

Guru Gobind Singh Indraprastha University
MASTER OF MASS MEDIA (MMM)

Specialisation in TV Production

Third Semester

Course Code	Paper	L	T/P	Credits
Theory				
MMTV 201	Production, Direction & Ethical Issues	4	-	4
MMTV 203	Techniques of Camera & Light	4	-	4
MMTV 205	Sound & Post Production Techniques	4	-	4
Practical				
MMTV 251	Camera & Light Lab	-	6	3
MMTV 253	Sound & Editing Lab	-	6	3
MMTV 255	Minor Project	-	-	4
MMTV 257	Industrial Training Report*	-	-	4
	Total	12	12	26

**The industrial training is to be undertaken soon after the End Term Second Semester Examination for a period of minimum four weeks. The Industrial Training Reports submitted by the students will be evaluated in the Third Semester by a Board of Examiners.*

Guru Gobind Singh Indraprastha University
MASTER OF MASS MEDIA (MMM)

Specialisation in TV Production

Fourth Semester

Course Code	Paper	L	T/P	Credits
Theory				
MMTV 202	Production Styles, Marketing & Commissioning	4	-	4
MMTV 204	Script & Screenplay Writing	4	-	4
Practical				
MMTV 252	Script & Screenplay Lab	-	8	4
MMTV 254	Major Project	-	-	10
MMTV 256	Comprehensive Viva Voce	-	-	4
	Total	8	8	26

Note :

1. The total number of credits of the MMM programme : 108
2. Each student shall be required to appear in examination of all theory and lab courses. However, for the award of the degree a student shall be required to earn the minimum 102 credits.

Guru Gobind Singh Indraprastha University

MASTER OF MASS MEDIA (MMM)

THIRD SEMESTER

PRODUCTION, DIRECTION & ETHICAL ISSUES

Course Code: MMTV 201	L : 4	T/P : 0	CREDITS : 4
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Marks of end term theory paper: 60 *Marks of internal assessment: 40*

Objective of the course:

- i. To create awareness and conceptual understanding about TV production
- ii. To create a sense of directorial techniques in TV production
- iii. To make students aware of intricacies involved in legal and ethical issues

Unit I [Basics of Production]

L-10

1. TV/Video as medium of communication
2. Characteristics of television
3. Formats of television programme
4. Key equipments involved in TV production
5. Key personnel involved in TV production
6. Impact of new media in TV production

Unit II [Stages of Production]

L-11

1. Pre production – idea, outline, research, screenplay, script, storyboard, breakdown of the script, proposal writing, budget, floor plans
2. Production – single camera techniques, multi camera techniques
3. Post production – editing, dubbing, voiceover, music and sound mixing
4. Publicity and distribution : various methods of advertising, publicity material

Unit III [Director in Pre-Production]

L-11

1. Director's role - director as artist, psychologist, technical adviser, coordinator
2. Preproduction activities – process message, production method, production team and communication, scheduling, script formats, script marking, floor plan and location sketch
3. Visualisation and sequencing – formulating the process message, medium requirements, interpreting the floor plans and location sketch
4. Script analysis

Unit IV [Director in Production and Post Production]

L-12

1. Director's terminology
2. Multi camera directing procedures – directing from control room, PCR intercom systems
3. Directing rehearsals – script reading, dry run or blocking rehearsal, walk-through, camera and dress rehearsals, walk-through/camera rehearsal combination, preparing a time line
4. Directing the show – standby procedures, on-the-air procedures
5. Single camera directing procedures – visualisations, script breakdown, rehearsals, videotaping
6. Post production activities

Unit V [Legal and Ethical Issues]

L-12

1. Libel, slander and privacy
2. News productions – the public’s right to know, public property, context, public figures, trespassing, hidden cameras, names and numbers, police orders, ethical aspect
3. Non news productions – profit and publicity, content, intended audience
4. Copyrights – violations, fair use rules, piracy, exclusivity, public domain materials
5. Certification of films and ethical standards
6. Legal issues in insurance

Case Studies : The teachers and students must refer to important and relevant case studies at appropriate places while dealing with major issues and topics.

Guidelines for Examiners/ Paper setters

Maximum marks	60
Time	3 hrs
Total Questions	5 questions. Q 1 needs to be based on Unit I, Q 2 to be based on Unit II, Q 3 to be based on Unit III, Q 4 to be based on Unit IV and Q 5 to be based on Unit V
Distribution of marks in questions	A question should be either a full-length question of 12 marks or 2 short notes of 6 marks each or 3 short notes of 4 marks each or 4 short notes of 3 marks each. A combination of full-length questions and short notes should be preferred.
Choice to students	Within a unit, internal choice must be given to students, eg. ‘← →.’ or ‘← →.’.

Internal Assessment:

- Weightage of 15 marks will be taken from the Minor Test-I to be held after six weeks of study.
- Weightage of another 15 marks will be decided on the basis of Minor Test-II to be held after 12 weeks of study.
- Ten marks are reserved for assignments, class presence, initiative on the part of students and participation in subject related activities.

Suggested Readings:

- 1 Herbert Zettl Television Production Handbook, Thomson Wadsworth, 2006
- 2 Corey & Mark Cinema, Law & the State in Asia, Palgrave Mcmillan,
- 3 Shakuntala Banaji Reading Bollywood, Palgrave Mcmillan, 2006
- 4 Ohnian & Philips Digital Film making, Focal Press, 2000
- 5 R.L. Hartwig Basic TV Technology, Focal Press, 2005
- 6 Gross & Word Digital Movie making, Cenage Learning, 2007
- 7 Mamer Film Production Technique, Cenage Learning, 2007
- 8 Andrew Utterback Studio Television Production and Directing, Focal Press, 2007

COURSE CODE: MMTV 201

- | | | |
|----|-----------------------------|--|
| 9 | Ralph Donalds, Thomas Spann | Fundamentals of TV Production, Surjeet Publications, New Delhi |
| 10 | Gates Richard | Production Management For Film And Video, Focal Press, 2004 |
| 11 | Gerald Millerson | Effective TV Production, Focal Press, 1993 |
| 12 | Francis Glebas | Directing the Story, Focal Press, 2007 |
| 13 | Cathrine Kellison | Producing for TV and New Media, Focal Press, 2007 |
| 14 | Angela Wadia | Film, Television and Radio Production, Kanishka Publishers |

Guru Gobind Singh Indraprastha University

MASTER OF MASS MEDIA (MMM)

THIRD SEMESTER TECHNIQUES OF CAMERA & LIGHT

Course Code: MMTV 203	L : 4	T/P : 0	CREDITS : 4
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Marks of end term theory paper: 60 *Marks of internal assessment: 40*

Objective of the course:

- i. To develop an understanding about the processing of video signals
- ii. To explain the technicalities of video camera, lens and support system
- iii. To understand the elements of visual communication
- iv. To make the students learn the basics and creative use of lighting techniques

Unit I [Basics of Video]

L-8

1. Theory of moving pictures
2. Video image - frame and fields, scanning of image, interlace and progressive scanning
3. Colour video system - NTSC, PAL, SECAM
4. Video signal – luminance, chrominance, hue, saturation, composite and component video system, DTV Systems

Unit II [Video Camera]

L-14

1. Parts of camera
2. Camera chain - camera control unit, sync generator and power supply
3. Types of camera - analog and digital camera, studio cameras, ENG/ EFP cameras and consumer camcorders
4. Optical system –
Types of Lenses: prime lens, zoom lens, special purpose lens
Characteristics of lenses: focal length, lens angle and size of image sensor, focus, light transmission: iris and f-stop, depth of field
5. Electronic characteristics -
aspect ratio, resolution, gain, light sensitivity and operating light level, video noise and signal to noise ratio, shutter, contrast, white balance
6. Operational characteristics - operational characteristics in studio camera, ENG/ EFP cameras and camcorders
7. Filters for camera: built-in filters and external filters
8. Video tape recording formats
9. Camera support system

Unit III [Creating the Shots: Language of Camera and Composition]

L-12

1. Types of shots: long shots, mid shot, close up etc
2. Angle of shots: low angle shot, high angle shot, eye level shot, bird's eye view, point of view
3. Movement: pan and tilt, wheeled camera support, dolly, crane, arm, handheld camera, special rigs
4. Focus effects: deep focus, shallow focus, shifting focus
5. Lens perspective
6. Meaning of composition, importance and functions of composition
7. Rules of composition: emphasis/point of interest, headroom, rule of thirds, diagonal rule, contrast, looking and walking space etc
8. Compositional decisions: how to compose a good photograph
9. Role of light in composition

Unit IV [Lighting for Video]

L-10

1. Nature of light - wave and particle nature
2. Light waves - electromagnetic spectrum, visible spectrum
3. Behaviour of light falling on object
 - Absorption, reflection (specular, diffused), transmission (direct, diffused), refraction, dispersion, scattering, diffraction
 - Illumination: subject illumination with point and broad source, formations of harsh and soft shadows
 - Brightness of an object: amount of light it reflects, the intensity and distance of illumination source, inverse square law of illumination
4. Lighting instruments and lighting controls
 - Field lighting instruments, studio lighting instruments, lighting control equipment
5. Light intensity, types of lamps, colour temperature and colour media

Unit V [Lighting Techniques]

L-12

1. Lighting in a studio
 - a. Lighting approach: one point, two point and three point lighting
 - b. Specific lighting techniques: flat lighting, continuous action lighting, large area lighting, cameo lighting, silhouette lighting, chroma key area lighting, controlling eye and boom shadows
2. Lighting in the field
 - a. Shooting in day light
 - b. Shooting in indoor light
 - c. Shooting at night
3. Pictorial Treatment
 - a. Emphasis on surface detail, illumination for solid, realism in lighting, atmospheric lighting
4. Special lighting effects: day for night, lighting for rain, smoke and fire sequences

Case Studies : The teachers and students must refer to important and relevant case studies at appropriate places while dealing with major issues and topics.

Guidelines for Examiners/ Papersetters

Maximum marks	60
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Choice to students	Within a unit, internal choice must be given to students, eg. '← →.' or '← →.'

COURSE CODE: MMTV 203

Internal Assessment:

- Weightage of 15 marks will be taken from the Minor Test-I to be held after six weeks of study.
- Weightage of another 15 marks will be decided on the basis of Minor Test-II to be held after 12 weeks of study.
- Ten marks are reserved for assignments, class presence, initiative on the part of students and participation in subject related activities.

Suggested Readings:

- | | | |
|----|-----------------------------|---|
| 1 | Herbert Zettl | Television Production Handbook, Thomson Wadsworth, 2006 |
| 2 | Fil Hunter, Paul Fuqua | Light: Science and Magic: An Introduction to Photographic Lighting, Focal Press, 2007 |
| 3 | Wheeler | High Definition & 24p Cinematography, Focal Press, 2007 |
| 4 | Dan Rahmel | Nuts and Bolts of Film Making, Focal Press, 2007 |
| 5 | Alan Bermingham | Location Lighting for Television, Focal Press, 2003 |
| 6 | Blain Brown | Motion Picture and Video Lighting, Focal Press, 2007 |
| 7 | Robert B. Musburger | Single-Camera Video Production, Focal Press, 2005 |
| 8 | Cathrine Kellison | Producing for TV and Video, Focal Press, 2005 |
| 9 | Andrew Utterback | Studio Television Production and Directing, Focal Press, 2007 |
| 10 | Gerald Millerson | Effective TV Production, Focal Press, 1993 |
| 11 | Ralph Donalds, Thomas Spann | Fundamentals of TV Production, Surjeet Publications, New Delhi |

Guru Gobind Singh Indraprastha University

MASTER OF MASS MEDIA (MMM)

THIRD SEMESTER

SOUND & POST PRODUCTION TECHNIQUES

Course Code: MMTV 205	L : 4	T/P : 0	CREDITS : 4
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Marks of end term theory paper: 60 *Marks of internal assessment: 40*

Objective of the course:

- i. To create in students the perception about the aesthetics of sound
- ii. To explain the techniques of audio equipments used in TV Production
- iii. To make them learn the different kinds of post production works
- iv. To make them understand the different practices in editing

Unit I [Sound Aesthetics]

L-8

1. Types of sound – voice, natural sound, music, sound effects
2. Sound perspective and sound presence
3. Constructing the audio portion of a programme – narrator Vs no narrator, on camera and off camera questions, natural sound, music and sound effects, making a track chart
4. The visual impact of microphones

Unit II [Sound for Video - Technical Factors]

L-12

1. Sound in video field production
2. Sound: technical bases
3. Microphone characteristics
4. Camera mounted microphones, external microphones, wired and wireless microphones
5. Recording sound on a portable camcorder
6. Mixers
7. Standardised recording procedures, monitoring sound, hints for recording good sound, special problems in recording sounds
8. Equalizing and filtering to improve sound quality
9. Dubbing: adding sound to prerecorded videotape
10. Additional sound recording and playback devices

Unit III [Editing Aesthetics]

L-12

1. Language and grammar of editing
2. Role of the editor – creative editor, technical editor, editor as graphic artist
3. Theory of editing – continuity editing, montage, Eisenstein/Pudovkin/Kuleshov style
4. Functions of the editing – combine, shorten, correct, build
5. Types of continuity and montage
6. Transition and effects
7. Sound in editing
8. Graphics and design

COURSE CODE: MMTV 205

Unit IV [Post Production Editing Works]

L-12

1. Editing modes – off and online editing
2. Linear editing systems – single source systems, expanded single source systems, multi source editing systems
3. Control track and time code editing
4. Linear editing features and techniques
5. A-B rolling and A-B roll editing
6. Non linear editing systems
7. Non linear editing features and techniques
8. Editing of celluloid based programmes on non-linear editing system

Unit V [The Practice of Editing]

L-12

1. Action sequences
2. Dialogue sequences
3. Comedy sequences
4. Chase sequences
5. Montage sequences
6. Documentary
7. Educational films
8. News and current affairs programme

Case Studies : The teachers and students must refer to important and relevant case studies at appropriate places while dealing with major issues and topics.

Guidelines for Examiners/ Paper setters

Maximum marks	60
Time	3 hrs
Total Questions	5 questions. Q 1 needs to be based on Unit I, Q 2 to be based on Unit II, Q 3 to be based on Unit III, Q 4 to be based on Unit IV and Q 5 to be based on Unit V
Distribution of marks in questions	A question should be either a full-length question of 12 marks or 2 short notes of 6 marks each or 3 short notes of 4 marks each or 4 short notes of 3 marks each. A combination of full-length questions and short notes should be preferred.
Choice to students	Within a unit, internal choice must be given to students, eg. ‘← →.’ or ‘← →.’.

Internal Assessment:

- Weightage of 15 marks will be taken from the Minor Test-I to be held after six weeks of study.
- Weightage of another 15 marks will be decided on the basis of Minor Test-II to be held after 12 weeks of study.
- Ten marks are reserved for assignments, class presence, initiative on the part of students and participation in subject related activities.

COURSE CODE: MMTV 205

Suggested Readings:

- 1 Herbert Zettl Television Production Handbook, Thomson Wadsworth, 2006
- 2 Baxter A Practical guide to Television sound Engineering, Focal press, 2007
- 3 David Miles Huber Audio Production Techniques for Video, Focal Press, 2007
- 4 David Sonnen Schein Sound Design, MW Productions, 2001
- 5 A.U. Case Sound Fx, Focal Press, 2004
- 6 Jenne Mills The Broadcast Voice, Focal Press, 2004
- 7 Sam Kauffmann Avid Editing: A Guide for Beginning and Intermediate Users, Focal Press, 2006
- 8 Tomlinson Holman Surround Sound : Up and running, Focal Press 2007
- 9 Jay Rose Audio Postproduction for Film and Video, Focal Press, 2008
- 10 Richard Harrington Photoshop for Video, Focal Press, 2007
- 11 Ken Dancyger The Technique of Film and Video Editing, Focal Press, 2006
- 12 Gerald Millerson Effective TV Production, Focal Press, 1993
- 13 Ralph Donalds, Thomas Spann Fundamentals of TV Production, Surjeet Publications, New Delhi

Guru Gobind Singh Indraprastha University
MASTER OF MASS MEDIA (MMM)

THIRD SEMESTER
CAMERA & LIGHT LAB

Course Code: MMTV 251	L : 0	T/P : 6	CREDITS : 3
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Marks of end term practical exam: 60 *Marks of internal assessment: 40*

Objective of the course:

- i. To secure an operational knowledge of various cameras and lighting equipments
- ii. To demonstrate an understanding of the equipments and production skills necessary for effective picture making

Exercises/Assignments :

1. Demonstration of video camera, its anatomy and functions
2. Video camera handling practice on stand and on shoulder, working on composition
3. Practice of different types of shots, camera movements and camera angles
4. Shooting small continuity, using single camera
5. Multicamera shooting practice
6. Demonstration of lights, its anatomy and functions
7. Practice of different lighting techniques
8. Creating special effects by using camera, lights and filters

Guru Gobind Singh Indraprastha University
MASTER OF MASS MEDIA (MMM)

THIRD SEMESTER
SOUND & EDITING LAB

Course Code: MMTV 253	L : 0	T/P : 6	CREDITS : 3
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Marks of end term practical exam: 60

Marks of internal assessment: 40

Objective of the course: To introduce the students to the practices and techniques of sound and editing.

Exercises/Assignments :

1. Use of microphones, audio cables and connectors
2. Use of recorders and mixers
3. Recording of various indoor and outdoor sounds
4. Music recording with the help of multiple microphones and mixing consoles
5. Sound track design with images
6. Demonstration of video editing equipments
7. Editing practice of various sequences

Guru Gobind Singh Indraprastha University
MASTER OF MASS MEDIA (MMM)

THIRD SEMESTER
MINOR PROJECT

Course Code: MMTV 255	L : 0	T/P : 0	CREDITS : 4
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Objective of the course: To make use of the knowledge gained in camera operations and editing techniques for learning production.

Production:

10 minutes studio based multi camera production in groups.

Evaluation :

The Minor Project carries 100 marks. The production will be evaluated by a Board of Examiners comprising one Internal and one External examiner to be appointed by the Vice Chancellor.

Guru Gobind Singh Indraprastha University

MASTER OF MASS MEDIA (MMM)

THIRD SEMESTER INDUSTRIAL TRAINING REPORT

Course Code: MMTV 257	L : 0	T/P : 0	CREDITS : 4
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Objective of the course:

- i. This lab course ensures the students an opportunity of getting hands on training in media organisation.
- ii. Through the training they would gain knowledge of practical application of all they have learned in the classroom and the lab of the institute in real life situation.
- iii. This training also provides them the platform to learn how to do the documentation of their functional exposure to media.

Industrial Training and Report Writing:

Soon after the End Term Second Semester Examination, each student will undergo Industrial Training for at least four weeks in a media organisation. After the training, he/she will submit an Industrial Training Report based on his/her experience and learning during media attachment. The report should be submitted within four weeks of the start of the session in the Third Semester.

Evaluation:

The Industrial Training Report carries 100 marks. The report will be evaluated by a Board of Examiners comprising one Internal and one External examiner to be appointed by the Vice Chancellor.

Guru Gobind Singh Indraprastha University
MASTER OF MASS MEDIA (MMM)

FOURTH SEMESTER
PRODUCTION STYLES, MARKETING & COMMISSIONING

Course Code: MMTV 202	L : 4	T/P : 0	CREDITS : 4
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Marks of end term theory paper: 60 *Marks of internal assessment: 40*

Objective of the course:

- i. To identify the different critical elements of ENG & EFP Production
- ii. To plan, develop and produce various ENG & EFP productions
- iii. To create the sense of budgeting and marketing of a programme
- iv. To bring the awareness about the different producing and commissioning agencies

Unit I [Introduction to ENG and EFP]

L-8

1. ENG and EFP : the world of professional video
2. History of electronic news gathering (ENG)
3. Recent styles in ENG
4. TV news photography
5. Basic flow chart of ENG
6. History of electronic field production(EFP)
7. Recent styles in EFP
8. Basic flow chart of EFP

Unit II [Styles in Electronic News Gathering]

L-12

1. Taped and live coverage
2. Spot news
3. General news
4. Feature news
5. Sports news
6. Cricket commentary
7. Crime news
8. National events
9. Latest developments

Unit III [Styles in Electronic Field Production]

L-14

1. Corporate and professional videos
2. Commercial and public service announcement
3. Performance video
4. Sports video
5. Music video
6. Nature and documentary videos
7. Serials
8. Telefilms
9. Promos
10. Educational films

COURSE CODE: MMTV 202

Unit IV [Budgeting and Marketing]

L-10

1. Budgeting of ENG
2. Budgeting of EFP
3. Creating an accurate budget
4. Budget tracking
5. Entry in the video market place
6. Marketing the product

Unit V [Programme Producing and Commissioning Agencies]

L-12

1. Inhouse production, outsourcing and commissioning, sponsored and commissioned programmes
2. Films Division (FD) as producer of documentaries and other programmes
3. Children's Film Society of India (CFSI) and production of children's films
4. National Film Development Corporation (NFDC) and incentives for film production
5. Public Service Broadcasting Trust (PSBT) and documentary production
6. Directorate of Audio Visual Publicity (DAVP) and production of promotional material
7. Doordarshan – in house productions and outsourcing of news and entertainment
8. Private channels – in house productions and outsourcing of news and entertainment programmes
9. National Film Archives of India (NFAI) for preservation of films

Case Studies : The teachers and students must refer to important and relevant case studies at appropriate places while dealing with major issues and topics.

Guidelines for Examiners/ Paper setters

Maximum marks	60
Time	3 hrs
Total Questions	5 questions. Q 1 needs to be based on Unit I, Q 2 to be based on Unit II, Q 3 to be based on Unit III, Q 4 to be based on Unit IV and Q 5 to be based on Unit V
Distribution of marks in questions	A question should be either a full-length question of 12 marks or 2 short notes of 6 marks each or 3 short notes of 4 marks each or 4 short notes of 3 marks each. A combination of full-length questions and short notes should be preferred.
Choice to students	Within a unit, internal choice must be given to students, eg. '← →.' or '← →.'.

Internal Assessment:

- Weightage of 15 marks will be taken from the Minor Test-I to be held after six weeks of study.
- Weightage of another 15 marks will be decided on the basis of Minor Test-II to be held after 12 weeks of study.
- Ten marks are reserved for assignments, class presence, initiative on the part of students and participation in subject related activities.

COURSE CODE: MMTV 202

Suggested Readings:

- | | | |
|---|-----------------------------|---|
| 1 | Herbert Zettl | Television Production Handbook, Thomson Wadsworth, 2006 |
| 2 | Gerald Millerson | Effective TV Production, Focal Press, 1993 |
| 3 | Ralph Donalds, Thomas Spann | Fundamentals of TV Production, Surjeet Publications, New Delhi |
| 4 | Norman Medoff | Portable Video, Focal Press, 2007 |
| 5 | Ivan Cury | Directing and Producing for Television, Focal Press, 2006 |
| 6 | David K. Irving | Producing and Directing the Short Film and Video, Focal Press, 2006 |
| 7 | Francis Glebas | Directing the Story, Focal Press, 2007 |
| 8 | Cathrine Kellison | Producing for TV and New Media, Focal Press, 2007 |
| 9 | Angela Wadia | Film, Television and Radio Production, Kanishka Publishers |

Guru Gobind Singh Indraprastha University

MASTER OF MASS MEDIA (MMM)

FOURTH SEMESTER SCRIPT & SCREENPLAY WRITING

Course Code: MMTV 204	L : 4	T/P : 0	CREDITS : 4
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Marks of end term theory paper: 60

Marks of internal assessment: 40

Objective of the course:

- i. To develop a strong feel for the art of story telling through the medium of video.
- ii. To give a conceptual understanding about the genre, style, treatment, structure of screen play.
- iii. To create the sense of characterisation in a story.
- iv. To understand the art and craft of script and screenplay writing.

Unit I [Basics of Storytelling]

L-8

1. The history of storytelling
2. What is a “story”?
3. Where stories come from - using personal experience or family history, Ideas from news stories, fables, legends etc
4. Spotting trends in film and television
5. Introduction to the art of writing short story, novel, stage play and TV play

Unit II [Explorations of Genre, Style, Screenplay]

L-14

1. Genre- identifying the genres: romance, science fiction, action/adventure, detective/thriller, epic/historical event
2. Style – naturalism, realist, expressionist, surrealist, theatrical, fantastical, observational, impressionist
3. Types of screenplay- plot based, character based, event based, idea based, place story
4. Structure of a screen-play - theme or premise - plot and sub-plot – beginning, middle and end - Exposition, Conflict, Crisis, Climax and Resolution

Unit III [Characters]

L-10

1. Character
2. Three dimensions of character- sociology, physiology and psychology
3. Pivotal character
4. Protagonist
5. Antagonist
6. Supporting characters
7. Character development
8. Character interaction

Unit IV [Script]

L-12

1. General script
2. Storyboard
3. Shooting script
4. Script in audio visual format
5. Script breakdown
6. Review and edit
7. Scripting a documentary film

Unit V [Screenplay]**L-12**

1. Screenplay layout
2. Synopsis
3. Treatment
4. Step-outline
5. The master screen script
6. Functions of dialogue
7. The post shooting scripts

Case Studies : The teachers and students must refer to important and relevant case studies at appropriate places while dealing with major issues and topics.

Guidelines for Examiners/ Papersetters

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Choice to students	Within a unit, internal choice must be given to students, eg. '← →.' or '← →.'

Internal Assessment:

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- Ten marks are reserved for assignments, class presence, initiative on the part of students and participation in subject related activities.

Suggested Readings:

- | | | |
|----|-------------------------|---|
| 1 | Herbert Zetl | Television Production Handbook, Thomson Wadsworth, 2006 |
| 2 | Thornman & Purvis | Television Drama, Palgrave Mcmillan, 2004 |
| 3 | Marisa Divari | Script Magic, MW Productions, 2000 |
| 4 | Scott Essman | Freelance Writing for Hollywood, MW Productions, 2001 |
| 5 | C. Jhonson & M. Stevens | Script Partners, MW Productions, 2002 |
| 6 | M.C. Johnson | The New Script Writers' Journal, Focal Press, 2001 |
| 7 | Swaine & Swaine | Film Scriptwriting : A Practical Manual |
| 8 | Bob Berman | Fade-in : A Screenwriting Process |
| 9 | Bordwell & Thompson | Film Art : An Introduction |
| 10 | James Monaco | How to read a Film |
| 11 | Sharda Kaushik | Script to Screen |
| 12 | Joseph V. Mascelli | Five Cs of Cinematography |

Guru Gobind Singh Indraprastha University
MASTER OF MASS MEDIA (MMM)

FOURTH SEMESTER
SCRIPT & SCREENPLAY LAB

Course Code: MMTV 252	L : 0	T/P : 8	CREDITS : 4
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Marks of end term practical exam: 60

Marks of internal assessment: 40

Objective of the course:

- i. To conceive, compose & prepare scripts for TV and films
- ii. To develop among students flare for writing

Exercises/Assignments:

1. Analysis of various films and their screenplays
2. Analysis of scripts of TV serials
3. Writing of scripts and screenplays as per assignments given

Guru Gobind Singh Indraprastha University
MASTER OF MASS MEDIA (MMM)

FOURTH SEMESTER
MAJOR PROJECT

Course Code: MMTV 254	L : 0	T/P : 0	CREDITS : 10
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Objective of the course:

- i. This lab course is targeted to motivating the students to take up production work of high quality.
- ii. This will enable the students to make use of production techniques studied during the semesters for producing documentaries and fiction films.

Production:

The students will produce documentaries/fiction films as group work as part of this lab course.

Evaluation:

The Major Project carries 100 marks. The production work will be evaluated by a Board of Examiners comprising one Internal and one External examiner to be appointed by the Vice Chancellor.

Guru Gobind Singh Indraprastha University
MASTER OF MASS MEDIA (MMM)

FOURTH SEMESTER
COMPREHENSIVE VIVA VOCE

Course Code: MMTV 256	L : 0	T/P : 0	CREDITS : 4
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Objective of the course: The Viva Voce is aimed at testing the knowledge, learning and understanding that the student would have acquired during the course of two-year studies at this master's programme.

Comprehensive Viva :

There shall be Comprehensive Viva Voce at the completion of this master's programme Master of Mass Media. It will carry 100 marks.

Evaluation:

Comprehensive Viva Voce will be conducted by a Board of Examiners comprising the Director/Dean and two external experts, of whom one would be preferably from the industry. The quorum shall be deemed to have been met if 2 out of 3 members are present.