMESTER - II

4 Papers

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Total 100 x 4 = 400 Marks

### I. CORE COURSE CC201

(Credits: Theory-04, Tutorial-01)

Marks:30(MSE: 1Hr.)+70(ESE:3Hr.)=100

Pass Marks (MSE+ESE)=40

#### Instruction to Question Setter:

Mid Semester Examination (MSE):

There will be **two** groups of questions of 20 marks in written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

End Semester Examination (ESE):

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type six** questions of fifteen marks each, out of which any four are to be answered.

Note: **There may be subdivisions in each question asked in Theory Examinations.**

### Elements of Film Direction

Theory: 60 Hours; Tutorial: 15 Hours

**Objective: To train students to be director and make them aware of role, responsibilities of director in film making.**

**UnitI: RoleoftheFilm Director Howwereadandunderstandan Image—**

- Director's Responsibility, Moral, artistic,
- Technical and financial—interlocking roles of various technicians and artistes in the making of a film.
- Film as the Director's medium of expression— Their contribution to the art of film.

### Unit II: Director & Script Idea

- Theme, Outline—Deep structure of the story,
- Treatment, Writer's script—Shooting script—Developing the idea through brooding—Scenes & sequences—A simple sequence in terms of long, medium, & close shots.

### Unit III: Director & 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.
- Subject movement.—Connotative memory of the shot—Camera angles.

### Unit IV: Director & Editing Constructive

- Editing of Eisenstein and relational Editing of V.I. Pudovkin—
- Overlap and matching of action cut-in and cutaway—
- Types of continuity cuts- Match cut and cutaway - Imaginary line principle.
- Handling of factors by the directors. Role of assistant directors and apprentice.

### Textbooks/references:

- Don Livingston, (1953) Film and the Director, Publisher: Macmillan; First Edition.
- Ernst Lindgren, (1970) Art of Film, Publisher: Allen & Unwin; New edition.
- James Monaco, (2013), How to read a Film, Publisher: Harbor Electronic Publishing; 4th edition
- Michael Robiger, (2013) Directing- Film Techniques and Aesthetics, Publisher: Routledge; 5th edition

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## II. CORE COURSE CC202

Credits: Theory-03, Practical-02)

Marks : 30(MSE: 1Hr) + 50 (ESE: 3Hrs) + 20 (ESE: Pr 3Hrs)=100 Pass Marks (MSE + ESE) =40

### Instruction to Question Setter:

*Mid Semester Examination (MSE):*

*There will be two groups of questions of 20 marks in written examinations. Group A is compulsory and will contain five questions of very short answer type consisting of 1 mark each. Group B will contain descriptive type five questions of five marks each, out of which any three are to be answered.*

*End Semester Examination (ESE):*

*There will be two groups of questions. Group A is compulsory and will contain two questions of short answer type carrying 5 marks each. Group B will contain descriptive type three questions of twenty marks each, out of which any two are to be answered.*

*There will be one Project of 20 marks in End Semester Examination.*

*Note: There may be subdivisions in each question asked in Theory Examinations.*

## Creative lighting techniques

Theory: 45 Hours; Practical: 30 Hours

**Objectives :** To develop the knowledge and skill of Lighting in Film Lighting is fundamental to film because it creates a visual mood, atmosphere, and sense of meaning for the audience. Lighting tells the audience where to look.

### Unit i:

- Introduction to the importance of light in the reproduction of images in cinematography.
- Propagation of light and their importance in cinematography.
- Reflection factor—Reflection factor of various materials.
- Nature of light—Light intensity.

### Unit ii

- Types of light sources – Natural light source.
- The nature and characteristics of Daylight – Artificial light sources.
- Factors responsible for suitability of light sources to be used for cinematographic purposes.
- Cinematographic light sources – Tungsten balanced and Daylight balanced light sources.
- Continuous and discontinuous light sources.

### Unit iii

- Aims of lighting – The concept of good lighting and bad lighting.
- The horizontal positioning of light source and its effect.
- The vertical positioning of light source and its effect.
- Combination of horizontal and vertical positioning of light sources – Lighting terms.

### Unit iii

- The importance of correct exposure – Technical and aesthetic approach in setting exposure
- Exposure Index – The effect of overexposure – The effect of underexposure – Ansel Adams' Zones system –
- Exposure and colour – Exposure and camera speed.
- The concept of flashing – The different methods of measuring light – Study of an incident type exposure meter –
- Study of a reflected type exposure meter – Spot meter.
- The importance of Gray card in determining exposure – The H&D curve.

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## III. CORE COURSE CC203

(Credits: Theory-03, Practical-02)

Marks : 30(MSE: 1Hr) + 50 (ESE: 3Hrs) + 20 (ESE: Pr 3Hrs)=100 Pass Marks (MSE + ESE) =40

### **Instruction to Question Setter:**

*Mid Semester Examination (MSE):*

*There will be two groups of questions of 20 marks in written examinations. Group A is compulsory and will contain five questions of very short answer type consisting of 1 mark each. Group B will contain descriptive type five questions of five marks each, out of which any three are to be answered.*

*End Semester Examination (ESE):*

*There will be two groups of questions. Group A is compulsory and will contain two questions of short answer type carrying 5 marks each. Group B will contain descriptive type three questions of twenty marks each, out of which any two are to be answered.*

*There will be one Project of 20 marks in End Semester Examination.*

*Note: There may be subdivisions in each question asked in Theory Examinations.*

## Elements of film editing

Theory: 45 Hours; Practical: 30 Hours

**Objectives: To develop the knowledge and skill of Editing**

### **Techniques in Film Production.**

#### **Unit I: Introduction to Editing Definition**

- Editing – Stages from shooting to final print.
- Study of different kinds of clapboards.
- Study of different types of reports

#### **Unit II : Types of Editing**

- Introduction to linear editing & Non-Linear editing
- 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 III: Basics of Editing**

- Fundamentals of synchronization of both picture and sound — picture and sound synchronization—
- Pilot track (Guide Track) —
- Picture positive and magnetic sound synchronization - Synchronization of picture and sound through Non-Linear film editing system.
- Special Effects Study of visual special effects — Visual special effects in Linear film editing — Visual special effects in Non-Linear film editing — Dupe — Fades -Wipe — Dissolves — Freeze—Double print—Superimposing.

**Unit IV: Study of synchronous and non-synchronous sounds.**

- Sound special effect. Editing Fundamentals Study of timing.
- Rhythm in film storytelling— Natural rhythm and Artificial rhythm.
- pace—Tempo, Pace affecting tempo.
- Transitions- Study of different types of films- Feature films— Documentary films.
- News reel films, Educational films, Compilation films, Advertisement films, Creative- Editing,

**Film Editing (Practical)**

- Cut: Types of cuts
- Creating a scene
- Basic movement
- Applying transitions
- Continuity editing
- Expression of emotion through different shots
- Colour grading
- Inserting music, audio effects, music, dialogues
- Audio and video synchronization
- Setting pace and Time
- Montage editing
- Visual effects editing

**Textbooks/references:**

- Earnest Walter, (1976). The Techniques of Film Cutting Room, Publisher: Communication Arts Books.
- Don Livingstone, (1953). Film and the Director, Publisher: Macmillan; First Edition.
- Hugh Baddele, (1968) How to Edit, Publisher: Focal Press.
- Karel Reisz and Gavin Miller, (2009). The technique of Film Editing, Publisher: Routledge; 2nd edition.
- Kenda Cyge, (2010) The Technique of Film and Video Editing, Publisher: Routledge; 5th edition.

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**IV. SKILL ENHANCEMENT COURSE (PROJECT) EC204**

(Credits: Theory-03, Practical-02)

Marks : 100 (ESE: 3Hrs)=100 Pass Marks =40

Guidelines to Examiners:-

*Project presentation and viva-voce*

*(Based on excursion/internship activities of Semester II & IV) = 50 x 2 = 100 marks*

**STUDY TOUR/ INTERNSHIP**

Student will complete study after 2nd semester. They will complete internship

Reports of all activities must be signed in due course. These reports must be compiled together and submitted during end semester examination for final evaluation .

**Internship- Viva      Maximum Marks:100 (External Only)**

A student will be attached for 30 days with any agency/organization of his/hers special interest. A diary will be prepared of every day which will be certified by agency supervisor. Based on every day's work a file will be prepared separately by the student. The diary and work file (date wise work) will be submitted in the department. On the basis of these a practical-viva voce examination will be held towards the end of the fourth semester by a board of two examiners one internal and external.

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**For Amendment**

**Table.3: Semester wise distribution of 40 Credits**

	CC	FC	SE	Total credits
Semester I	15	05		20
Semester II	15	05		20
	<b>30</b>	<b>0505</b>		40

CC= Core Course      FC=Foundation Course      SE=Skill Enhancement Course

**For Amendment**

**DISTRIBUTION OF MARKS FOR EXAMINATIONS AND FORMAT OF QUESTION PAPERS**

**Distribution of Marks for Mid Semester Evaluation:**

**Table No. 15:** Distribution of marks of Theory Examinations of Mid Semester

Table. 4

Topic	Code	Full Marks	Time	Group-A (Very short answer type Compulsory Questions) No. of Questions x Marks = F.M.	Group-B (Descriptive Questions with Choices) No. of Questions x Marks = F.M.	Total No. of Questions to Set
<b>Group A</b>						
<b>Mid Sem*</b>	T30*	30 (20 +5 +5)	1 Hr	5    3 (out of x1    5) x5 =5    =15	05	5

\*There shall be 20 marks theory examination for mid sem, 05 marks for attendance/ regular interactions & 05 marks for assignment/term paper given by faculty concerned in classrooms.

### Distribution of Marks for End Semester Theory Examinations:

Table :Marks distribution of Theory Examinations of End Semester

Table. 5

Topic	Code	Full Marks	Time	Group-A (Very short answer type Compulsory Questions) No. of Questions x Marks = F.M.	Group-B (Descriptive Questions with Choices) No. of Questions x Marks = F.M.	Total No. of Questions to Set
<b>Group A</b>				<b>Group B</b>		
Mid Sem*	T30*	30 (20 +5 +5)	1 Hr	5 3 (out of x1 5) x5 =15 =5	05	5

# Question No.1 in Group-A carries very short answer type questions of 1 Mark

Note :There may be subdivisions in each question asked in Theory Examinations.

### For Amendment

Table 6: Sample calculation for SGPA

Course	Credit	Grade Letter	Grade Point	Credit Point (Credit X Grade)	SGPA (Credit Point/Credit)
<b>Semester I</b>					
C-1	05	A	8	48	
C-2	05	B+	7	42	
C-3	05	B	6	12	
FC	06	B	6	36	
<b>Total</b>	<b>20</b>		<b>138</b>	<b>6.9 (138/20)</b>	
<b>Semester II</b>					
C-4	05	B	6	36	
C-5	05	C	5	30	
C-6	05	B+	7	14	
SE	05	A+	9	54	
<b>Total</b>	<b>20</b>		<b>134</b>	<b>6.7 (134/20)</b>	
<b>Semester III</b>					
C-7	05	A+	9	54	
C-8	05	O	10	60	
C-9	05	A	8	48	
GE/DC-1	05	A	8	16	
<b>Total</b>	<b>20</b>		<b>178</b>	<b>8.9 (178/20)</b>	
<b>Semester IV</b>					
C-10	05	B	6	36	
C-11	05	A+	9	54	
C-12	05	B	6	36	
GE/DC-2	05	A+	9	18	
<b>Total</b>	<b>20</b>		<b>144</b>	<b>7.2 (144/20)</b>	
<b>CGPA</b>					
<b>Grand Total</b>	<b>80</b>		<b>594</b>	<b>7.425 (594/80)</b>	





FORMAT OF QUESTION PAPER FOR MID SEM EXAMINATION  
OF  
SUBJECTS WITH/ WITHOUT PRACTICAL

Mid Sem No.	Ranchi University, Ranchi	Exam Year
F.M. =20	Subject/ Code	Time=1Hr.
<b>General Instructions:</b> समान्य निर्देश :		
i. <b>Group A</b> carries very short answer type compulsory questions. (Group A में अत्यंत लघु उत्तरीय अनिवार्य प्रश्न हैं।)		
ii. <b>Answer 3 out of 5</b> subjective/ descriptive questions given in <b>Group B</b> . (Group B के पाँच में से किन्हीं तीन विषयनिष्ठ/वर्णनात्मक प्रश्नों के उत्तर दें।)		
iii. Answer in your own words as far as practicable. (यासंभवअपनेशब्दोंमेंउत्तरदें।)		
iv. Answer all sub parts of a question at one place. (एकप्रश्न के सभीभागों के उत्तर एक साथलिखें।)		
v. Numbers in right indicate full marks of the question. (पूर्णांकदायींओरलिखेगयेहैं।)		
<b>Group A</b>		

1. ....

[5x1=5]

2. ....

3. ....

4. ....

5. ....



**Group B**

6. ....

[5]

7. ....

[5]

8. ....

[5]

9. ....

[5]

10. ....

[5]

**Note:** There may be subdivisions in each question asked in Theory Examination

FORMAT OF QUESTION PAPER FOR END SEM EXAMINATION  
OF  
SUBJECTS WITH PRACTICAL

**Ranchi University, Ranchi**

Mid Sem No.

Exam Year

**Subject/ Code**

**F.M. =50**

**PM=20**

**Time=1.5 Hr.**

General Instructions:

सामान्य निर्देश :

i. **Group A** carries very short answer type compulsory questions.

(Group A में अत्यंत लघु उत्तरीय अनिवार्य प्रश्न हैं।)

ii. **Answer 2 out of 3** subjective/ descriptive questions given in **Group B**.

(Group B के तीन में से किन्हीं दो विषयनिष्ठ/वर्णनात्मक प्रश्नों के उत्तर दें।)

iii. Answer in your own words as far as practicable.

(यथासंभव अपने शब्दों में उत्तर दें।)

iv. Answer all sub parts of a question at one place.

(एक प्रश्न के सभी भागों के उत्तर एक साथ लिखें।)

v. Numbers in right indicate full marks of the question.

(पूर्णांक दायीं ओर लिखे गये हैं।)

**Group A**

1. ....

[5]

2. ....

[5]

**Group B**

3. ....

[20]

4. ....

[20]

5. ....

[20]



**Note:** There may be subdivisions in each question asked in Theory Examination

FORMAT OF QUESTION PAPER FOR END SEM EXAMINATION  
OF  
SUBJECTS WITHOUT PRACTICAL

**Ranchi University, Ranchi**

Mid Sem No.

Exam Year

**Subject/ Code**

**F.M. =70**

**PM=40**

**Time=3 Hr.**

General Instructions:

समान्य निर्देश :

i. **Group A** carries very short answer type compulsory questions.

Group Aमेंअत्यंतलघुउत्तरीय अनिवार्यप्रश्नहैं।)

ii. **Answer 4 out of 6** subjective/ descriptive questions given in **Group B**.

(Group B के छहमेंसेकिन्हींचारविषयनिष्ठ/वर्णनात्मकप्रश्नों के उत्तरदें।)

iii. Answer in your own words as far as practicable.

(यथासंभवअपनेशब्दोंमेंउत्तरदें।)

iv. Answer all sub parts of a question at one place.

(एकप्रश्न के सभीभागों के उत्तर एक साथलिखें।)

v. Numbers in right indicate full marks of the question.

(पूर्णांकदायींओरलिखेगयेहैं।)

**Group A**

1.

[5x1]

- i .....
- ii.....
- iii .....
- iv .....
- v .....

2. [5]

**Group B**

3. .... [15]

4. .... [15]

5. .... [15]

6 [15]

7 [15]

8 [15]

**Note:**There may be subdivisions in each question asked in Theory Examination