

SYLLABUS

B. TECH. IN TV, FILM PRODUCTION AND MEDIA TECHNOLOGY

**2013 – 2014, 2014 – 2015, 2015 – 2016 AND 2016-2017
SESSIONS**

OUTLINES OF TESTS

SEMESTER-I

PAPER I: PROFESSIONAL PHOTOGRAPHY

PAPER II: COMMUNICATION AND SOFT SKILLS

PAPER III: INTRODUCTION TO MASS COMMUNICATION

PAPER IV: NEW MEDIA

SEMESTER 2

PAPER V: MEDIA APPRECIATION

PAPER VI: VIDEO & BROADCAST TECHNOLOGY

PAPER VII: RADIO AND SOUND TECHNOLOGY

PAPER VIII: MEDIA AND COMPUTER TECHNOLOGY

SEMESTER 3

PAPER IX: PRODUCTION MANAGEMENT

PAPER X: MOTION PICTURE PHOTOGRAPHY

PAPER XI: CURRENT AFFAIRS AND GENERAL AWARENESS

PAPER XII: SCRIPT WRITING

SEMESTER 4

PAPER XIII: LIGHTING

PAPER XIV: CURRENT AFFAIRS AND GENERAL AWARENESS

PAPER XV: FILM EDITING

PAPER XVI: ACTING FOR TV AND FILMS

PAPER XVII: ENVIRONMENTAL STUDIES

SEMESTER-5

PAPER XVIII: FILM STUDIES

PAPER XIX: TV NEWS PRODUCTION

PAPER XX: DIGITAL ARTS AND GRAPHICS

PAPER XXI: CURRENT AFFAIRS AND GENERAL AWARENESS

PAPER XXII: PUNJABI/ PUNJABI MUDHLA GIAN

SEMESTER 6

PAPER XXIII: RESEARCH APPLICATION IN FILM MAKING

PAPER XXIV: PRODUCTION DESIGN

PAPER XXV: DIGITAL COMPOSITING

PAPER XXVI: CURRENT AFFAIRS AND GENERAL AWARENESS

SEMESTER 7

PAPER XXVII: SPECIALIZATION

SEMESTER 8

Paper XXVIII: FICTION AND NONFICTION FILMMAKING PROJECT

Semester-I

Paper I: Professional Photography

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: The role of light in photography, film vs. Digital, the digital image revolution; Digital Camera; working of digital SLR camera and its parts, Advantages of DSLR over traditional film camera; Image sensors: CCD and CMOS, 35mm format, medium format, large format, image sensor sizes, dynamic range; Digital image: Pixels, resolution, frame size, image formats and specialized accessories for camera

Section B: Lens: Normal, telephoto, wide and special purpose lenses like zoom lens, fish eye, macro lens; Camera parameters: Focal length, aperture, angle of vision, depth-of-field and focus, shutter speed, film speed and ISO settings; Co-relations among parameters: aperture, shutter speed, angle of vision, depth-of-field and focal length, using aperture priority, shutter priority and manual exposure; Lens distortions: perspective distortion, parallax error

Section C: Screen grammar: Head room, lead room, nose room, close up, long shot, mid shot; Basics of composition: Understanding the intent, choosing a centre, selecting the orientation, the rule of thirds, framing, and balance; Understanding lines: Straight, horizontal, converging, diagonal and curved; Lighting: Natural and artificial light, short and broad lighting, side light, front light, back light

Section D: Landscape photography: Mountains, sunsets and sunrises, sea and water scenes, snow scenes; Photographing people: In studio or in nature, backgrounds, existing or artificial light; Sports photography: The importance of position, selecting shooting mode and choosing the lens; Essentials of a good photograph, Caption Writing, Photo Feature.

Text & References:

- Digital Photography: Tim O'Sullivan, Brian Dutton, Philip Rayner
- Creating Digital Content: John Rice & Brian Mckernan
- Studying the Media: David E. Reese, Mary E. Beadle, Alan R. Stephenson

- 100 Ways to Take Better Photographs: Tom Ang
- Advanced Digital Photography: Katharina Grimme

Paper II: Communication and Soft Skills

Max. Marks 100
 Pass Marks: 35
 Time Allowed: 3 Hours

Theory: 60 Marks
 Practical: 20 Marks
 Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Conceptual Understanding of Communication; Cognition and Re-Cognition; Types of communication: Oral, Aural, Verbal, Non-verbal, Kinesics, Interpersonal, Group and Mass Communication, Communion, Barriers to communication; Values and Belief system.

Section B: Spoken Communication; Art of debating, Elocution, Stage Anchoring, Group Discussion; Interviews; Quiz; Use of Jargon, Slangs and Vocabulary for effective Communication; Voice Modulation and Intonation; Clarity; Brevity; Articulation of thought and speech; Assertiveness; Affirmation.

Section C: Written Communication, KISS rule; Resume writing; Letter writing; Taking notes; Recording minutes and preparing proceedings of meetings; Role of empathy and compassion.

Section D: Self-assessment; Self awareness; Self-esteem, Self-confidence; Perception and observation skills; Benefits of Meditation and Self-Hypnosis, Goal setting and career planning.

Practical: Debate, Declamation; Presentation exercises and written communication exercises.

Text and References

- Improve Your Communication Skills: Barker. A – Kogan Page India Pvt Ltd
- Language in Use (Upper-Intermediate): Adrian Doff and Christopher Jones – Cambridge University Press
- The Oxford Guide to Writing and Speaking: John Seely, Oxford University Press
- You Can Win: Shiv Khera, Macmillan Books
- 7 Habits of Highly Effective People: Stephen Covey
- Perfect Presentation: John Collin, Video Arts Marshal
- Effective Interviews: Jenny Rogers, Video arts Marshal
- Effective Leadership: Essential Manager Series. Robert Heller. DK Publishing

Paper III: Introduction to Mass Communication

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions, which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Section A: Understanding a Newspaper; Basic elements of News, Features and Editorials; Sources of News; News transmission means and techniques; Hierarchical structure and functions of Field Staff. Types of News—Soft, Hard, Investigative, Interpretative; Scoops; Sensational Journalism; Changing trends in Print Media.

Paper IV: New Media

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions, which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Section A: A brief historical perspective of traditional and mainstream media; New Media: Conceptual understanding; Media diversification and convergence; The present scenario.

Section B: Evolution of new media as a consequence of emerging social needs and technological developments; Types and forms of new media; Evolution of a distinct user culture as a result of new media; The social media.

Section C: Mobile phones as new media of interpersonal and group communication; Smart mobile phone features; iPhones, iPods and iPads; Satellite radio and television; Competition wars between mobile phone manufacturers.

Section D: Social Networking Sites; Conceptual definition; Historical perspective; Social and technological aspects; Social, cultural, economic and ethical implications; Racial, religious, privacy and pornographic issues; Evolution of a distinct culture as a consequence of New Media; Merits and demerits; Uses and abuses.

Text and References:

- Operating Systems: W. Stalling, Prentice Hall of India
- Computer Organization and Architecture: W. Stalling, Prentice Hall of India
- Easy Computer Basics: Michael Miller 0 Computer Graphics: D Harm, Barker, Prentice Hall of India Computer Networks: A.S. Tenebaun, Prentice Hall of India
- Dats Communication and Networking: B.A. F orouzan, Tats McGraw Hill

Semester 2

Paper V: Media Appreciation

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Origin and growth of Films in the world; contribution of Muybridge, Edison, Lumiere brothers, Georges Melies, Edwin.S.Porter, George Eastman and W.D. Griffith. Nickelodeons, the First Feature-Length Films, Charles Chaplin and The Tramp, rise of Studios.

Section B: Development of Cinema in India, silent era, Talkies, golden age of Indian Cinema (1940-1960).

Section C: Indian Parallel Cinema: origin and growth and resurgence, Modern Indian Cinema, growth of regional Cinema.

Section D: Growth and development of Television in India; emerging trends of Television & Films in India; Hollywood vs. Bollywood.

Text and References

- Cinema Studies, The Key Concepts (3rd ed.): Susan Haywood, London: Routledge
- How to Read a Film: James Monaco. New York: OUP, 2000
- Genre and Contemporary Hollywood: Steve Neal (ed.). London: BFI, 2002
- An Introduction to Film Studies: Jill Nelmes (ed.). London: Routledge, 2007
- An International History of The Medium: Robert Sklar. Film: London: Thames & Hudson, 1993
- Film History: An Introduction (2nd ed.): Kristin Thompson & David Bordwell. New York: McGraw-Hill

Paper VI: Video & Broadcast Technology

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Video and Broadcast Technology—Analogue and Digital technology, frame and field, scanning process, Interlaced and Progressive scanning, Composite video signal, Component video signal, Resolution, Aspect ratio. CCU, Colour bars, Vectorscope, Waveform monitor, Broadcast standards-- NTSC, PAL, SECAM and HDTV, Telecine.

Section B: Video formats; types of Videotapes; Analogue tape, Digital tape. Video compression, Sampling, Intra and Inter frame compression, TBC, Camera cables, connectors, SMPTE Time Code, Control track, eyeballing- monitor setup.

Section C: ENG equipment and Technology; DSNG Van equipped with PCR and Transmission facilities; transmission through mobile phones and microwave transmitters. EFP; OB Vans.

Section D: Transmission technologies—Terrestrial transmission; Satellite and Cable broadcasting; Up linking and Down linking, Conditional Access System, DTH; IPTV.

Practical: *Physical demonstration of camera parts and presentation on broadcast technologies.*

Text and References

- TV Production:Gerald Millerson, Focal Press
- Film Production: Steven Bernstein, Focal Press
- Creating Special Effects for TV and Video:Barnard Wilkie
- Single Camera Video Production:R.B. Musburger
- Television Production Handbook:Zettl, Herbert, Published, Thomson Wadsworth

Paper VII: Radio and Sound Technology

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A :Public vs Private broadcasting systems in India; Radio Broadcasting Systems--MW, SW, FM; Internet Radio, Podcasting: Satellite Radio, Community Radio.

Section B :Scriptwriting for different formats of Radio, Elements of Radio scripts; Listing, scheduling and traffic management; Importance of Audience Surveys. Types and formats of Radio programmes-- News, Music, Interviews, Talks, Dramas, Discussions, Off-tube commentary, Features, Documentaries, Jingles, Phone-ins, Roadshows, Radio bridges, Spots, Sponsored programmes, Sponsorship and Info-commercials.

Section C :Basic of sound waves, Types of microphones, characteristics of microphones. Audio mixers and controls, equalizers- graphic and parametric, noise gate, filters, compressor, expander, limiters, dynamic range, and gain controls.

Section D : Evolution of film sound, optical sound track, Audio formats, Dolby, digital sound, types of recorders- open reel, cassette recorders and Digital. Analogue and Digital Audio, bit, sampling, multi-track recording.

Practical: *Scriptwriting for various types and formats of Radio programmes; conducting roadshows and phone-in-programmes.*

Text and References

- Mass Communication and Journalism in India: D.S. Mehta, Allied Publishers Limited
- Mass Communication In India: Keval J. Kumar, Jaico Publishing House, Mumbai
- Understanding Mass Communications: Defleur / Dennis, Goyalsaab Publishers, New Delhi
- Broadcasting in India: P.C. Chatterjee, Sage Publication, New Delhi
- Broadcast Journalism: Boyd Andrew, Focal Press, London
- News Writing for Radio and T.V: K.M. Shrivastava, Sterling Publication New Delhi
- This is All India Radio: P.C. Chatterjee, Publication Division, New Delhi
- News Writing: George A. Hough, Kanishka Publication, New Delhi

Paper VIII: Media and Computer Technology

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions, which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A :Introduction to computers operating systems; Files and folders; Memory and storage devices; RAM, ROM. Computer types-- Handheld computers, Desktops, Workstations, Supercomputers; Displays, Internet; Networking; E-mailing, Computer security.

Section B:Introduction to New Media Technology, Historical Perspective of Internet, Communication and Information Technology; Basic understanding of Internet and World Wide Web.

Section C:Basic understanding of Dynamic and Static Websites; Elements of a web page, Blogs, Social Networking websites: Merits and demerits of Social Networking websites, Basics of Meta-tagging.

Section D:Conceptual understanding of Media Convergence, Mobiles as a means of communication in context of Media Convergence. Cyber Journalism; e-Newspapers; e-books; E-TV Channels; On-line Editions of Newspapers; Merits and demerits of Cyber Journalism over traditional newspapers and magazines.

Text and References

- Operating Systems: W. Stalling, Prentice Hall of India
- Computer Organization and Architecture: W. Stalling, Prentice Hall of India
- Easy Computer Basics: Michael Miller
- Computer Graphics: D Harm, Barker, Prentice Hall of India
- Computer Networks: A.S. Tenebaun, Prentice Hall of India
- Dats Communication and Networking: B.A. Forouzan, Tats McGraw Hill
- Multi-media Making it Work: T. Vaujhan
- Multi-media Technology and Applications: Jeffcoate, Prentice Hall of India

Semester 3

Paper IX: Production Management

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Various stages of motion picture production; Preproduction stage; Production stage; Postproduction stage, Above-the-line and Below-

Paper X: Motion Picture Photography

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Structure of camera: Single and 3-CCD camera structure, Beam Splitter, Matrix encoder; Camera Basics: Viewfinder, Camera Lens systems and controls, White and Black balance, lens shades; Handling the camera: contrast ratio, aspect ratio, Interlaced and progressive; Exposure and Zebra, shutter speeds; Focusing methods: Selective focus, follow focus, rack focus, Neutral density filters, Depth-of-field

Section B: Camera Types: ENG, EFP, Tape media based, optical media based, disk or card based; Production Format: Single-camera shoot, Multi-camera shoot, Production line; Camera operation: Camera Shots, Camera height and angle, Camera moves and panning, shoot moving people.

Section C: Effective Picture Making: Composition, line-of-imagination, 30-degree rule, inserts cutaways. Framing: Safety margins, framing people, relevant framing, tight framing, offset framing for still and moving people (looking room), head room; Pictorial Balance: By changing lens angle of vision, camera distance, subject height, subject grouping, camera height and by changing view point; Theory of dynamic composition: the impression of movement, restriction of movement, restriction of movement by masses.

Section D: Camera Support: Choosing the support, Hand held cameras, shoulder mounted cameras, fixed cameras; Camera mountings: Collapsible tripod, spider, pneumatic tripod, rolling tripod; Camera Pedestals: Lightweight/field pedestals, studio pedestals; Camera Cranes: Jib arms, Jib mountings, jib movements, small and large cranes, high hat, bean bag, remotely controlled cameras. Camera Cables & Connectors: Co-axial, TRIAX, RCA, fire-wire, HDMI, BNC, USB

Text and References

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing
- Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Art and Production: Sarkar, N.N
- TV Production: Gerald Millerson, Published 1993, Focal Press

Paper XI: Current Affairs and General Awareness

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: A deep and analytical study of major current regional events and personalities highlighted by media during the semester everyday by groups of students decided by the concerned teacher; Preparation and presentation of at least two reports of 10 minutes each, based on clipping files from newspapers and magazines, including one related to TV and/or Films.

Section B: A deep and analytical study of major current national events and personalities highlighted by media during the semester everyday by groups of students decided by the concerned teacher; Preparation and presentation of at least two reports of 10 minutes each, based on clipping files from newspapers and magazines, including one related to TV and/or Films.

Section C: A deep and analytical study of major current international events and personalities highlighted by media during the semester everyday by groups of students decided by the concerned teacher; Preparation and presentation of at least two reports of 10 minutes each, based on clipping files from newspapers and magazines, including one related to TV and/or Films.

Section D: Preparation and presentation of at least three capsules of 10 minutes each by recording video clips from TV programmes or films of your choice related one each to regional, national and international events alongwith a brief written report and oral speech.

Paper XII: Script Writing

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Writing Proposals, Synopsis, Treatment, Step-outline, Loglines and Outliner; Spec Scripts.

Section B: Characterization, Character designing: personality, goal, conflict- internal and external, motivation, reluctant hero, iron will, underdog, imperfections, Character's Arc- change and transformation, Audience Identification and voyeurism, types of Characters, key flaws, secondary Characters.

Section C: Narrative structure, Plot, Time and Space, Three act structure, Conflict and drama in narrative, plot and sub plot, Non Linear structures and Multiple narrative.

Section D: Script Design, Script formatting, Shooting Script, Script Elements, Writing Dialogues, Point-of-view; Use of sound in Script.

Practical: *Writing Film Proposals; Writing Script for Short Films; Presentation on script writing.*

Text and References

- Adventures in the Screen Trade by William Goldman, Grand Central Publishing (March 10, 1989)
- Four Screenplays with Essays: Marathon Man, Butch Cassidy and the Sundance Kid, Applause Books (May 1, 2000)
- 500 Ways to Beat the Hollywood Script Reader by Jennifer M. Lerch, Fireside Books, 1999.
- The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script by David Trottier, Silman-James Press; 4 edition (August 20, 2005)

Semester 4

Paper XIII: Lighting

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Introduction to lighting: Why do we need to light, mandatory light, creative light, directing attention, Characteristics of light: Quality, quantity, color temperature; Basic lighting principals: Frontal lighting, side light, back light, lamp height, three point lighting; Measuring Light: Light meters, controlling light intensity, inverse square law, changing quality, changing color temperature

Section B: Light planning: The subject, the cameras, surroundings, atmosphere; Lighting on location: Natural light, night lighting, public events, frugal lighting; Light approaches: The look and light method, the plot and light method, studio shoots; Motion picture lighting: The master scene, shot by shot lighting and continuity problems

Section C:

Paper XIV: Current Affairs and General Awareness

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: A deep and analytical study of major current regional events and personalities highlighted by media during the semester everyday by groups of students decided by the concerned teacher; Preparation and presentation of at least two reports of 10 minutes each, based on clipping files from newspapers and magazines, including one related to TV and/or Films.

Section B: A deep and analytical study of major current national events and personalities highlighted by media during the semester everyday by groups of students decided by the concerned teacher; Preparation and presentation of at least two reports of 10 minutes each, based on clipping files from newspapers and magazines, including one related to TV and/or Films.

Section C: A deep and analytical study of major current international events and personalities highlighted by media during the semester everyday by groups of students decided by the concerned teacher; Preparation and presentation of at least two reports of 10 minutes each, based on clipping files from newspapers and magazines, including one related to TV and/or Films.

Section D: Preparation and presentation of at least three capsules of 10 minutes each by recording video clips from TV programmes or films of your choice related one each to regional, national and international events alongwith a brief written report and oral speech.

Paper XV: Film Editing

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Linear and Non-linear Editing, on-line and off-line editing, in cam edit. Principles of editing-Matching actions, Continuity, Matching Tone, Cut in , Cut away, Jump cut, compression and expansion of time, Cross cutting, Circular and Non-Linear cutting, Axial cut.

Section B:Griffith dramatic emphasis, Pudovkin constructive editing, relational editing, Kuleshov contribution and Eisenstein Montage theory- metric montage, rhythmic montage, tonal montage, over-tonal montage and intellectual montage. Editing techniques, Establishing shot, Master shot, Point of view shot, reverse shot.

Section C:Final cut pro- logging and capture, batch capture, capture settings, scratch disk, toolbar, Timeline, Canvas, Viewer, Safe area, Video and audio layers, Transitions, Video and Audio filters, Keying, Chroma settings. Export options, EDL and various compression ratios,.

Section D:The process of editing celluloid film, Steinbeck, Telecine;rushes, transition toDigital editing.

Practical: *Non-Linear Editing Demonstration; Presentation on editing techniques.*

Text and References

- Nonlinear Editing :Media Mannel; Morris, Patrick, Published 1999 Focal Press
- Writing and Producing Television News: Gormly, Eric K, Ames, Iowa: Blackwell Publishing
- Fundamentals of Television Production: Donald, Ralph & Spann, T
- Editing Today: Smith, Ron F. & O'Connell, L.M, Blackwell Publishing
- Television Production Handbook: Zettl, Herbert Published 2005, Thomson Wadsworth

Paper XVI: Acting for TV and Films

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Concept of Acting in Indian Classical theatre. Western styles of theatre acting.

Section B: Basics of the following: Acting in Grotowski's Poor Theatre, Modern concept of Actor training with reference to Meyerhold, Bertold Brecht and Constantin Stanislavsky; Artaudian acting, Theatre of Cruelty; Theatre of Absurd.

Section C: Acting for Camera –Knowledge of camera frames and movement within the confines of a frame, blocking, difference between theatre and Camera acting, Concentration.

Section D: Acting consistently for different takes, acting scenes out of order, Auditions, acting exercises. Art of Dubbing.

Practical: Rhythmic movements and improvisation; exercises in mime. Adaptation of short story, novel or drama for TV production. Exercises for Television Acting – movements, speech and action reaction exercises. Dialogue and voice exercises.

Text and References

- Acting: the First Six Lessons: Boleslavsky, Richard. New York: Theatre Arts, 1987
- Respect for Acting:Hagen, Uta. 1973. New York: Macmillan
- Twentieth Century Actor Training:Hodge, Alison, ed. 2000. London and New York, Routledge
- An Actor's Work: A Student's Diary, Stanislavski, Konstantin. 1938. Trans. and ed. Jean Benedetti. London: Routledge, 2008
- The Art of Film Acting:JeremiahComey. Focal Press 2002
- Acting (Re) Considered:Philips B Zarrilli. Routeledge 2002
- Acting for Film: Cathy Hassey, Allworth Press

Paper XVII: Environmental Studies

SYLLABUS FOR ENVIRONMENTAL STUDIES FOR UNDER-GRADUATE COURSES OF ALL BRANCHES (EXCEPT 3 YEARS LL.B.) STARTING FROM 2009-10 SESSION

Time allotted: 3 hours.

Total Lectures: 50
Total Marks: 100
Pass Marks: 35
Written Paper: 75 marks
Field Work: 25 marks.

Instructions

- a) The paper will be introduced from the session 2009-10
- b) The paper will be taught in the first year of all the U.G. Courses (B.A., B.Com, B.Sc.,Law , Engineering , Commerce , Agriculture etc.) except L.L.B three year course and will be a qualifying paper only . The marks of this paper will not be counted towards final score of the under graduate Degree.
- c) This will cover only preliminary and basics of the subject and the paper will be set accordingly.
- d) The paper will be of three hours duration of 100 marks, with 35 as pass marks.
- e) Out of 100 marks, there will be a written paper of 75 marks and the remaining 25 marks will be for field work, which will be evaluated at the college level.
- f) The written paper will have two parts .Part first will be of 25 marks containing ten questions; the students will attempt five questions carrying 5 marks out of this part. The answer to these questions should not exceed 50 words each. Part second of the paper will be of 50 marks and will contain ten essay type questions. The candidates will attempt five questions out of this part. The answer to each question should not exceed 500 words. Each question will carry ten marks.

Unit 1: The Multidisciplinary nature of environmental studies

Definition, scope and importance

(2 lectures)

Need for public awareness.

Unit 2: Natural Resources:

Renewable and non- renewable resources:

Natural resources and associated problems.

- a) Forest resources: Use and over- exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forests and tribal people.
- b) Water resources: Use and over- utilization of surface and ground water, floods, drought, conflicts

- c) Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies.
 - d) Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer- pesticide problems, water logging, salinity, case studies.
 - e) Energy resources: Growing energy needs, renewable and non renewable energy sources, use of alternate energy sources, case studies.
 - f) Land resources: Land as a resource, land degradation, man induced landslides, soil erosion and desertification.
- Role of an individual in conservation of natural resources.
 - Equitable use of resources for sustainable lifestyles.

(8 lectures)

Unit 3: Ecosystems

- Concept of an ecosystem
- Structure and function of an ecosystem
- Producers, consumers and decomposers
- Energy flow in the ecosystem
- Ecological succession
- Food chains, food webs and ecological pyramids
- Introduction , types, characteristic features , structures and function of the following ecosystem :-
 - a. Forest ecosystem
 - b. Grassland ecosystem
 - c. Desert ecosystem
 - d. Aquatic ecosystems (ponds , streams , lakes , rivers , oceans , estuaries)

(6 lectures)

Unit 4: Biodiversity and its conservation

- Introduction – Definition: genetic, species and ecosystem diversity.
- Bio geographical classification of India
- Value of biodiversity: consumptive use, productive use, social, ethical, aesthetic and option values.
- Biodiversity at global, national and local levels.
- India as a mega- diversity nation
- Hot-spots of biodiversity.
- Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts.
- Endangered and endemic species of India
- Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity.

(8 lectures)

Unit 5: Environmental Pollution

Definition

- Causes , effects and control measures of :-
 - a. Air pollution
 - b. Water pollution
 - c. Soil pollution
 - d. Marine pollution
 - e. Noise pollution
 - f. Thermal pollution
 - g. Nuclear hazards
- Solid waste Management: Causes, effects and control measures of urban and industrial wastes.
- Role of an individual in prevention of pollution.
- Pollution case studies
- Disaster management: Floods, earthquake, cyclone and landslides

(8 lectures)

Unit 6: Social Issues and the Environment

- From Unsustainable to Sustainable development
- Urban problems related to energy
- Water conservation, rain water harvesting, watershed management.
- Resettlement and rehabilitation of people; its problems and concerns, case studies.
- Environmental ethics: Issues and possible solutions.
- Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust. Case studies.
- Wasteland reclamation
- Consumerism and waste products.
- Environment protection Act.
- Air (Prevention and Control of Pollution) Act.
- Water (Prevention and control of Pollution) Act.
- Wildlife Protection Act
- Forest Conservation Act
- Issues involved in enforcement of environmental legislation
- Public awareness.

(7 lectures)

Unit 7: Human Population and the Environment

- Population growth, variation among nations.
- Population explosion – Family Welfare Programme.
- Environment and human health.
- Human Rights
- Value Education
- HIV / AIDS
- Women and child Welfare.
- Role of Information technology in Environment and human health.
- Case studies.

(6 lectures)

Unit 8: Field work

- Visit to a local area to document environmental assets- rivers / forest / grassland / hill / mountain.
- Visit to a local polluted site – Urban / rural / Industrial / Agricultural
- Study of common plants, insects, birds.
- Study of simple ecosystems-pond , river , hill slopes , etc. (Field work equal to 5 lecture hours)

Paper XVIII: Film Studies (Internal)

Max. Marks 100
Pass Marks: 35

Continuous Internal Evaluation: 80 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE CANDIDATES

Candidates will be required to submit assignments from each section and perform the tasks given by the teacher(s) during the entire period of the semester. Evaluation will be done on the basis of quality of assignments and viva voce. Each section will carry 20 marks.

Course Content

Section A: Reading and understanding films; Film genres- Short film, Ad films, Documentaries; Docudramas, Feature films etc.; The frame, composition and design; Use of time and space, Aesthetical and technical aspects of films; Experimental and other types of Cinema.

Section B: Critically examining various types/genres of TV programmes/ads and writing reports as directed by the teacher

Section C: Critically examining films to write film reviews as directed by the teacher

Section D: Preparing clipping files relating to some prominent personalities/ places/ events/happenings during the semester as directed by the teacher; Participation in Debate, Declamation and Quiz programmes

Text and References

- Bollywood: A History by Mihir Bose
- The Essential Mystery by John W Hood
- Understanding Movies, by Louis Giannetti, Prentice Hall
- Film Magazines
- Prominent Newspaper and Magazines

Paper XIX: TV News Production

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Introduction to TV journalism: Basic contours and characteristics of TV news Journalism, News Value, TV news room- hierarchy, role of each element in hierarchy, Editorial meetings, Terms and Jargon.

Section B: Television reporting- qualities and attributes of a broadcast reporter. Reporting from field, PTC delivery- types and techniques. Live reporting, TV Interview, Interview techniques.

Section C: TV News Bulletin, Producing a Running Order – Agenda Setting, Item selection and order, show openers, headlines, making the program fit- cutting, filling. Preparing a Package, Script Writing, various elements of a Broadcast News Script.

Section D: Basic principles of TV News presentation. The TV News Anchor—qualities, roles, skills, Studio and camera facing techniques; Doing Voice over, Breathing and reading techniques, Ethics and responsibilities.

Practical: News reading and Anchoring exercises.

Text and References

- Reporting Live by Lesley Stahl (Hardcover- Jan 1999)
- Broadcast Journalism, Brad Schultz, Published 2005
Sage Publications Inc
- TV journalism, Boyd Andrew, Published 1997, Focal Press
- Gormly, Eric K. *Writing and Producing Television News*. Second ed. Ames, Iowa: Blackwell Publishing, 2004. Fundamentals of Television Production; Donald, Ralph & Spann, T

Paper XX: Digital Arts and Graphics

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Introduction to digital art; Working knowledge of digital image structure; Understanding of file size, bit depth, image modes, channels, file format and resolution; Hardware requirements in digital imaging; Make decisions about the most appropriate form of digital output; Options for scanning images; High quality digital images: RAW files.

Section B: Understanding of how colour is formed and defined in the digital medium; Appropriate pixel dimensions for required output needs; Resize and crop images to optimum; Adjust colour, tonality and sharpness of digital images; Duplicate, optimize and save image files for print and for web; Creative techniques to enhance and optimize images; Control shadow and highlight tonality whilst preserving mid-tone contrast.

Section C: Explore the creative potential of post-production image editing; selectively convert RGB images into black and white, Tone images using the Gradient Map technique, Control apparent depth-of-field using Gaussian Blur and Lens Blur techniques; The procedures involved in using a digital camera: appropriate workflow in the creation of the final image & workflow suitable for various types of photographic capture; Importance of file management; the power and importance of meta-data.

Section D: Procedures involved in producing printed outputs that match colour expectations; Managed workflows, Outcomes of the workflows, working colour space and there selection Colour management policies; Understand the procedures involved in printing a digital image; how to control an image when translated onto a paper surface; Print digital image files using ICC profiles; Know how to preview using soft proofing.

Text and References

- A complete Guide to Digital Graphic Design by Thames & Hudson The Ilex Press Limited (2005).
- Digital Imaging by Mark Galer & Les Horvat Focal Press (2005).
- Creative Photoshop CS5: Digital Illustration and Art Techniques by Darek Lea Focal Press (March 24, 2009)

Practical: Preparation of Graphic Art Projects based on above mentioned topics

Paper XXI: Current Affairs and General Awareness

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: A deep and analytical study of major current regional events and personalities highlighted by media during the semester everyday by groups of students decided by the concerned teacher; Preparation and presentation of at least two reports of 10 minutes each, based on clipping files from newspapers and magazines, including one related to TV and/or Films.

Section B: A deep and analytical study of major current national events and personalities highlighted by media during the semester everyday by groups of students decided by the concerned teacher; Preparation and presentation of at least two reports of 10 minutes each, based on clipping files from newspapers and magazines, including one related to TV and/or Films.

Section C: A deep and analytical study of major current international events and personalities highlighted by media during the semester everyday by groups of students decided by the concerned teacher; Preparation and presentation of at least two reports of 10 minutes each, based on clipping files from newspapers and magazines, including one related to TV and/or Films.

Section D: Preparation and presentation of at least three capsules of 10 minutes each by recording video clips from TV programmes or films of your choice related one each to regional, national and international events alongwith a brief written report and oral speech.

Paper XXII: Qualifying Punjabi

*(ਕੁਆਲੀਫਾਇੰਗ ਪੰਜਾਬੀ)

ਕੁਲ ਅੰਕ : 100
ਸਮਾਂ : 3 ਘੰਟੇ
ਪੀਰੀਅਡ : 5 ਪ੍ਰਤੀ ਹਫ਼ਤਾ

ਲਿਖਤੀ : 60
ਮੋਖਿਕ : 40
ਪਾਸ ਅੰਕ : 35

1. ਪੰਜਾਬੀ ਦੀ ਪਾਠ-ਪੁਸਤਕ

ਭਾਗ ਪਹਿਲਾ -ਪੰਜਾਬੀ ਸਾਹਿਤ
(ੳ) ਕਵਿਤਾ
(ਅ) ਕਹਾਣੀ
(ੲ) ਨਾਟਕ
ਭਾਗ ਦੂਜਾ-ਪੰਜਾਬ ਸਭਿਆਚਾਰ ਅਤੇ ਲੋਕਧਾਰਾ
ਭਾਗ ਤੀਜਾ-ਪੰਜਾਬੀ ਭਾਸ਼ਾ ਤੇ ਗੁਰਮੁਖੀ ਲਿਪੀ

ਅੰਕ ਵੰਡ ਅਤੇ ਪੇਪਰ ਸੈਟਰ ਲਈ ਹਦਾਇਤਾ

ਪੁਸਤਕ ਦੇ ਤਿੰਨ ਭਾਗ ਹਨ। ਪ੍ਰੰਤੂ ਪ੍ਰਸ਼ਨ ਦੋ ਭਾਗਾਂ ਵਿਚ ਹੋਵੇਗਾ। ਪ੍ਰਸ਼ਨ ਪੱਤਰ ਦਾ ਪਹਿਲਾ ਭਾਗ ਪੁਸਤਕ ਦੇ ਪਹਿਲੇ ਭਾਗ ਉਤੇ ਅਧਾਰਿਤ ਹੋਵੇਗਾ। ਇਸ ਭਾਗ ਦੇ ਕੁਲ 36 ਅੰਕ ਹਨ। ਪ੍ਰਸ਼ਨ ਪੱਤਰ ਦਾ ਦੂਜਾ ਭਾਗ ਪੁਸਤਕ ਦੇ ਦੂਜੇ ਅਤੇ ਤੀਜੇ ਭਾਗ ਉਤੇ ਅਧਾਰਿਤ ਹੋਵੇਗਾ। ਇਸ ਭਾਗ ਦੇ ਕੁਲ 24 ਅੰਕ ਹੋਣਗੇ ਅਤੇ ਇਸ ਵਿਚ ਪੁਸਤਕ ਦੇ ਦੂਜੇ ਅਤੇ ਤੀਜੇ ਭਾਗ ਦੇ 12-12 ਅੰਕ ਹੋਣਗੇ।

(1) ਪੁਸਤਕ ਦੇ ਪਹਿਲੇ ਭਾਗ ਦੇ ਤਿੰਨ ਉਪ-ਭਾਗ 'ੳ', 'ਅ' ਅਤੇ 'ੲ' ਹਨ। ਇਨ੍ਹਾਂ ਤਿੰਨਾਂ ਉਪ-ਭਾਗਾਂ ਵਿਚ ਹੇਠ ਲਿਖੇ ਅਨੁਸਾਰ 4-4 ਪ੍ਰਸ਼ਨ ਪੁੱਛੇ ਜਾਣ।

(ੳ) ਇਸ ਵਿਚ ਕੁਲ 12 ਪ੍ਰਸ਼ਨ ਐਬਜੈਕਟਿਵ ਟਾਈਪ/ਮਲਟੀਪਲ ਚੋਣ ਵਾਲੇ ਹੋਣਗੇ। ਹਰ ਉਪ-ਭਾਗ ਵਿਚ 4-4 ਪ੍ਰਸ਼ਨ ਪੁੱਛੇ ਜਾਣਗੇ। ਸਾਰੇ ਪ੍ਰਸ਼ਨ ਕਰਨੇ ਲਾਜ਼ਮੀ ਹੋਣਗੇ।

ਅੰਕ $3 \times 4 = 12$

(ਅ) ਹਰ ਉਪ ਭਾਗ ਵਿਚੋਂ 5-5 ਲਘੂ ਪ੍ਰਸ਼ਨ ਪੁੱਛੇ ਜਾਣਗੇ ਜਿਨ੍ਹਾਂ ਵਿਚੋਂ 3-3 ਪ੍ਰਸ਼ਨ ਕਰਨੇ ਲਾਜ਼ਮੀ ਹੋਣਗੇ। ਉੱਤਰ ਪੰਜਾ ਲਾਈਨਾਂ ਤੋਂ ਵੱਧ ਨਾ ਹੋਵੇ।

ਅੰਕ $9 \times 2 = 18$

(ੲ) ਹਰ ਉਪ ਭਾਗ ਵਿਚੋਂ 1-1 ਪ੍ਰਸ਼ਨ ਪੁੱਛਿਆ ਜਾਵੇਗਾ। ਦੋਹਾਂ ਵਿਚੋਂ ਇਕ ਪ੍ਰਸ਼ਨ ਹੱਲ ਕਰਨਾ ਹੋਵੇਗਾ। ਉੱਤਰ ਇਕ ਸਫੇ ਤੱਕ ਸੀਮਤ ਹੋਵੇ।

ਅੰਕ = 06

(2) ਪੁਸਤਕ ਦੇ ਦੂਜੇ ਅਤੇ ਤੀਜੇ ਭਾਗ ਵਿਚੋਂ ਪ੍ਰਸ਼ਨ ਇਸ ਪ੍ਰਕਾਰ ਪੁੱਛੇ ਜਾਣਗੇ।

(ੳ) ਹਰ ਭਾਗ ਵਿਚੋਂ 4-4 ਪ੍ਰਸ਼ਨ ਐਬਜੈਕਟਿਵ ਟਾਈਪ/ਮਲਟੀਪਲ ਚੋਣ ਵਾਲੇ ਹੋਣਗੇ।

ਅੰਕ $4 + 4 = 8$

(ਅ) ਹਰ ਇਕ ਭਾਗ ਵਿਚੋਂ 4-4 ਸੰਖੇਪ ਪ੍ਰਸ਼ਨ ਪੁੱਛੇ ਜਾਣਗੇ। ਕੁਲ ਪ੍ਰਸ਼ਨ ਹੱਲ ਕਰਨੇ ਹੋਣਗੇ। ਹਰ ਭਾਗ ਵਿਚ 2 ਪ੍ਰਸ਼ਨ ਲਾਜ਼ਮੀ ਹਨ।

ਅੰਕ $5 + 5 = 10$

(ੲ) ਹਰ ਇਕ ਭਾਗ ਵਿਚੋਂ 1-1 ਪ੍ਰਸ਼ਨ ਪੁਛਿਆ ਜਾਵੇਗਾ। ਇਕ ਪ੍ਰਸ਼ਨ ਹੱਲ ਕਰਨਾ ਹੋਵੇਗਾ।
ਉੱਤਰ ਇਕ ਸਫੇ ਤੱਕ ਸੀਮਤ ਹੋਵੇ। ਅੰਕ =06

ਨੋਟ:- ਮੌਖਿਕ ਪ੍ਰੀਖਿਆ ਪਾਠ-ਪੁਸਤਕ ਤੇ ਹੀ ਅਧਾਰਿਤ ਹੋਵੇਗੀ। ਇਸ ਦੀ ਵਿਧੀ ਪ੍ਰੈਕਟੀਕਲ ਵਾਲੀ ਹੋਵੇਗੀ।

* ਜਿਹੜੇ ਵਿਦਿਆਰਥੀ ਪੰਜਾਬ ਤੋਂ ਬਾਹਰਲੇ ਸੂਬੇ ਨਾਲ ਸਬੰਧ ਰੱਖਦੇ ਹਨ ਅਤੇ ਪੰਜਾਬੀ ਨਹੀਂ ਜਾਣਦੇ, ਉਹ ਵਿਦਿਆਰਥੀ ਕੁਆਲੀਫਾਇੰਗ ਪੰਜਾਬੀ ਦੀ ਥਾਂ ਤੇ ਪੰਜਾਬੀ ਲਾਜ਼ਮੀ (ਮੁੱਢਲਾ ਗਿਆਨ) ਵਿਸ਼ੇ ਦਾ ਪੇਪਰ ਦੇਣਗੇ।

ਪੰਜਾਬੀ ਲਾਜ਼ਮੀ (ਮੁੱਢਲਾ ਗਿਆਨ)
(Special Paper in lieu of Punjab History & Culture)

elb nē L 100
nɔdɔBh wɔkɛD L 40
pkj oh wɔkɛD L 60

gk; nē L 35 gʃhPs
; wk L fsB xN/
ghohnv gʃh j cskL 6

1H rɔwɔyh toBwkɔk s/ bɔyD gpɔX

(T) nɔyo f; fɔnk L soshɔtko s/ Gɔkɔɔ nɔyo
(n) nɔyo pDso L nɔyo oɔg s/ bɔyD d/ fB: w

15 nē

2H rɔwɔyh nɔyo s/ gɔi kph XBhɔnk dh gpɔX

(T) ; to s/ ftɔni D L torheoB d/ f; Xks s/ TɔkoB.
(n) ; to ; ʃe nɔyok s/ XBhɔnk dh gSkD s/ toɔɔ.
(J) ftɔni D ; ʃe nɔyok s/ XBhɔnk dh gSkD s/ toɔɔ.
(;) brk wksok dh gSkD s/ toɔɔ.
(j) brkyok dh gSkD s/ toɔɔ.

15 nē

3H fbgh d/ nɔyok dh toɔɔ d/ fB: w

(T) gɔ/ s/ nX/ nɔyo gSkD s/ toɔɔ
(n) ; to ; ʃe nɔyok dh gSkD s/ toɔɔ
(J) ; to tkj ek dh gSkD s/ toɔɔ
(;) wksok s/ ; to tkj ek dh ; kMh toɔɔ
(j) wksok dh ftɔni D ; ʃek Bkb toɔɔ.

15 nē

4H gɔi kph Ppdkɔbh Bkb i kD gSkD

(T) frDsh
(n) j cs/ d/ fdB
(J) ork d/ BK
(;) gP{ gShɔnk d/ BK
(j) gɔi kph foPsk^Bsk gpɔX dh Ppdkɔbh
(e) xob{ t; sk dh Ppdkɔbh

15 nē

ਪੇਪਰ ਸੈਟਰ ਲਈ ਹਦਾਇਤਾਂ

j o Gkr B{ 15^15 nēk dh gʃhfBXsk fdʃh i kt/

(ftfdnkoEh gfj bh tko rɔwɔyh fbgh f; ʃy oj / j B. j ' ; edk j ?ftfdnkoEh gɔi kph GkPk sɔ th nBi kD
j D, ; ' gPBK dk gXo ftfdnkoEh dh fJ; ; hwk B{ fXnkB ftu ofɔnk i kt/)

ਸਹਾਇਕ ਪੁਸਤਕਾਂ

- 1H ; fsBkw f; x ; ਖ਼, nkU ਗਿ ਕਪਿ f; ਯਹJ/, gpbhePB ਫਪT'p', ਗਿ ਕਪਿ : ਖ਼tof; Nਹ, ਗfNnkbk, 2009
(fj dhi sA ਗਿ ਕਪਿ f; ਯD bJh)
- 2H ; fsBkw f; x ; ਖ਼, r'pwyh f; ਯ', gpbhePB ਫਪT'p', ਗਿ ਕਪਿ : ਖ਼tof; Nਹ, ਗfNnkbk, 2011
(nroi h sA ਗਿ ਕਪਿ f; ਯD bJh)
- 3H ; hsk okw pkj oh, ਗਿ ਕਪਿ f; ਯਹJ/, gpbhePB ਫਪT'p', ਗਿ ਕਪਿ : ਖ਼tof; Nਹ, ਗfNnkbk, 2002 (fj dhi)
- 4H oki ftdo f; x, ਗਿ ਕਪਿ frnkB ; hlvhl (efgT'No n'gpbhePB N'boB n'v Nਹu ਗਿ ਕਪਿ) ,
gpbhePB ਫਪT'p', ਗਿ ਕਪਿ : ਖ਼tof; Nਹ, ਗfNnkbk, 2011
1. Hardev Bahri, Teach Yourself Punjab, Publication Bureau, Punjabi University, Patiala, 2011
 2. Henry, A. Gleason and Harjeet Singh Gill, A Start in Punjabi, Publication Bureau, Punjabi University, Patiala. 1997.
 3. Ujjal Singh Bahri and Paramjit Singh Walia, Introductory Punjabi, Publication Bureau, Punjabi University, Patiala. 2003.

Semester 6
Paper XXIII: Research Applications in Filmmaking

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours
Marks

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Defining Research; Elements of research; Search vs. research; Functions & objectives of research; Types of research; Qualitative & quantitative research studies; Review of literature

Section B: Nature & scope of mass communication research; Application of relevant communication theories & models in mass communication research; Research design & its types; An overview of research methods relevant to filmmaking—Focus Group, Observational, Historical, Content Analysis; Interviews and Surveys

Section C: Research as important component of filmmaking; Genres of film- Documentary, Docudrama and Feature films; Scriptwriting & its types; Importance of research in scriptwriting; Sources of retrieving research material for various genres of film

Section D: Research strategy for films; Converting research material into screenplays; Steps and stages in filmmaking- Preproduction, Production and Postproduction; Importance of research in various stages of film making-Location hunting; Title finalising; Budgeting and marketing

Text and References

- Understanding Audiences: Andy Ruddock, Sage Publications
- Mass Media Research: Roger Wimmer and Joseph Dominick, Thomson Wadsworth publishers
- Mass Communication Theory: Stanley Baran and Dennis Davis, Thomson Wadsworth publishers
- Understanding Mass Communication: DeFleur/Dennis
- Communication Theories and Models, Dr. Andal N.
- Research Methodology: C.R. Kothari

Paper XXIV: Production Design

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Introduction, role of a production designer; Screenplay breakdown, Set decoration, Props, Visual theme, finding the look of the Film, Psychological nature of Production Design. Translating the Narrative into Visual Ideas, Interpreting the Characters Visually Establishing an Environment for Cinematic Storytelling.

Section B: Pre-Production activities, Color and Texture; Architectural inputs; Research for Production design; The Design Team and Personnel.

Section C: Designing for different genres, Production procedures. Digital production design, Matte Painting, Scale modeling.

Section D: The requirement of Make-up in Films and TV; Basic and Corrective make up; Character make up; Aging; Working with hair: Styling; using Wigs; Special effects: Fake blood, Prosthesis, Life Casts. Role and responsibilities of Costume Designer and assistant Costume Designer, Specialty Costume.

Practical: Preparing a Studio or Outdoor Set, Costume and Make-Up demonstration.

Text and References

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing
- Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Art and Production: Sarkar, N.N
- TV Production: Gerald Millerson, Focal Press

Paper XXV: Digital Compositing

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: Introduction to Digital Compositing techniques; Tool Conventions: The slice tool, Flow graphs, The colour curve; Mattes: Luma-key mattes, Chroma-key mattes, Difference mattes, Bump maps, Colour difference maps, keyers; Refining mattes: Matte monitor, Garbage mattes, Filtering the matte; Despill.

Section B: The composite: The compositing operation, The processed foreground method, The add mix composite, Refining the composite, Stereo compositing; CGI Compositing: Depth Compositing, Premultiply and unpremultiply, Multi-pass CGI Compositing, HDR Images, 3D compositing; Blending: Blending operations(image blending operations), Adobe Photoshop blending modes; Slot gags.

Section C: Matching light space: Brightness, contrast, blackpoints, white points, midtones, Histogram matching; Colour matching: Grayscale balancing, Matching flesh tones, Light direction, Quality of light source, Shadows, Atmosphere haze; Adding a glow; Matching camera effects: Matching the focus & Depth of field; Gamma: Introduction to gamma, The effect of gamma changes on images, The dim surround effect, The gamma of video, the gamma of film.

Section D: Animation: 2D transformation, 3D transformation; Match Move, Motion Tracking; Keyframe Animation, Warps, Morphs; Rotoscoping: Splines, Articulated Rotos, Interpolation; Scene Salvage; Wire Removal, Rig Removal, Hair Removal, Light Leaks.

Practical: Making Short films for demonstrating Compositing techniques.

Text and References

- The VES Handbook of Visual Effects: Industry standard VFX practices and procedures by Jeffrey A. Okun and Susan Zwerman, Focal Press.
- The Visual Effects Producer; Understanding the Art and Business of VFX by Charles Finance and Susan Zwerman, Focal Press.
- The Visual Effects Arsenal, VFX solutions for the independent filmmaker by Bill Byrne; Focal press.
- Digital Compositing for Film & Video; Steve Wright, Focal Press, Compositing Visual Effects, essentials for the aspiring artist, Steve Wright.

Paper XXVI: Current Affairs and General Awareness

Max. Marks 100
Pass Marks: 35
Time Allowed: 3 Hours

Theory: 60 Marks
Practical: 20 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions from the respective sections of the syllabus and will carry 10 marks each. Section E will consist of 10 short-answer type questions which will cover the entire syllabus uniformly and will carry 20 marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt one question each from the sections A, B, C and D of the question paper and the entire section E.

Course Content

Section A: A deep and analytical study of major current regional events and personalities highlighted by media during the semester everyday by groups of students decided by the conc/F4 t e she(T)-8 gccti

Semester 7

Paper XXVII: Speciliazation

Max. Marks 100

Pass Marks: 35

Students are expected to pick up a relevant field of Specialization and their mentors for the respective fields will be assigned to them as per the decisions taken in the ACD. After parleys with the student concerned, the mentor will assign a set of Tasks and study material and the student and he/she will have to meet the deadlines mentioned for the aforesaid tasks. A team of designated faculty, through a viva-voce will evaluate the final outcome of the module.

Semester 8

Paper XXVIII: Fiction and Nonfiction Filmmaking Project

Max. Marks 100

Pass Marks: 35

Students will be required to work on a practical project assigned by the teacher(s) during the semester. A viva-voce will be held to evaluate the films made by the students. Evaluation will be based on the following components: a) Production book and script b) Quality of Research c) Quality of Shoot and d) Editing

The minimum duration of the project should be 20 Minutes. The Project should be submitted alongwith a Production Book comprising compilation of Proposal, Research, Budget, Treatment, Script, Screenplay, Storyboards, Breakdown Sheet, Permissions, Production and Contract forms.