

Syllabus
of ONE YEAR DIPLOMA IN CINEMATOGRAPHY

**SRI DEV SUMAN UTTARAKHAND
UNIVERSITY BADSHAHITHAUL (TEHRIGARHW
AL)-249199 UTTARAKHAND**

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Regulations and Syllabus for One Year Dip
lo main Cinematography
(Through Regular Mode)

With effect from the Academic Session 2022-
23 (Subject to change from time to time)

Note: Sri Dev Suman Uttarakhand University reserves the right to
amend Regulations, Scheme of Examinations, Pass Criteria, Scheme of Studi
es and courses of study as and when it deems necessary.

COURSE CURRICULUM FOR ONE YEAR DIPLOMA IN CINEMATOGRAPHY

Regulations and Scheme of Examinations (General Objectives, Scheme of Examinations and Courses of Study for Diploma in Cinematography)

1.1. General Objectives

The course offers various opportunities to learn the aesthetics, craft and techniques of cinematography from scripting stage to the completion of a film. Students are taught to learn and explore the various norms and techniques of visual presentation of different genres of film and television production. The teaching method includes several classroom lectures, live demonstrations and studio practice with time-to-time submission of projects.

- Knowledge of practical film and television shooting. Learning
- various techniques of Visual
- Composition. Acquaintance of Lighting Techniques.
- Expertise in a Movie project from conceptualization to final stage.

1.2 Program outcomes

PO01: Product Development: Analyse, design and develop novel products and solutions for film industry and new media.

PO02: Skill Competency: Demonstrate globally accepted competent skills in AV production.

PO03: Problem Analysis: Identify, formulate and solve complex media design challenges using fundamental principles involved in technology, design and storytelling.

PO04: Modern Tool / Techniques usage: Select, adapt, and apply appropriate tools, techniques, resources to various activities, with an understanding of their boundaries.

PO05: Professional Ethics: Understand and commit to professional ethics and IP regulations, responsibilities, and norms of professional publishing practices based on Criteria.

PO06: Life-long learning: Recognize the need, and have the ability, to engage in independent learning for continual development as a creative professional.

PO07: Communication Efficiency: Communicate effectively with the creative community and with society at large by being able to comprehend audience/ viewers requirement and tell compelling story narratives, structured design processes, make effective presentations, and give and understand clear instructions.

PO08: Societal and Environmental Concern: Understand and assess societal, environmental,

health, safety, legal, and cultural issues within local and global contexts, and the consequential responsibilities relevant to creative requirements.

PO09: Individual and Team work: Function effectively as an individual and as a member or leader in diverse teams and in multidisciplinary environments.

PO10: Innovation and Entrepreneurship: Identify a timely opportunity and using innovation to pursue that opportunity to create value and wealth for the betterment of the individual and society at large.

PO11: Conduct Investigations of complex production and distribution problems: Use research-based knowledge and research methods, analysis and interpretation of data, and synthesis of the information to provide valid conclusions.

PO12: Project management and finance: Demonstrate knowledge and understanding of the computing and management principles and communicate efficiently with team, to manage projects and in multidisciplinary environments.

Program Specific Outcomes (PSOs)

- PSO01. Competent idea generators in social media, live action and film industry
- PSO02. Apply knowledge of storytelling, develop interesting plots, subplots, in fiction and non-fiction space
- PSO03. Create content in live action medium with requisite CG essentials.
- PSO04. Identify media opportunities, analyse, design and develop novel products and solutions for film industry and new media.

2. DurationoftheCourseandWorkingDays

2.1 DurationoftheCourse

OneYearProgrammeconsistingoftwosemesters.Candidateshallbepermittedtocomplete the programme requirements of the one-year programme within a maximum period of three years from the date of admission to the programme.

2.2 WorkingDays

There shall be at least one hundred eighty (180) working days in a year, inclusive of the period of admission, classroom interactions, practical and conduct of examination. The institute shall all work for a minimum of forty hours, in a week (five or six days) each semester during which faculty members shall be available for classroom interactions, collaborative dialogues consultation, mentoring and disseminating practical inputs of the course of the students. Similarly, institution is required to access the workload of each faculty members to give

maximum orientation of the Film & Television industry aligned with the updated pedagogy and the artistic & technical skills. The minimum attendance of candidates shall be 75% for the theory courses and practical.

3 .Eligibility(Entry Requirements)and Procedure of Admission:

- ♦ The minimum qualification required to be eligible of admission is a pass with a minimum of 50% aggregate marks in 10+2 examination of a Board of a State Government, Central Government or a course recognised as equivalent thereto by the University, desirably with the relevant or related subjects as one of the subjects of study.
- ♦ Admissions shall be made on the basis of merit of the qualifying Examination or any other selection process as per the policy of the State Government/ Sri Dev Suman Uttarakhand University, Badshahithaul (Tehri Garhwal), Uttarakhand.

4 .Pedagogy

Cinematography is imparted through a thoughtfully balanced mix of teaching pedagogy. Faculty Members strive to make the classes interactive so that students can correlate the theories with practical examples for better understanding. This facilitates experiential learning among the students as they face real production issues, apply their classroom knowledge and strengthen their creative acumen.

♦ Assignment:

Students are given assignments based on the units of the syllabus from time to time. The assignments are later discussed in classes to understand the motive behind the creation.

♦ Continuous Evaluation:

Students are regularly evaluated on different parameters to check their progress throughout a semester. Class participation, announcement tests, assignments, projects, etc. form part of this evaluation process.

♦ Guest Lecture:

Students interact with eminent guests from the industry like NSD, AAFT faculties, Bollywood Directors, Actors on a regular basis. At the university level, these guests having huge experience and unparalleled expertise come from varied industries and different countries. Doon Film School arranges for regular visits by high-ranking industry personnel to the campus. This ensures that the students have get to know about the latest happenings in the industry, thereby making them ready for their future endeavors.

♦ Workshop:

Workshops on different domains are conducted on a regular basis to equip the students with necessary skills as per the demand of the industry; workshops are conducted to improve students' skills related to Cinematography.

Case Study:

Students are shown film clipping as a topic for discussing the various aspects of framing, composition and lighting incorporated in that particular scene.

♦ **Demonstration:**

Students are given a task to choose a scene from film of their choice and try to replicate the same with given infrastructure and equipment in a stipulated time.

4 .No.ofSeatsandAgeLimit

No.ofSeats-

30(SriDevSumanUttarakhandUniversityreservestherightstochangeseatswhenitdeemsnecessary)

AgeLimit: There is no upper age limit for the candidates applying to the One Year Diploma in Cinematography course.

5 .CoursesofStudyinDiplomainCinematography(DC)

There shall be five (5) papers in first semester and five (5) in second semester. These papers are devoted to the fundamentals and practical learning of Cinematography through class lectures, practical, studio and on-field exposure of the core subjects. A candidate is required to take following courses during two semesters of the Diploma in Cinematography (DC).

Program Outline:

Semester I

S. no.	Course / module code	Name of the course	Theory / practical	Internal assessment	Credits L/T/P	Hours / week	Total Marks
1	DC 101	Still photography: Theory and practice	70	30	4 (2/1/2)	4	100
2	DC 102	Cinematography – I	70	30	4 (3/1/-)	4	100
3	DC - 103	Film studies -I	70	30	4 (3/1/-)	4	100
4	DC - 104	Techniques of screen play writings	70	30	4 (2/1/2)	4	100
5	DC - 105	Directing & producing short digital film	70	30	4 (2/1/2)	4	100
6	DC 106	Minor Project work	150	50	4 (-/-/4)	2	200
		Total marks			24 credits		700

Semester II:

S. no.	Course / module code	Name of the course	Theory / practical	Internal assessment	Credits (L/T/P)	Hour s/ week	Total Marks
1	DC -201	Camera and lighting techniques	70	30	4 (2/1/2)	4	100
2.	DC 202	Cinematography – II	70	30	4 (3/1/-)	4	100
3	DC - 203	Film editing and sound recording	70	30	4 (2/-/4)	4	100
4.	DC - 204	Film studies - II	70	30	4 (3/1/-)	4	100
5.	DC - 205	Distribution and marketing strategies films	70	30	4 (3/1/-)	4	100
6.	DC- 206	Major Project – Industry showreel	300	100	4 (-/-/4)	4	400
		Total Marks			24 credits		900
		Semester 1 & Semester 2			48 credits		1600

Semester - 1

DC101 Still Photography: Theory & Practice

Course

objective:

Photographic images leave a powerful and lasting impression on the human mind. Still photographs find extensive use in Film & Television industry. Film & Television professionals have to learn the techniques of photography and to apply the theory to practical problems in still photography.

Unit 1- Introduction to Still Photography

What is Photography? Brief History of Photography, The Role and Importance of Photography, Light and Colour (The Human Visual System), Light Sources and their Characteristics, Colour Temperature & Classification of Colour.

Unit 2- Camera

What is Camera? Basic Parts of Single Lens Reflex (SLR), Camera Lens and Optics, Film Chamber and digital sensors (CCD & CMOS), Aperture & Shutter, Camera Working Mechanism & its Controls, Types of Cameras, Depth of Field and How they Work, Exposure Metering System & Metering Modes, Camera Accessories: Tripod, Monopod, Filters, White Balance (Custom & Kelvin)

Unit 3- Lighting & Composition

Lighting Equipments, Studio Lights, One Point Lighting, Two Point Lighting, three-point Lighting, Photographic Composition & Composition Rules, 6 Portrait Lighting Patterns.

Unit 4- Photography Exercise

Indoor & Outdoor Photography, Photographing people/nature/architecture, Fashion Photography, Food Photography, Street Photography, Product Photography, Macro Photography.

Text Books

- ❖ Basics of Photography : Michael Langford Dictionary of Photography & digital imaging: Tom Ang
- ❖ Lighting for photographers : Roger Hicks & Frances Schultz
- ❖ Studio Photography : John Child
- ❖ Photography : Barbara London & John Upton

DC102Cinematography-I

Course objective:

This subject is specially designed to gain the various techniques of cinematography in film & TV industry with a right balance of theory and hands-on practical training.

Unit1-HistoryofCinematography

Introduction to Film Cameras, Film Dimension & Packaging, Processing and Printing- Various section of Motion picture lab, colour negative and intermediate film processing, intermediate film, Positive film, Wash-Drying-Development, Colour Film Printing, Printer, Liquid Gate Printing, Photo-Guard, Step Printer, Optical Printer, Printing Colour Correction, Necessity of Colour Correction, Additive Colour Correction Method, Scene to Scene Colour Correction, Trimmer Correction, Colour Correction Effect, Colour Correction Determination, Black and White Film Printing ; Transfer of Film to Digital- Telecine Basic, Types of Tele-Cine Machine, Frames per second, File Type, Reverse Tele-Cine; Digital Intermediate, Transition from Film to Digital recording and everything in between.

Unit2-FiveC'sofCinematography and types of Shots

Camera Angles, Composition, Continuity, Cutting, Close-Ups, Wide Shot, Mid Shot, Close Up

Unit3 -ColourandContrast and Mis-en-scene

Primary Colour, Secondary Colour, Tints and Shades, Color Mixing-Subtractive & Additive, Complementary Colours, Basic properties of Colour, Hue-Value-Saturation, Brightness and Luminosity, Warm and Cool Colour, Colour relationship-harmonious-contrasting, Neutral Colour, Colours and lights, Colour Psychology. Introduction, Elements of Mis-en-scene, Execution of Mis-en-scene

Unit 4- Cameraoperation&Movement

Pivot & Dynamic Camera Movements, Equipment's required for certain camera movements, Theory & Practice.

TextBooks:

- ❖ The 5C's of Cinematography: Joseph V. Mascelli
- ❖ Grammar of the Shot: Christopher J. Bowen
- ❖ The work of the Motion Picture cameraman: Freddie Young & Paul
- ❖ Petzold The focal digital imaging: Adrian Davies
- ❖ Digital Cinematography: Paul Wheeler BSC FBKS

DC 103 Film Studies I

Course

objective: To introduce the students with the core subject of Films, teaching them about the birth and history of cinema. The emphasis is more on the western cinema.

Unit 1 Birth and Evolution of Cinema (1895-1905) & Classical Narrative Cinema and Emergence of the feature film (1906-1914)

Unit 2

The Rise of Studio System, The arrival of sound (1915-1929) & Film Analysis (Scene by Scene)

Unit 3 Foreign Cinematic movements: German Expressionism Movement, Russian Cinema and Theory, Italian Neo-Realist Movement, French New Waves

Unit 4 Indian Cinema: The Early Days (1913-1947), Contributions of Dada Saheb Phalke, P.C. Barua, Mehboob Khan, V. Shantaram, Sohrab Modi in Indian Cinema

Text Books

- ❖ The Cinemas of India: Yves Thoraval
- ❖ Hollywood Cinema: Richard Maltby
- ❖ The German Cinema Book: Tim Bergfelder, Erica & Deniz
- ❖ The British Cinema Book: Robert Murphy
- ❖ The Oxford History of World Cinema: Nowell-Smith Geoffrey
- ❖ How to read a film : James Monaco

DC104 Techniques of Screenplay Writing

Course objective: To teach the students how to write a screenplay for films (short & feature films), Documentary films, television and advertisement films starting from basic to advanced level with the development of their own screenplay.

Unit 1–Basics of Screen play

What is a story? What are the sources for obtaining stories and story ideas? Various methods of narrating a story, What is screenplay? How is it different from literary writing? Elements of a screenplay for connecting with the audience, Subject, Theme, Plot, Premise, The paradigm of a screenplay

Unit 2–Character, Characterization and format of a Screenplay

The creation of a character, External and Internal aspects of a character, Role of dramatic need and conflict in building a character, Character growth, Professional, Personal, Private life of a character, Putting the character in action, Common problems of Characterization, Elements of Good Characterizations. International Format for feature film, Introduction of the Software's for Screenplay.

Unit 3–Study of Exemplary Screenplays and Devices, starting a screen play & The Set-up

CHINATOWN, AVATAR, SHOLAY, CHAKDE! INDIA, MANCHESTER BY THE SEA, SHIP OF THESEUS, ANKHONDE KHI, FOLLOWING (from the point of view of the Structure, Screenplay & characterization) Choosing the Subject, Deciding the Plot, Deciding the Theme, Choosing the Premise, Introducing the Protagonist and other supporting characters, the ambience, the location and the period, in which the story is located, Introduction of the dramatic need of the protagonist, Introduction of the potential source of conflict, Dialogues, Sound Effects, Background Music, Inter-relationship of the characterization and Plot.

Unit 4–The Plot Point, Confrontation & the

Resolution: The turning point in the story that makes the conflict inevitable, Polarization of the story between the protagonist and the antagonist, exchange of initial threats, Minor confrontations resulting in the further planning, Polarization of the supporting Characters in the conflict, Failure of reconciliation, The final turning point of the story that will lead the film to its resolution, the Confrontation accelerates into a 'war-like' situation, end of the polarization becomes inevitable, Preparation for the final battle, The battle, Climax.

Text Books

- ❖ The Thirty-Six Dramatic Situations: Georges Polti Screenplay
- ❖ (The Foundations of Screenwriting): Syd Field
- ❖ The Screenwriters Workbook : Syd Field
- ❖ The Psychology of Screenwriting: Jason Lee
- ❖ Deep Focus: Satyajit Ray

DC105 Directing & Producing Short Digital Film

Course objective: To teach the students the process of Filmmaking from Preproduction to PostProduction making them understand the role of every department and individual involved in the process of Film Production.

Unit 1 - Introduction to Films / Cinema & Film Direction

History of Films, Types of Films, Basic Film Genres, Process of Filmmaking, Various Departments in Films - Preproduction, Production, Post Production, Film Language (Shot, Scene, Camera Movements), Introduction, Work/Role of a Director, Hiring the Crew / Making your Team, Direction Team, Assistant Directors and their duties.

Unit 2 - Identification & Vision, Role & Duties of Direction Team, Directing & Producing Short Digital Film

Basic Responsibilities & Personal Traits, Leadership Collaboration & Vision, Identifying Themes (Identify, Belief & Vision; Temperament affects vision; Finding your Life issues), Subjects to avoid, Displace and transform, The Artistic Process. Clap, Continuity, Master Breakdown, Production Scheduling, Callsheets, Budgeting, Recce, Base Camp Operation, Project Designing & Planning, Pre-production, Production, Post-Production, Distribution.

Unit 3 - Basic thought, story & screenplay, Act Structure, World Building and Screen Direction:

Inspiration, Observation, Imagination, Act structure: Beginning, Middle, End, Importance of World Building, Immersion of Viewer, Detailing, Characterization.

Unit 4 - Screen Direction, Film Aesthetics,

Technical (Camera Direction, Continuity of Motion, 180 degree rule), Creative (Screen Left & Screen Right, Movement of Characters or objects within a frame, Breaking the 180 degree rule), Form & Style (The Storyteller's Vision - Visual Design, Sound Design, Performance Style, Editorial Style), Rhythmic Design, Directorial Style; Tone: Naturalistic and Stylistic Approaches (Genre & Style, Naturalism, Stylization, Distancing & Suspending Belief), Film Language & Storytelling, Creating Complex meaning in an image, The Edit and Montage, Time & Space, Plant & Payoff, Blocking, Visual Metaphors, Exposition, McGuffin, Red Herring.

Text Books

- On Directing Film: David Mamet
- Something Like an Autobiography: Akira Kurosawa
- Speaking of Films: Satyajit Ray
- Making Movies: Sydney Lumet
- The Filmmaker's Handbook: S. Ascher & E. Pincus
- The Director's Mind: Ujjal Chakraborty

DC106Minor Project work

Course objective: To teach the students in the field of Production. A minor project will give them a basis understanding how to deliver the quality project in the stipulated time frame with the focus on quality work.

The students will prepare a minor project work under the guidance of the college faculties and it will be evaluated by an external examiner.

SEMESTER2

DC201CameraandLightingTechniques

Course objective: Camera is the medium through which we express ourselves or tell a story in the audio-visual medium like Cinema. Coupled with lighting, Cinematography is not only instrumental in telling a story but also plays a very important part in projecting the mindscape, mood and character of the story or a scene. It is a highly technical and creative art and goes hand in hand with Lighting Techniques. Lighting for Cinema and Television is much more than merely illuminating the subject. It helps to interpret the character, story and the mood.

Unit1–

History of Cinematography

Introduction to Film Cameras, Film Dimension & Packaging, Processing & Printing, Transfer Film to Digital (Telecine Basic, Types of Telecine Machine, Frames per second, File type, Reverse TeleCine), Digital Intermediate, Transition from Film to digital Recording & everything in between.

Unit2

Camera Operation & Handling

Allied equipment's, Camera Angles and Types of Shots, Camera Movements (Use of Dolly, Tracks and Trolley)

Unit3

Shot composition

Composition, Lenses & Filters

Unit4

Lighting

Principles of Lighting, Indoor & Outdoor Lighting, Intensity and Colour Temperature of Lights

TextBooks

- Cinema as Graphic Art: Joseph V. Mascelli
- The five C's of Cinematography: Freddie Young & Paul Petzold
- The focal digital imaging: Adrian Davies
- Digital Cinematography: Paul Wheeler BSC FBKS
- Lighting for Digital Video & TV: John Jackman
- Cinematography: Theory & Practice: Blain Brown

DC202CinematographyII

Course objective: The subject is specially designed to make students learn the technical and artistic elements required for television productions and documentary filmmaking and further developing the Lighting skills on an advanced level by practicing in various conditions and situations.

Unit1

Principles of Television

Interlace Scanning, Horizontal Scanning, Vertical Scanning, Line Interval, Horizontal Sync, Vertical Interval, Sync Pulse Generator, Vertical Resolution, Horizontal Resolution and Bandwidth, Color Composite Digital Signal, Color Television Systems (PAL, SECAM, NTSC), Color Principles, Color Bars, Split Fields.

Unit2

Basics of Digital Recording, Multi-camera System & Online production

Composite & Component, Principle of Digital Recording, VTR Formats, Digital Recording Formats, Ampex; DCT, Chromo Sampling Methods, Digital Compression, JPEG, MPEG-MPEG1-MPEG2; Editing & Compression, Digital Sampling and Storage, CCU (Camera Control Unit), Time Base Error, Multiple Camera System (Theory & Practice)

Unit3

Digital Signal Measurement Tool, Time code in Digital Recording

Waveform monitor, Monitoring the Digital Signal, Controlling the Camera Signal, Stability of the Digital Signal, Vectorscope, Front Panel Control of Vectorscope, Phase and amplitude of colour Vectorscope. LTC, VITC, Important points related to time code

Unit4

Directing & Producing Television Programme, Recording Interviews/ Podcasts, Documentary Film making :

Making of Tv Programme Episodes from concept to final stage, Shooting Interviews/ Shooting Podcasts, Shooting in Natural Light, Important points to shoot a documentary - Generation of an idea, Research, Planning, Shot Division, Scripting, Editing, Distribution.

Text Books

- | | |
|--|-----------------|
| ❖ Lighting for Digital Video & Television: | John Jackman |
| ❖ Cinematography - Theory & Practice: | Blain Brown |
| ❖ The focal Digital Imaging: | Adrian Davies |
| ❖ Directing the Documentary: | Michael Rabiger |

DC203 Film Editing & Sound Recording

Course objective: Film / Video Editing are part of post-production work in the process of filmmaking and TV production. On its most fundamental level film/ video editing is the art, techniques and practice of assembling shots into a coherent whole. A film and TV programme are indeed made at the editing table, Digital editing has added creation and integration of visual and sound effects to the work of the editor.

Unit 1 –

Film Editing

Historical, Background, The Shot, Various Methods of Juxtapositioning shots and their significance (Cut, Fade, Dissolve and Superimposition)

Unit 2 - Film Editing

Principles of Editing, Aesthetics & Categories of Editing, Online Editing Vs. Offline Editing.









Unit 3 - Sound Recording

Role of Sound in Audio- Visual Media, The soundtrack, The microphone and the loudspeaker

Unit 4: The techniques of sound recordings

Laying of the soundtrack, Technique of Sound Recording using Nuendo and Pro Tool Software

Text Books

 Technique of Film Editing:	Karel Reitz & Gevien Miller
 Video Editing - a post-production primer:	Steven E. Browne
 Media Grammar of the edit:	Roy Thompson
 Reel World:	R.K. Ramachandran
 Film Editing (History, Theory & Practice):	Don Fair Service
 The Recording & reproduction of sound:	Oliver
 Read Sound for Film & TV:	Tomilson Holman
 Modern Recording Techniques:	Bartlett & Bartlett

DC204FilmStudiesII

Course objective: To advance the students with core subject of films, teaching them about the establishment and survival of cinema. Focus will be on both International and Indian Cinema.

Unit1

Film Genres and Theories and The Golden Era of Hollywood

Unit2

The Golden Era of Bollywood (1948-1970): Film Directors

Bimal Roy, Guru Dutt, Raj Kapoor, K. Asif, Nitin Bose, Vijay Anand, Chetan Anand, Hrishikesh Mukherjee, The Great Music Directors

Unit4

In-Depth Analysis with reference to the following directors:

Historical, Political, Social & Psychological Context, Complete Plot, overview with Acts and Plot Points Defined Personal and Motivational analysis of Major Characters The associated themes, Motifs and Symbols explained, Relatively important Technological achievements and Innovations in specific films highlighting Acting, Cinematography, Editing, Sound and Visual Effects. Analysis of certain crucial dialogues and Visual narrative devices, Critical evaluation, Allegorical and Mythical references (where valid).

Unit 4:

The Great Directors

Satyajit Ray, Bimal Roy, Akira Kurosawa, Sanjay Leela Bhansali

Text Books

- The Moving Image (A Study of Indian Cinema): Kishore Valicha
- Hindi Cinema (An Insider's View): Anil Saari
- Global Bollywood: Anandam P. Kavoori Aswin
- Indian Cinema in the Time of Celluloid.: Ashish Rajadhyaksh
- The Cinemas of India: Yves Thoraval
- The History of World Cinemas: Oxford University Press

DC205Distribution&MarketingStrategiesofFilms

Course objective:

TheaimofthissubjectistounderstandthetrendsinthedistributionandexhibitionofFilms&TelevisionProgrammesinthecurrentmarketscenario.

Unit1

UnderstandingtheFilmMarket

Basics of Film market, Up's and Down's, Internal and External factors influencing film market

Unit2

Film Distribution

Distribution for theatres, Distribution for OTT, Distribution for Film Festivals, DistributionforTelevision.

Unit3–Film Marketing

Advertising and Marketing techniques, Tie-ups with various TV Programmes for thepromotionofFilms,MediaPartnerships,RadioAdvertising,EventsforPromotion,PrintMediaAdvertisin gandUnpaidPublicity,GimmicksforPromotingFilms.

Unit4-RevenueandRecovery

Various Rights of the Film, Revenue Sharing & Recovery, Monitoring the Box OfficeCollection.

TEXTBOOKS

- PrinciplesofMarketing:KotlerArmstrong
- Media&MarketForce: V.S. Gupta &RajeshwarDyal
- TheIndianMediaBusiness: Vanita Kohli&Khandekar
- EntertainmentIndustry:V.ParthaSarathy

DC206Major Project Work

Course objective:To teach the students about the comprehensive Film Production. A Major project will give make them to deliver a Final Show reel as a feature Film, Documentary or a small budget Film.

The students will prepare a Major project work under the guidance of the college faculties and it will be evaluated by the professional Industry experts.

Ordinance

Diploma in Cinematography (w.e.f. session 2022-23)

1. The duration of the courses leading to the Diploma in Cinematography shall be of one academic year. Academic year shall be divided into two semesters i.e. July to December and January to June. Each semester shall have a minimum of 80 teaching days excluding admission, preparation and examination days. The examination for the first semester of the year shall be held in the month of February/March and for the second semester in the month of August/September on such dates as fixed by the Vice Chancellor and notified by the Controller of Examinations of Sri Dev Suman Uttarakhand University, Badshahithaul (Tehri Garhwal).
2. The minimum qualification required to be eligible of admission is a pass with a minimum of 50% aggregate marks in 10+2 examination of a Board of a State Government, Central Government or a course recognised as equivalent thereto by the University, desirably with the relevant or related subjects as one of the subjects of study.
3. The medium of Instruction/Examination for the Diploma in Cinematography (DC) shall be English/Hindi.
4. 30% marks in each paper excluding Term Paper and Viva- Voce shall be assigned for Internal Assessment. The question papers will be set and answer book examined by external examiner.
5. A candidate for Diploma course will be provided with membership Card after the completion of second semester from Western Indian Cinematographer's Association (WICA) which is affiliated with Federation of Western India Cine Employees (FWICE) after which they can start working in the Film & Television industry and the charge/fees for the issue of respective cards will be borne by the candidates.
6. The Director/ Principal of the Institute shall forward the Internal Assessment marks on the basis of internal assessment to the Controller of Examinations at least one week before the commencement of the semester examinations.
7. The Principal of the institute shall preserve the records on the basis of which the Internal Assessment awards have been prepared, for inspection, if needed by the University up to six months from the date of declaration of semester examination results.
8. The candidate is required to obtain Pass Marks in each of the Theory and Practical papers in aggregate of the external and internal assessment/ sessional subject to obtaining pass marks separately in each paper of external examinations. The Internal Assessment award of a candidate who fails in one or more papers of any semester examination shall be carried forward to the same examination in which he/she will be failed. He/she will, however, be allowed to reappear in only two back papers of the concerned semester exams with the next batch same semester exams.
9. The minimum pass marks in each semester examination, shall be:
 - a. 40% marks in each paper of Internal Assessment/Practical Test.
 - b. 40% marks in End-Semester Exam/Viva-Voce and Practical Examination.
 - c. 45% aggregate marks in all the prescribed courses in each semester.

10. On the basis of the aggregate marks obtained in the first and second semester examinations taken together, the list of successful passed candidates shall be placed in three divisions and the divisions shall be awarded as under:

- a. Those who pass both the semester examinations at the first attempt obtaining 75% or more marks in the aggregate shall be declared to have passed with-DISTINCTION.
- b. Those who obtain 60% or more marks-FIRST DIVISION
- c. Those who obtain 50% marks but less than 60% marks-SECOND DIVISION
- d. Those who obtain 45% marks but less than 50% marks-THIRD DIVISION

11. A candidate must pass all the two semester examinations within three years of his admission to the first semester of the Diploma courses failing which she/he will be required to repeat the course de novo.

12. A candidate who has failed in one or two papers or fails to appear in a semester examination shall be allowed two additional chances only to clear re-appear papers throughout the duration of a course.

13. The candidates shall be examined according to the Scheme of Examination and Syllabus as approved by the Academic Council from time to time. A candidate who fails in an examination, or having been eligible, fails to appear in an examination, shall take the examination according to the syllabus prescribed for regular students appearing for that examination.

14. The amount of examination fee to be paid by a candidate for each semester shall be as prescribed by the University from time to time. A candidate who re-appears in one or two papers shall pay back paper fee for the examination held in the concerned semester as prescribed by the university.

Evaluation

The performance of a candidate in each course will be evaluated in terms of percentage of marks. Evaluation for each course shall be done by continuous comprehensive assessment (CCA) by the concerned course teacher and end session examination and will be consolidated at the end of the course. The evaluation system of the students has the following two components:

- Continuous Comprehensive Assessment (CA)/Internal Exams accounting for 30% of the total marks assigned to the particular course; and
- End-Semester Examination (ESE) accounting for the remaining 70% of the total marks assigned to a particular course.

1. Continuous Comprehensive Assessment (CCA)/Internal Exams in Diploma in Cinematography (DC)

Continuous Comprehensive Assessment (CCA) will include the following components:

(a) Classroom Attendance

- Each candidate will be required to attend a minimum of 75% Lectures/Tutorials/Practical. A candidate having less than 75% attendance will not be allowed to appear in the End Semester Examination (ESE).
- However, the exemption from 75% attendance will be given to those participating in prescribed co-curricular activities e.g. NCC, NSS, Youth Festivals, and Sports etc. to the extent of 20% (making the necessary attendance as 60% in these cases). The claim for this exemption should be supported by authenticated certificate from the concerned University/college authorities.

(b) Examination Pattern

- 30% marks in each paper excluding project work/training reports and viva-voices shall be assigned for internal assessment. There shall be two internal of 30 marks in each semester for the concerned paper and the average of the two sessions shall be taken into consideration to award the marks in internal exams. The head of the department shall forward the internal assessment marks on the basis of the periodical tests to the controller of examination/registrars at least one week before the commencement of semester examination. If a candidate does not obtain the minimum marks in internal assessment, he/she cannot appear in the semester examination.
- Internal Assessment exams shall be of 1 hour duration where there shall be questions covering the entire syllabus of the concerned paper with the following question paper pattern:
 - 4 short-answer type questions of 5 marks each where student has to attempt any 3 of them.
 - 3 long-answer type questions of 7.5 marks each where student is required to attempt any 2 of them.
- In discipline specific core papers, subject teachers shall assess the filmmaking skills of the candidates and award the practical marks to the candidates out of the designated marks for internal assessment in each practical subject.

2 .End-Semester Examination: End-Semester examination (ESE) will include the following components:

- a.** The remaining 70% of the final marks assigned to a Diploma in Cinematography (DC) candidate in a course will be on the basis of an end-semester examination (ESE). The end-semester examination (ESE) will cover the whole syllabi of the course for the respective semester. Duration of the End Semester Examinations (ESE) for each paper shall be 3 hours.

- b.** The End Semester Examinations for DC candidates will be held in the month of February/March and July/August each year respectively and shall be conducted by the university. The last date by which the examination form and fees and fees must reach the Controller of Examinations shall be as approved by the Vice-Chancellor and notified by the Controller of Examinations.
- c.** Indiscipline, specific core papers, external subject experts shall assess the skills of the candidates and award the practical marks to the candidates out of the designated marks for external assessment.
- d.** Guidelines for paper setters Each theory question paper shall carry 70 marks and the duration of examination shall be 3 Hrs. The question paper shall ordinarily consist of three sections to develop testing of conceptual skills, comprehension skills, articulation and application of skills in Film & Television field. To assess the skills of the candidates, external paper setter shall cover the whole syllabi of the concerned paper. A set of question papers for the end-semester examination (ESE) will be set by the Controller of Examinations, Sridev Suman University, Badshahithaul (Tehri Garhwal). The question paper for the end semester examination (ESE) (having 70 marks) will have the following pattern:

SECTION-A	10 questions of Objective-type questions (True/False, fill in the blanks and choice-based options) of 02 marks each. All	(10x02=20Marks)
SECTION-B	questions are COMPULSARY 08 Analytical Questions (Short-answer type questions) of	(4X5=20Marks)
SECTION-C	05 mark each Answer any FOUR 04 Essay type questions (Long-answer type questions) of 15 mark each	(02x15=30Marks)
Total		70Marks

The question paper for the ESE will have three Sections A, B and C. Section A will be compulsory of 20 marks and consist of 10 objective type questions of 2 marks, each covering whole of the syllabus.

Section B and C will consist of short and long-answer type questions out of which candidate will attempt questions as stated in the question/paper pattern/model.

Total marks (A+B+C) = 20+20+30 (70 marks)

e .At the end of 2nd semester i.e. in the month of August evaluation of the dissertation work and viva-voce will be conducted by the External Examiner. If candidate fails to submit the dissertation on the due date which will be notified by the Chairperson, late fees will be charged as per University Rules.

3 .Conditions for Qualifying the One Year Diploma in Cinematography

(a) The pass percentage in each course of study will be 40 percent (both in theory and internal assessment/practical respectively) and 45% in aggregate in all the prescribed courses in each semester.

(b) It will be necessary for a candidate to pass each course separately in Internal and External Examinations.

(c) A candidate is required to pass all the courses of study. If a candidate fails in the theory part of all the papers of the university examination, he/she will have to reappear in that theory course in the subsequent examination.

(d) A candidate is permitted to appear in back papers only in any Two Papers in each semester. Theory or practical shall be considered as one paper, but where a paper consists of both the theory and practical, it will be treated as one paper.

(e) If a candidate fails in internal assessment/sessional, he/she will be required to improve his/her internal assessment /sessional marks/grades by doing extra work to the satisfaction of the Director/Principal of the institute. Concerned Faculty Members will access the candidate for award of revised internal assessment/sessional marks.

(f) The result of the candidate will be declared when he/she will qualify in all the parts of the concerned paper (Theory+Internal assessment).

(g) If a candidate fulfils the condition of 75% attendance in theory courses and fulfils the conditions of internal assessment but does not pass the examination (ESE) in any courses or due to some reasons i.e. her/his own serious illness, accident, or on account of the death of the near relative, or the dates of states/national/international level examination/sports and all other extracurricular activities fall on the date of the semester exams or such cases during the days of examination will be considered as "fail" shall be permitted to appear in such failed courses in odd/even semester/session only when the examination of that semester is due. However, such candidates will have to seek permission for appearing in the examination from Director/Principal on the production of authenticated valid certificate/document from the competent authority.

(h) All the candidates whose result is delayed in the first semester may be permitted provisionally to attend the second semester. However, they must submit an affidavit duly signed by the notary to the college stating that she/he can be provisionally admitted in the second semester subject to their passing the concerned semester examination. In such case, if the candidate fails to clear all subjects in first semester, her/his admission in these second semesters shall stand cancelled.

4. Scrutiny and Revaluation:

- Scrutiny shall be allowed in only two theory papers as per the rule of the University.
- Revaluation of theory/practical papers is not permitted.

5. Course Fee

Diploma in Cinematography

S.No.	Particulars	Diploma in Cinematography	
		1st Sem	2nd Sem
1.	Admission Fee (including tuition, training, studios, activity, enrolment, internet, operational/maintenance and student activity fee)	60,000	60,000

6. End-Semester Examination Fee

The examination fee for each semester will be same as prescribed by Sri Dev Suman University, Badshahithaul (Tehri Garhwal), Uttarakhand for the Diploma programmes.

7. Academic Session

- Commencement of Session will be intimated at the time of admission. Institute will be open five/six days a week from Monday to Friday. Timings of the institute may vary and will be notified on institute notice board.
- The Institute cannot be held responsible for non-receipt/late receipt of application forms, selection memos etc. and other correspondence regarding admission.

- ♦ The University reserves the right to postpone or cancel any of the courses/activities without any reason.
- ♦ Any other details not specifically covered by these clauses will be decided by the Vice-Chancellor whose decision will be final.
- ♦ Medium of instruction and examination is English only.

8. REGULATIONS OF THE INSTITUTES/COLLEGES OF DIPLOMA IN CINEMATOGRAPHY

- ♦ Once admission is done, every student must obtain an Identity Card which will be supplied from the Institute/ college office. It is must for student to carry the card with his/her photograph affixed on the same present it for inspection when demanded.. Institute/College will not allow students to attend classes and practical etc. unless she or he has Identity card with her/him.
- ♦ It is must for student to attend theory classes, practical and tutorials of the Institute/college and take active part in group discussions, extempore, synopsis and assignments as arranged by the Institute for hands on experience and to equip them with the filmmaking skills. Students must not absent themselves from any of the Institute's /college curricular and co-curricular activity without the prior permission of the Director/Principal. Such absence without leave may lead to loss of exams, since to appear for the semester exams, a Student has to complete to the satisfaction of the Director/Principal the course of study prescribed for the class to which the student belongs.
- ♦ Each student is required to complete 75% attendance failing which she or he will be disqualified from sitting for the final examination. Shortage in attendance can be condoned on Medical grounds (supported by a medical certificate from a registered Medical Practitioner produced by a candidate at the time of illness or immediately thereafter) or for any reason deemed satisfied by the Director/Principal.
- ♦ Conduct of the students in their classes as well as on the premises of the institutes should not cause any disturbance to the fellow students or to other classes. The Director/Principal may expel a student whose work or conduct is not satisfactory and the fees paid will be forfeited.
- ♦ Students must not loiter around the institute/college premises while the classes are on. Students who are free should make use of the Institute's/College Library. Smoking is not permitted inside the Institutes' campus.

- Students shall do nothing either inside or outside the Institute/College campus that may in any way interfere with its ordinary administration or discipline.
- Students are expected to take proper care of the Institute's or college property and to help in keeping the premises neat and tidy. Any damage done to the property of the Institute/College by disfiguring walls, doors, or breaking furniture fitting etc. is a breach of discipline and liable to severe punishment, recovery of loss and fines.
- If for any reason the continuance of a student in the institute/college is harmful in the opinion of the Director/Principal. This shall be final, detrimental to the best interest of the Institute/college. The Director/Principal may ask such students to leave the Institute/college without giving reason for his decision.
- Absence without leave is considered a breach of discipline and liable for fines. No leave will be granted without previous application, except in case of illness or emergency. Prior permission must be obtained for all other leave from the Director/Principal who will consider the application on individual merits.
- Name of the student, continuously absenting himself for five days without permission, shall be struck off the Institute rolls. The students can be readmitted on payment of fresh admission fee of Rs.1000/- within five working days in case the Director/Principal is satisfied that the absence was due to circumstances beyond the control of the student. A candidate who does not join the course after depositing the fee for 10 continuous working days or a candidate whose name is struck off from the roll of the institute and he/she does not seek re-admission for 5 working days from the day her/his name was struck off, her/his admission will stand cancelled and seats will be given to the candidate on list.
- Non-compliance of the rules of the Institute/College can also be dealt by means of suitable fines and disciplinary action.
- Candidates are not allowed to do any part time job or any other course of Education along with the training. Defaulter shall be terminated at the sole discretion of Director/Principal.
- The Institute's authority cannot accept any liability in respect of any accident a student sustains while engaged in practical work, vocational work or due to any other cause.
- The progress report of student's performance is sent to their parents on a monthly basis. The parents who do not receive the progress report may contact the Director/Principal on any working day.

SCHEMEOFORAFFILIATIONTOTHEINSTITUTE/COLLEGESFORDIPLOMAINCINEMATOGRAPHY:

1. BROADNORMS/GUIDELINESFORAFFILIATION:

a. Institutes registered as a Society or an Educational Society or registered as a Trustor under Section 25(1)(A)(B) of Companies Act, either already running the academic programs or newly established, having adequate infrastructure as per Norms & Standards notified by the University may apply in the prescribed format to the University, within prescribed time limit.

b. The applicant institute will be informed about the status whether the Institute is shortlisted for inspection upon scrutiny of application. Institutes not shortlisted for inspections shall be notified and the application fee shall be refunded by the University.

c. Inspection Committees appointed by the competent authority shall undertake inspections to verify the infrastructural requirements available and the Committee shall submit its report to the Registrar, SDSUV in confidential cover by filling the checklist provided by the University.

d. Expenses towards inspections shall be borne by the applicant institute, which would include local transport, lodging/boarding for inspection team members.

e. Based on inspection report and presentation to be made by the authorities of the Institute before the affiliation committee, final recommendation will be submitted by the affiliation committee to the competent authority of the University for Approval. Upon approval of the competent authority, the applicant Institutes shall be granted provisional affiliation to begin with for a period of three years which shall be reviewed subsequently on yearly basis, for a maximum period of 5 years. Upon successful implementation of the educational programs and adherence to the terms of agreement for five years, the University may consider the case for regular affiliation of the Institute with a provision of review on three yearly basis.

f. Each Institute granted provisional affiliation shall have to sign an agreement with the University and provide non-revocable bank guarantee.

2. GUIDELINES FOR AFFILIATION

The concerned institution/college seeking approval of Sridev Suman Uttarakhand University to run Diploma in Cinematography (DC) Programme is required to apply individually as per the norms laid down for approval by the University. Applications shall be processed by way of obtaining an application on payment of Rs. 5,000/- along with the processing fee. The application shall be processed as per the procedure of approval for Diploma courses. Once the application for seeking approval is cleared by the expert visit committee, the Letter of Approval (LOA) shall be issued to the institution/college to run the course within the purview of the University Ordinances. Validity of the Letter of Approval, if issued, shall be for three Academic Years from the date of issue of Letter of Approval. Extension of approval shall be issued separately with the same procedure as it is for the first-time approval. An Expert Visit Committee may be conducted any time before the first batch of students has passed out, to verify the fulfilment of the norms as per norms of the University.

New Institutions granted Letter of Approval shall comply with the appointment of Faculty and Director/ Principal as the case may be, as per Policy regarding minimum qualifications, pay scales etc., as prescribed by the UGC/AICTE/NCHMCT. Institutions/Colleges shall appoint Faculty/Principal/Director and other Supporting Staff and Administrative Staff strictly in accordance with the methods and procedures of the University/State Government, and as applicable in the case of selection procedures and selection Committees.

3. FEE DETAILS:

For every affiliating institute who wish to affiliate with SDSUV, Uttarakhand for Diploma in Cinematography Programme shall have to pay the fee as prescribed by the University below.

Course for which institute wish to apply for	Application Fee	Processing Fee	FDR*
Diploma in Cinematograph	Rs. 5,000	Rs. 25,000 (One-Time, Non-	Rs. 1,00,000

*FDR should be in favor of Sridev Suman Uttarakhand University, Badshahithaul (Tehri Garhwal)

(i) APPLICATION FEE Following application/scrutiny fee will have to be submitted by the applicant Institutes along with the application through Demand Draft drawn in favour of SDSUV payable at Chamba (Tehri Garhwal).

- a) Application Fee for Diploma in Cinematography 5000/-
- b) Application Scrutiny/Processing Fee 25000/-

4. BANK GUARANTEE VALUE

Institutes/Colleges granted affiliation by the University will have to furnish the non-revocable Bank Guarantee (FDR) as per value indicated below:

- a) Intake upto 60 students in Certificate Program - Rs. 0.50 lakhs
- b) Intake upto 60 students in Diploma Program - Rs. 1.00 lakhs
- c) For each seat in Diploma Course - Rs. 10,000

5. LAND REQUIREMENT:

The applicant Institute should possess land as given below, registered in the name of Society/Trust (undisputed) or not less than 10 years of lease of unitary land, leased by land owner/Central/State Govt. organization, as the case may be. Certain norms have been laid down for the Land/Built-up area requirement for infrastructural facilities i.e., land, classroom, tutorial rooms and practical labs etc. The Promoter Society/Trust/institutions shall have the Land as required and has its lawful possession with clear title in the name of the Promoter Society/Trust/institution on or before the date of submission of application. However, it has been proposed by the University that any college/institution may have a leased land where the building has been constructed to run the said course of Cinematography. As stated above, Institution/college may also function in a temporary campus with the provision that they must have a lease agreement of rented building. Norms for Land requirement and Built-up area for Institution/Colleges shall be as follows:

Programme	Land Area Requirements in Sq. Ft.	
Diploma in Cinematography		

Along with the application, the Institute/Society/Trust has to attach one set of registered land documents or registered lease documents.

5.1. Minimum Built-up Area Requirements: Although the Institution/College shall be applying for the First Year, the proposal for the Building(s) and the Plans are required to be submitted as under:

a. Institution/College is required to submit the approved and sanctioned Building Plans from the Competent Authority considering the Total Built up area as required to run the Programme(s) and the Division(s)/Department(s) for the entire duration of the Course

b. Institution is required to submit an Occupancy/ Completion Certificate (as applicable) from the Competent Authority clearly stating that the Building(s) is/are fully developed and ready in all respects for the intended use considering the Total Area as required to run the Programme and the Divisions/ Departments for the Course.

5.2. Infrastructure for Running Diploma in Cinematography

1. Library: Well-maintained library with a large collection of text and reference books of Cinematography is also required. The library should be based on modern set-up with computer in it which supports study and research. Cinematography students must be encouraged to use handouts, journals, magazines and periodicals available.

2. Computer Lab: The computer facilities of the Institute/college must cater the needs of students of Cinematography. The Computer lab should be equipped with the hardware needed to support teaching and research in areas of expertise within the College.

3. Film Studios: Film Studios are the need of the hour to be specifically designed to cater to the demands of training courses organized for Film & Television institutes in order to improve their functional efficiency for the highly lucrative film & television industry. Hence, there must be one studio for strong mental built-up through Lecture, group discussion, practical, exercises, games, inventories and case studies.

4. Instructional Area (Carpet Area) in sq. ft. Area for Institution/Colleges

Infrastructure	No. of Rooms required Carpet Area in Sq. ft. per Room	No. of Rooms required Carpet Area in Sq. ft. per Room
Classrooms/ Tutorial	2	300
Rooms Computer	1	115
Lab Seminar/Conference	1	150
Hall Library and Resource Cent	1	150

Of the Total Number of Classrooms required, at least ONE shall be a Smart Classroom for interactive learning.

Norms for affiliation and land requirement shall be as per the SDSUV Ordinances for seeking approval for affiliation.