



Ch. Charan Singh University, Meerut
Syllabus of Bachelor in Film and Theatre Studies
(For University Department and Colleges)

w.e.f. 2022-23

(B.O.S.17/05/2022..... AC.....)

(Three Years / Six Semesters Programme)

PROGRAM OBJECTIVE

In the era of information revolution, Journalism and Mass Communication is playing a vital role in spreading information in inducing change as well as in maintaining the system of society. To fulfill these goals systematic education of Journalism and Mass Communication has become inevitable.

Bachelor in Film and Theatre Studies is a carrier oriented course spread over six semesters (Three Years). After Completion I year of the Course, students can get Certificate in Journalism and Mass Communication, after IInd year they can get Diploma in Journalism and Mass Communication after third year students can get Degree in Journalism and Mass Communication.

General Rules:

1. The whole programme (Bachelor in Film and Theatre Studies) is divided into six semesters (Three Years). There will be four theory papers and one course related practical viva in I, II, III, IV, V semesters. Semester VI is based upon practical viva, the number of practical-viva will be five, one internship viva and one project viva, one documentary production viva, film production viva, performance practical viva Each theory paper will carry 100 marks, out of which an external examination will be held carrying 75 marks and internal assessment of 25 marks and Course related practical-viva (Max. Marks 100) will be conducted by external examiner only.
2. The six semester shall be devoted to Project based Viva, Internship viva, documentary production viva, film production viva, performance practical viva. Practical-viva shall be held towards the end of six semester and each separately will be examined by a board of examiners consisting of one External and one Internal Examiner. The examination of each practical shall be held towards the end of each semester.
3. *Six value added courses are included in the programme:*

Course II- Applied Theatre, Course III Understanding Film Language, Course VIII Camera Operating, Course XI Pre, Production & Post Production, Course XVIII Art of Film Making, and Course XXI Acting for the camera

Note: Admission rules the same as per G.O. and University Norms.

The Course Bachelor in Film and Theatre Studies is designed to offer comprehensive fundamental training in various aspects of Films and Theatre. The objective of Bachelor in Film and Theatre Studies is to enable the students to understand the concept, scope and significant area of Films and Theatre and its techniques; to familiarize and train the students with media techniques by affording them an exposure to contemporary Film and Theatre skills and to

provide an opportunity to pursue their areas of interest in the stream to go for a career.

PROGRAMME OUTCOMES

- Produce students capable of engaging creatively and critically with film and theatre;
- Develop their skills in critical analysis, independent research and argumentation, and creative practice;
- Provide students with knowledge and understanding of drama as cultural process and artistic discourse, through the study of film and theatre histories, dramatic texts, and performance theory and practice;
- Facilitate and support the development of learning skills, critical perception and dramatic imagination of students
- Provide a curriculum that reflects the diversity of expertise within the Film and Theatre
- Foster knowledge, understanding, and experience of the contribution drama can make to local communities and to society at large;
- Equip student with the necessary critical tools and relevant practice to begin to make worthwhile contributions to contemporary theatre, film, television or related fields.

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Year	Sem	Subject	Paper Name	Credit	Marks:100	
					Ext.	Int.
1	I	Course-I	History of World Cinema	4	75	25
	I	Course-II	Applied Theatre (<i>Value Added Course</i>)	4	75	25
	I	Course-III	Understanding Film Language (<i>Value Added Course</i>)	4	75	25
	I	Course-IV	Screen Culture and Society	4	75	25
	I	Course-V	(Course Related Practical-Viva)	4	100 (Only External)	
	II	Course-VI	History of Indian Cinema	4	75	25
	II	Course-VII	Elements of Cinematography	4	75	25
	II	Course-VIII	Camera Operating (<i>Value Added Course</i>)	4	75	25
	II	Course-IX	Screenplay, Scripting and Story Boarding for TV & Cinema	4	75	25
	II	Course-X	(Course Related Practical-Viva)	4	100 (Only External)	
2	III	Course-XI	Pre, Production & Post Production Techniques. (<i>Value Added Course</i>)	4	75	25
	III	Course-XII	Theory of Acting	4	75	25
	III	Course-XIII	Indian Theatre	4	75	25
	III	Course-XIV	Computer Applications in Cinema	4	75	25
	III	Course-XV	(Course Related Practical-Viva)	4	100 (Only External)	
	IV	Course-XVI	Basic Principles of Acting Style	4	75	25
	IV	Course-XVII	Indian Actors and Their Role	4	75	25
	IV	Course-XVIII	Art of Film Making (<i>Value Added Course</i>)	4	75	25
	IV	Course-XIX	Critical Study of Showmen of Hindi and Regional Films	4	100	25
	IV	Course-XX	(Course Related Practical-Viva)	4	100 (Only External)	
3	V	Course-XXI	Acting for the Camera (<i>Value Added Course</i>)	4	75	25
	V	Course-XXII	Contemporary Indian Cinema	4	75	25
	V	Course-XXIII	Contemporary Theatre	4	75	25
	V	Course-XXIV	Introduction to Documentary Film Practice	4	75	25
	V	Course-XXV	(Course Related Practical-Viva)	4	100 (Only External)	
	VI	Course-XXVI	Project-Viva	4	75	25
	VI	Course-XXVII	Internship-Viva	4	100 (Only External)	
	VI	Course-XXVIII	Documentary Production-Viva	4	100 (Only External)	
	VI	Course-XXIX	Film Production-Viva	4	100 (Only External)	
	VI	Course-XXX	Performances Practices Viva	4	100 (Only External)	

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Semester-I

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course – I

History of World Cinema

UNIT I: Silent Cinema 1895- 1930

Origins and Survival, Early Cinema, Transitional cinema, The Hollywood studio system, the worldwide spread of cinema, Tricks and Animation, Comedy, Documentary, Cinema and the Avant Garde, Serials, French Silent Cinema, Italian Silent cinema, British cinema from Hepworth to Hitchcock, German Cinema, Scandinavian cinema, Pre-revolutionary Russian cinema, Yiddish cinema in Europe, Japanese cinema, Indian Cinema

UNIT II: Sound Cinema 1930- 1960

The introduction of sound, Studio system in Hollywood, Censorship and self-regulation, the sound of music, Technology and innovation, Animation, Cinema and genre, the western, the musical, Crime movies, Noir, the fantastic, Documentary, Socialism fascism and democracy, the popular art of French cinema, Italy from fascism to neorealism, British cinema at the end of empire, German cinema after Nazi era, East central Europe before the second world war Soviet cinema under Stalin, Indian cinema after independence, the classical cinema in Japan, emergence of Australian film, cinema in Latin America, Chinese cinema, transformation of the Hollywood system, Independent and mavericks

UNIT III Modern Cinema 1960- 1995

Television and the film industry, The new Hollywood, New technologies, Sensational cinema, the black presence in cinema, exploitation and the mainstream, Cinema verité and the new documentary, Avant Garde Film: The second wave, Animation in the in the post-industrial era, Modern film music, Art cinema, new directions in French cinema, Italy: Auteurs and after, British cinema: the search for identity, the new German cinema, Changing states in east central Europe, Russia after the thaw, Cinema in soviet republics, Turkish cinema, the Arab world, the cinemas of Sub-Saharan Africa, Iranian Cinema, Indonesian cinema, China after revolution, Popular cinema in Hong Kong, Taiwanese new cinema, The modernization of Japanese film, new Australian cinema, New Zealand cinema, Canadian cinema, New cinemas in Latin America

UNIT IV Contemporary Cinema

Love in contemporary cinema, new blood in contemporary cinema: Women Directors, Violence in contemporary cinema, Queer Issues in contemporary cinema, depiction of Children, Depiction of female Characters, Masculinity and stardom in contemporary cinema, Question of class in contemporary cinema, Ethics and Aesthetics,

RECOMMENDED READINGS:

1. An Introduction to world cinema, Arstedes Gazetas
2. World Cinema: A critical introduction, Shekhar Deshpande, Meta Mazaj
3. Traditions in World Cinema, Lina Badley
4. Theorizing World Cinema, Lucia Nagib, Chris Perriam and Rajinder Dudrah

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Maximum Marks: 100 (Ext. 75 & Int. 25)

Semester-I

Course – II

Applied Theatre

UNIT I Theories, History of Applied Theatre

What is Applied Theatre, where do we find Applied theatre, Emergence of Applied theatre, Purpose of Applied Theatre, Performers of Applied theatre, Interactions between actors, spectators, and facilitators of Applied theatre, Key areas of Applied Theatre

UNIT II Process and types of Applied theatre

Stages of development: Facilitation, Scripting and play building, large scale community play, challenges in working with theatre in small communities, Prison theatre, Museum Theatre, community-based theatre, Reminiscence theatre,

UNIT III Landscape of Applied Theatre

Human Rights, Addressing LGBT biases, Popular Theatre as spectacle, Puppetry, Comic Performance, Theatre on Sexual harassment, Theatre of the Oppressed, Women's Rights, Theatre for

UNIT IV Subjects of Applied Theatre

Education for political process, Use of Theatrical performance in medical education, Theatre on child abuse and family violence, Theatre on HIV/AIDS Breast and Ovarian Cancer, Theatre on Drug Abuse and Anti-drug education,

RECOMMENDED READINGS:

1. Applied Theatre: International case studies and challenges for practice, Monica Prendergast and Juliana Saxton
2. Applied Theatre: A pedagogy of Utopia, Selina Busby
3. Applied Theatre: Understanding Change, Kelly Freebody, Michael Balfour, Michael Finneran, Michael Anderson
4. Applied Theatre with Youth: Education, Engagement, Activism

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Maximum Marks: 100 (Ext. 75 & Int. 25)

Semester-I

Course: III Understanding Film Language

Unit I Semiotics

The visual mind, Reading the signs, Making Meaning, Codes and filters, Theories of storytelling, Structuralism, Theories of structure, Narrative discourse, Short Film and narrative

Unit II Film language Analysis

Intertextuality, Quotation, Allusion, Cult Films, A Marxist Interpretation of text, A Feminist Interpretation of Text, A Semiotic Interpreting of texts-A Psychoanalytic Interpretation of texts, Ideological analysis, Realism, Ideology and Genre, Psycho-analytic theory; Auteur theory; Ideological theory; Cognitive theory, Andre Bazin theory of realism- Gaze Theory

Unit III Frames and images

Moving Images Shot, Sequence and Scene and their meanings; Camera movement and meanings; Idea of Editing; Narrative Structure Interpreting the filmic Text, Defining the filmic text, Analyzing and Interpreting Texts

Unit IV Sound

Film: an audiovisual medium, Background Music, Types of Music, Sound properties, Diegetic and Non-diegetic sound, off-screen space and audio, the voice

RECOMMENDED READINGS:

1. The Language of film, Robert Edgar, John Mariand, Steven Rawle
2. Film Language and Natural Language, Mahrokh Daneshnia
3. Transcendental style in film, Ozu, Bresson, Dreyer
4. Cinema and Language Loss: Displacement, Cisulaity and the filmic image, Tijana Mamula

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Maximum Marks: 100 (Ext. 75 & Int. 25)

Semester-I

Course IV: Screen Culture and Society
UNIT I

What is screen culture? Context: Place and situation, Life with and without screen media, Nationalism, Colonialism and global media, Historical context, early moving picture exhibition, urban nickelodeons and neighborhood audiences, Film text and culture

UNIT II

The Hollywood studio era, Movie palaces and neighbourhood houses, Normative messages, American Film Hegemony, European Movie Goers, Colonial and post-colonial markets: Africa, Asia, Latin America, Indigenous Film: India, China and Egypt, Patterns and trends

Unit III

Television in the Broadcast era, American Television, Indian Television, British Television, European television, and nationalism, Comparisons, Telenovelas, Muslim television: Middle east, North and West Africa, China: Late development, Global patterns

Unit IV

Digital Media in the new millennium, Digitization, Technical convergence, Industry convergence, Surveillance, Mobile Mediated Interaction, Mediating Collective action, Access and affordability, Multi centered globalization

RECOMMENDED READINGS:

1. Screen Culture and the social question, 1880-1914, Ludwig Vogl- Bienek, Richard Crangle
2. Screen, culture, Psyche: A post Jungian approach to working with the Audience, John Izod
3. Screen Culture in the global South: Cinema at the end of the world, Antonio Traverso, Deane Williams, and Keyan G Tomaselli
4. Exploring screen culture via Apple's Mobile Devices: Life through the looking glass, Charles Soukup

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Semester-I

C-V

Course Related Practical-Viva

Maximum Marks: 100 (External Only)

1. History of Indian Cinema, Renu Saran
2. Bollywood: A history, Mihir Bose
3. 101 hit films of Indian Cinema, Renu Saran
4. Once upon a time in India: A century of Indian Cinema, Bhawna Somaaya
5. Indian popular cinema: A narrative of cultural change. Stylus Publishing, LLC.. - Rajadhyaksha, A., & Willemen, P. (2014).
6. Encyclopedia of Indian cinema. Routledge. - Kent, L. (1977).

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Semester-II

Course: VII **Elements of Cinematography** **Maximum Marks: 100 (Ext. 75 & Int. 25)**

UNIT I

Power of a Picture: Power of a still picture, shooting a good Still picture, Composition-Framing, Understanding & Use of colour, Capturing the Drama, Black and white Photography

UNIT II

Importance of light in the reproduction of images in cinematography, Propagation of light and its role in cinematography, Reflection factor, Reflection factor of various materials, Nature of light, Light intensity lighting techniques, Concept of lighting 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

UNIT III

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 cameras set up: Talk Show, Game Show, Available day light situations, Shooting for Documentary style, Face lighting, back light, Depth of field Exercise, High key lighting, Low key lighting;

Unit IV

Moving Images: 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 formats of video- PAL, NTSC, "Time Code" in Video Recording, Film Stock and Processing

RECOMMENDED READINGS:

1. Understanding Cinematography, Brian Hall
2. Filmcraft: Cinematography, Mike Goodridge and Tim Grierson
3. Basic Cinematography: A guide to visual storytelling, Kurt Lancaster
4. Lighting for Cinematography: A practical guide to the Art and craft of lighting for the moving image, David Landau

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Semester-II

Course: VIII

Camera Operating

Maximum Marks: 100 (Ext. 75 & Int. 25)

UNIT I

Types of light sources, Natural light source, the nature and characteristics of Day light, Artificial light sources, Factors responsible for suitability of light sources to be used for cinematographic purposes, Tungsten balanced and Daylight balanced light sources, Continuous and discontinuous light sources, Aims of lighting, the concept of good lighting and bad lighting, the horizontal positioning of a light source and its effect, the vertical positioning of a light source and its effect, Combination of horizontal and vertical positioning of light sources, Lighting terms

Unit II

Lenses: Type of Lenses, Power of Lenses, Understanding the shot requirement and usage of a lens, Idea of perspective, Depth of Field, Depth of focus, Critical understanding of Fixed Lens Vs. Zoom Lens, Focus pulling, Metering, Colour temperature meter;

Unit III

Camera Movements: Basic grammar of shots, Primary Camera Movement: Pan, Tilt, Zoom, Character Movement, Usage and need of Track and trolley, Crane, jib, Gimbal, Handheld Cam, Managing Movements, Single camera Setup, Multi camera setup, Continuity Exercise, Do's and don'ts of camera movements |

UNIT IV

The importance of correct exposure, Technical and aesthetic approach in setting exposure, Exposure Index, the effect of over exposure, the effect of underexposure, Ansel Adams' Zone system Exposure and color, 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.

RECOMMENDED READINGS:

1. Camera Terms and Concepts by David Elkins
2. The Camera Assistant by Doug Hart
3. Motion Picture Camera and Lighting Equipment by David Samuelson
3. Motion Picture Camera Techniques by David Samuelson
4. The 16mm Camera Book by Douglas Underdahl
5. The Hands On Manual for Cinematographers by David Samuelson
6. The Professional Lighting Handbook by Verne Carlson

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Semester-II

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course: IX Screenplay, Scripting and story boarding for TV and cinema

UNIT I

Motivation & Ideas, Research & development, Genre, Story & Plot, Character & dialogue, Structure & format, Synopses, outlines & treatments, outlining of the central theme, writing the first draft scene by scene Emphasizing important parts, developing themes in screenplay, Editing screenplay

UNIT II

The proposal, the log line, telling the story through characters, mathematics of film & tv writing, treatment of film, Sequence outline, shooting script, developing narrative strategies writing narration, going beyond the rules and conventions,

UNIT III

Structure, Premise, the role of conflict, character development, Atmosphere, Action line, Rising action, Subtext, discovery, reversal, turning points, character alternatives, dialogue alternatives, relating internal and external conflict, central character, aligning action with character, directionality, consistency of tone, story over texture, understanding motivation, binary character, psychology, history as backdrop, effaced narrator

UNIT IV

Script presentation, showing instead of telling, scene description, opening, ending, cutting to the heart of the scene, Momentum over description

RECOMMENDED READINGS:

1. Light – Michael Freeman
2. Lighting for motion picture – Gerald Millerson
3. Professional Cinematography – Fredrick A. Talbot
4. The work of a motion picture cameraman – Freddy Young
5. American Cinematographer manual – Charles G. Clark
6. The Five C's of Cinematography – Joseph V. Mascelli
7. Lighting for Film and Television - Gerald Millerson

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Semester-II

C-X

Course Related Practical - Viva

Maximum Marks: 100 (External Only)

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Semester-III

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course: XI Pre-Production & Post Production Techniques

UNIT I

Need for production planning. Elements of Production planning. Pre-production, basic consideration before taking up production, Post production planning. Duties and responsibilities of producer/director. Production Package, Production Designers. Production office. Best laid plans.

UNIT II

Planning of Studio operations, Set designing and make up, visualization and composition, directing the actor, directing the crew, planning in career, Costing and budgeting of programme, Commissioned and sponsored programme.

UNIT III

Planning in career. Planning and Production of indoor and outdoor shootings. Planning and management of live shows. Functions, roles, and skills of media managers in broadcast, cable and corporate facilities, with emphasis on financial management, personnel management, programming, physical systems, and regulations.

UNIT IV

An overview of management theory. Financing a production. Moving the budget down. Markets and marketing. Digital Asset Management. Rich Media. Streaming management. Repurposing of assets. Storage management and archiving. Rights management. Contracts management. Anti-piracy measures.

RECOMMENDED READINGS

1. The DSLR filmmaker's handbook: real-world production techniques. John Wiley & Sons. - Videomaker, Inc. (2008).
2. The Videomaker Guide to Video Production. Taylor & Francis. - Honthaner, E. L. (2013).
3. The complete film production handbook. Focal Press. - Millerson, G. (2013).
4. Video production handbook. CRC Press.

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Semester-III

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course: XII

Theory of acting

UNIT I

Overall objective, Scene objective, Obstacles, Substitution, Inner Objects, Moment before, Place and fourth wall, Doings, Inner monologue, Previous Circumstances, Substance abuse, sense memory, substitution, personalization, imagination, finding perfect prop, finding perfect costume, using the psycho physical action, the meaningful pause, charisma, making the most of voice, public speaking, overcoming self-consciousness

UNIT II

Stanislavski method, Method acting Technique, Meisner Technique, Chekhov Technique, Practical aesthetics acting technique

UNIT III

Creating romantic chemistry, playing a serial killer, creating organic fear, creating organic feelings of death and dying, experiencing feeling pregnant (from the male and female POV) playing a paraplegic or quadriplegic, creating emotional realities for scars and bruises, Organically, realizing the character's occupation, profession or career

UNIT IV

Physical preparation, vocal preparation, emotional preparation, mental preparation, demands of performance, Projecting, sight reading, second guessing the director, three or more person scenes, Confrontational scenes, soliloquy, action scenes

RECOMMENDED READINGS

- 1 Toward a general theory of acting: Cognitive Science and performance
- 2 Acting strategically using Drama theory, James William Bryant
- 3 The Method: An overview of Acting Theory according to Konstantin S. Stanislavski and Lee Strasberg.

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Semester-III

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course: XIII

Indian Theatre

UNIT I

The Classical period, Sanskrit drama{Natyashastra}, Bharat Muni, Kalidas, Bhasa, Bhavabhuti, the traditional or the medieval period, Turko Persian influences in the medieval period, theatre under the british, Vishnudas Bhave, Bankim Chandra chatterjee, Bhartendu Harishchandra, Jaishankar Prasad, Rabindranath Tagore, Post-independence theatre, Ebrahim Alkazi, Utpal Dutt, Sharad Joshi, Girish Karnad, Vijay Tendulkar

UNIT II

Ritual Theatre{Ankia Naat, Ramlila, Raslila, Bhuta, Ramman), Theatre of Entertainment (Bhavai, Daskathia, Garoda, Jatra, Kariyala, Maach, Nautanki, Oja-pali, Pandavani, Powada, Swang, Tamasha, Villu Pattu, Bhand Pather, Bhaona, Dashavatar, Bhand} South Indian Theatre { Yakshagana, Burra katha, pagati veshaalu, Bayalata, Tal-Maddale, Theyyam, Krishna Attam, kuruvanji

UNIT III

The popular theatre, folk tradition, puritanism and decadence, Andhra theatre, Bengali theatre, Marathi theatre in Bombay, Parsis and the Gujarati theatre, Hindustani theatre

UNIT IV

Classical traditions in Late-Nineteenth century India, The orientalist legacy and the constitution of national school of drama, Twentieth century projections of the past : Jayashankar Prasad and the New subjectivity, Mohan Rakesh and modernist quest from identity to reality, Brecht in Hindi, Discovering Brecht: the link between classical, folk and epic

RECOMMENDED READINGS

1. History of Indian Theatre: Classical Theatre, Manohar Laxman Varadpande
2. The evolution of Modern Indian theatre, Tulsi Gaddam
3. Shakespeare and Indian Theatre: The politics of performance, Vikram Singh Thakur
4. The Indian Theatre, Mulk Raj Anand

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Semester-III

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course: XIV Computer applications in Cinema

UNIT I

Screenwriting softwares: Studio Binder, Celtx, Final Draft 10, Movie Magic Screenwriter, WriterDuet, Highland, Scrivener, Fade In

UNIT II

Editing softwares: Adobe premiere pro used for lighting colorizing and transforming, Sony Vegas Pro used for Audio cutting, sound recording, sound mixing Video editing options, Mixing video files with audio

UNIT III

Audio softwares: Adobe Audition, GarageBand, Logic Pro X, Ableton Live, Descript, Audacity Sound Forge, Studio One

UNIT IV

VFX (Visual effects software) used for adding movements and 3D effects, DVD studio pro used for converting shot videos into DVD original format, Foundry Nuke used for 3D Compositing, Fusion 17 used for solution for 3D, motion graphics, VR, and visual effects; Blender, Maya, 3D Studio Max, Cinema 4D

RECOMMENDED READINGS

- 1 Writing for The Cut, Greg Loftin(2019)
- 2 The Healthy Edit, 2nd edition, John Rosenberg
- 3 The computer animated film, Christopher Holliday

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Semester-III

C-XV

Course Related Practical-Viva

Maximum Marks: 100 (External Only)

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Semester-IV

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course: XVI

Basic principles of acting style

UNIT I

The business of acting, understanding the world of acting, advancing auditioning skills, attention grabbing headshots, first steps in show business, marketing acting skills

UNIT II

Theatrical shot, Picking the right look, succeeding at cold reading, interpreting the text, internalizing scenes, Improvisation and ensemble, maximizing monologue, polishing inherent actor, speech and accent for the role, awareness of artwork, atmosphere and individual feelings

UNIT III

Given circumstances as the blueprint for acting, psychology of character: {backstory, super objective, qualities}, playing the character and not stereotype, rehearsal techniques to develop a performance, composition of the performance, different types of performances

UNIT IV

Obstacles, differentiating between the emotions, psychological gesture, character and characterization, Micro units of a scene: {beats}, tactics, relationship, personalization,

RECOMMENDED READINGS

- 1 The Acting Principles, Tushar Medade
- 2 Respect for acting: Edition 2, Uta Hagen
- 3 Acting- the First Six Lessons, Richard Boleslavsky
- 4 Film Technique and film Acting: The cinema writings of V.I Pudovkin

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Semester-IV

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course: XVII

Indian Actors and their Role

Unit I

1975s the Era of Ashok Kumar and Guru Dutt, Ordinary and Middle class portrayal, Patriotism, late 75s and early 60s era of Raj Kapoor and Dileep kumar, Romantic, patriotic, kind hearted protagonist

Unit II

1960s- 1970s era of Shammi Kapoor rajesh Khanna Dev Anand, Romantic, Charming confident, Stylish, Mushy, Melodic, Musical

Unit III

1970s 1980s era of Amitabh Bachchan, Dharmendra, Jeetendra, Mithun Chakraborty Portrayal of angry young man, Class struggle over patriotism, Success over idealism, 1980s alternate hero, Sanjay dutt, Jackie shroff, Sunny deol, bad boy- good boy, hyper masculinity

Unit IV

1990s Aamir khan Shahrukh khan Salman khan, Lover boy, Romantic, Idealist, Charming, Akshay Kumar, Action hero, Edgy character 2000s Hrithik roshan, John Abraham, NRI characters, Bold choices, unconventional characters, 2010s Ayushman Khurana Rajkumar Rao, Content centric, Experimental

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Semester-IV

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course: XVIII

Art of Film Making

Unit I

Stages: Pre-Production, Production, Post Production, Distribution and Exhibition

Unit II

Script writing, Synopsis, Step-Outline, Screenplay, Script Characterization, Structuring, Narrative Structure, Set-Up, Confrontation, Climax, Resolution, Plot, Sub-Plot

Unit III

Approaching Production studios, independent filmmaking, setting the pitch, employing basic Film Terminology, Film Crew Duties, casting and rehearsals, Technology Equipment for Filmmaking, Lights, Lighting the set, lighting effects, Positioning, Camera work, Camera angles, Sound recording, improvising sound, sound with vision, Film cameras vs digital cameras, different camera systems, locations and obtaining support, being realistic, improvising the setting, financing the film, estimate of expense at completion, assessment of resource

Unit IV

Maintaining continuity, jump cuts, good and bad framing, keeping track of shooting schedule, cutaways, Music and sound effects, logging sub-clips bins and media management, special effects filming and editing, enhancements, slicing and dicing

RECOMMENDED READINGS

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 - Kendan Cyger
6. Third World Film Making and the west, Roy Armes

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Semester-IV

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course: XIX

Critical study of showmen of Hindi and regional films

Unit I

Hindi Showmen Sohrab Modi, V Shantaram, K Asif, Mehboob Khan, Kamal Amrohi, Raj Kapoor, The Anand brothers, Shakti Samanta, Nasir Hussain, Yash Chopra, Manmohan Desai, Manoj Kumar, Feroz Khan, Ramesh Sippy, Rajkumar Kohli, J P Dutta, Subhash Ghai, Mukul S Anand, Sanjay Leela Bhansali, Ashutosh Gowariker, Farah Khan, Karan Johar

Unit II

Marathi Showmen Dadasahab Phalke, Dada Kondke, Nishikant Kamat, Vijay Gokhale, Amol Palekar, Amol gupte, Bhagwan Dada, Nagraj Manjule, Gujrati showmen Chandulal Shah Govindbhai Patel, Shantila Soni, Soonni Tarporewala

Unit III

South Indian Showmen (kannada) Puttanna Kanagal, B Ramamurthy, V somashekhar, Prashanth Neel, V Ravichandran, Girish Karnad, (Telugu) Krishna Vamsi, Ram Gopal Varma, Priyadarshan, A Karunakaran, L V Prasad, S S Rajamouli, K subba Rao, K Vishwanath, (Tamil) K Balachander, Maniratnam, S Shankar, Vetrimaaran, Kamal Haasan, Bala, Cheran (Malayalam) G Aravindan, Adoor Gopalakrishnan, K G George, P Padmarajan,

Unit IV

Showmen of East Hiralal Sen, Bimal Roy, Satyajit Ray, Satyen Bose, Mrinal Sen, Tapan Sinha, Rituparno Ghosh, Basu Bhattacharya, Atanu Ghosh, Swapan Saha

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Semester-IV

C-XX

Course Related Practical-Viva

Maximum Marks: 100 (External Only)

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Semester-V

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course: XXI Acting for the Camera

Unit I

Preparation, breaking down the script- the value of beats, given circumstances and relationships, making it about the character, Obstacles- character problems, Actions- ocean vs pond acting, Mapping out the role

Unit II

Actor's world, acting for the frame, Size: scaling the performance, the art of reaction-helping the editor make you look appropriate, hitting the mark- skill vs talent, physical continuity- acting with props, Voice, Concentration, Memory of Emotion, Dramatic action, Characterization, Observation, Rhythm, camera time, the final beat, focal shifts and cutting points

Unit III

Screen vs Stage, Different screens- different effects, the frame, the camera, reactions and business, sound and vocal levels, typecasting, acting, auditioning, learning from the props, audition tips, learning from the greats, industry interviews

Unit IV

Today's actor- production skills, studio space, filming- slating-intimacy-props, rehearsals and technicalities, directing actors for the camera, the shoot editor and editing,

RECOMMENDED READINGS

- 1 Acting for the Camera: Back to One, Peter Allen Stone
- 2 On Screen Acting: An Introduction to the art of acting for the screen, Edward and Jean Porter Dmytryk
- 3 Acting for the Camera, Tony Barr
- 4 The science and art of acting for the Camera: A practical approach to Film, Television, and commercial Acting, John Howard Swain

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Semester-V

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course: XXII Contemporary Indian Cinema

Unit I

Bollywood and the cinemas of India-the story so far, Indian cinema- A history of repetition, big production house- extravagant and flashy, The anatomy of independent cinema, Avenues of independent cinema funding, distribution and exhibition, censorship and regulation

Unit II

Anti- Bollywood: traditional modes of studying Indian cinema, pedagogic practices and newer approaches to contemporary Bollywood cinema, Postmodern Bollywood, Contemporary Bollywood remakes

Unit III

Case studies: Dhobi ghat-the marginal in the Mumbai, Peepli Live- neoliberal capital, Media 'knowledge' and political power, Ship of theseus- Broken binaries and hyperlinked Heterotopias, Baahubali- emergence of myth and fantasy, Cinema of Ayushman Khurana- untouched and taboo subjects

Unit IV

Masculinity in cinema and new media ecology, celebrity culture, unstarred stardom, stardom and the alchemy of celebrity, Rise of the lady vamp, the body and its multimedia sensations, improbable celebrities

RECOMMENDED READINGS

- 1 India's New Independent Cinema: Rise of the Hybrid, Ashwin Immanuel Devasundaram
- 2 Cinema of Interruptions: Action Genres in Contemporary Indian Cinema, Lalitha Gopalan
- 3 Bollywood and Postmodernism: Popular Indian cinema in The 21st Century, Neelam Sidhar Wight
- 4 Stardom in Contemporary Hindi Cinema: Celebrity and Fame in Globalized times, Aysha Iqbal Vishwamohan

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Semester-V

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course: XXIII Contemporary Theatre

Unit I

Impact of independence movement on Indian Theatre, Rise of communist party and Indian People's Theatre Association (IPTA), IPTA and the Bengal Famine, Theatre of Rabindranath Tagore, Badal Sircar's 'Third' theatre in the 1960s, Prithvi raj Kapoor's Prithvi Theatre, Sangeet Natak Akademi, National school of drama, Playback theatre and the forum theatre

Unit II

Hybridity Modernity and theatre, influence of international theatre, Realism in contemporary theatre, Postmodernist Indian theatre, Changing landscape of Indian Theatre, semiotics of modern theatre

Unit III

Continuity of the folk tradition in modern Indian theatre, Social and political dimensions, revolution through theatre, material conditions of modern theatre, evolution of female characters, LGBTQ issues,

Unit IV

Samsa (Sami Venkatadri Iyer) and Adya Rangachary, Kuppali Venkatappa Puttappa(Kuvempu), amil Nadu's Subrahmanya Bharathiar and Andhra Pradesh's Veeresalingam Pantulu and BV Karanth, Indira Parthasarathy, Girish Karnad, Habib Tanvir, Vijay Tendulkar, Badal Sarkar, Vijaya Mehta, Dharmavir Bharati, Mohan Rakesh, Chandrashekhar Kambar, and P Lankesh

RECOMMENDED READINGS

- 1 Postdramatic Theatre and India: Theatre-making since the 1990s, Ashis Sengupta
- 2 Modern Asian Theatre and Performance 1900-2000, Kevin J Wetmore, Jr, Siyuan Liu and Erin B mee
- 3 The evolution of Modern Indian Theatre, Tulsi Gaddam

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Semester-V

Maximum Marks: 100 (Ext. 75 & Int. 25)

Course: XXIV Introduction to Documentary Film Practice

Unit I

Defining the documentary, Naming, Form of the documentary, Founders, Cinema Verite, Subgenres- Public affairs, Government propaganda, Advocacy, Historical, Ethnographic, Nature

Unit II

Conceptualizing subject and finding story, documentary's purpose and scope, target audience, filming locations, accuracy, conducting initial interviews and research

Unit III

Selecting essential camera equipment, planning the production and story structure, budget, creating shot list, securing legal and copyright permits, obtaining permission to film, scheduling the interviews and on location shoots, editing timeline

Unit IV

Case Studies Amma and Appa Documentary, Jareena, portrait of a Hijda, Gulabi gang, Children of pyre documnetray, Inside the Mahakumbh, Born into brothels, India Untouched-stories of people apart, The world befor her, The storm of India

RECOMMENDED READINGS

1. McLane, B. A. (2013). A new history of documentary film. Bloomsbury Publishing USA.
2. Quinn, J. (2012). This Much is True: 14 Directors on Documentary Filmmaking.
3. Bloomsbury Publishing. - Gerhardt, C. (2015). Ferocious Reality: Documentary according to Werner Herzog by Eric Ames. German Studies Review, 38(2), 461-463. - Murch, W. (2001).
4. In the blink of an eye: A perspective on film editing. Silman-James Press. - Ellis, J. C. (2000).
5. John Grierson: Life, Contributions, Influence. SIU Press. - Gokulsing, K. M., & Dissanayake, W. (2004).

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Semester-V

C-XXV

Course Related Practical - Viva

Maximum Marks: 100 (External Only)

Semester-VI

Course: XXVI	Project- Viva	Maximum Marks: 100 (External Only)
Course: XXVII	Internship- Viva	Maximum Marks: 100 (External Only)
Course: XXVIII	Documentary production- Viva	Maximum Marks: 100 (External Only)
Course: XXIX	Film Production- Viva	Maximum Marks: 100 (External Only)
Course: XXX	Performance Practices- Viva	Maximum Marks: 100 (External Only)