



GULBARGA UNIVERSITY

Course Outline and Syllabus for Post Graduate Diploma in Television Studies (PGDTVS) under CBCS and CAGP (with effect from the academic year 2014-2015)

FIRST SEMESTER

Paper No.	Title of the Paper	Credit Pattern			Total Credits	Marks Distribution			Total Marks
		L	T	P		L/T	P	IA	
Hard Core (HC)									
HC 1.1	Principles of Television Production	3	1	0	4	80	00	20	100
HC 1.2	News Production Techniques	2	1	1	4	60	20	20	100
HC 1.3	Electronic Media Management	3	1	0	4	80	00	20	100
HC 1.4	Writing for Electronic Media	2	1	1	4	60	20	20	100
Soft Core (SC) (Any Two)									
SC 1.1	Web Journalism	2	1	1	4	60	20	20	100
SC 1.2	Script Writing	2	1	1	4	60	20	20	100
SC 1.3	Videography	2	1	1	4	60	20	20	100
Total Credits for First Semester					24				600

L = Lecture T = Tutorial P = Practical

Lecture: 1 Credit = 1 Hour; Tutorial: 1 Credit = 2 Hours; Practical: 1 Credit = 2 Hours

SECOND SEMESTER

Paper No.	Title of the Paper	Credit Pattern			Total Credits	Marks Distribution			Total Marks
		L	T	P		L/T	P	IA	
Hard Core (HC)									
HC 2.1	Lighting Technology	2	1	1	4	60	20	20	100
HC 2.2	Cinematography	2	1	1	4	60	20	20	100
HC 2.3	Video Editing	2	1	1	4	60	20	20	100
HC 2.4	Project	0	0	4	4	00	80	20	100
Soft Core (SC) (Any One)									
SC 2.1	Graphics and Animation	2	1	1	4	60	20	20	100
SC 2.2	Strategic Media Planning	3	1	0	4	80	00	20	100
Open Elective (OE) (Any One)									
OE 2.1	Communication Skills	3	1	0	4	80	00	20	100
OE 2.2	Public Relations	3	1	0	4	80	00	20	100
Total Credits for Second Semester					24				600
Total Credits for First & Second Semesters					48				1200

L = Lecture T = Tutorial P = Practical

FIRST SEMESTER

HC 1.1 PRINCIPLES OF TELEVISION PRODUCTION

(CREDIT PATTERN L: T: P 3: 1: 0)

(Lecture : 3 Credits x 16 Weeks = 48 Hours;

Unit – I	Television (TV) as a medium of Communication, Growth of TV, TV Studio Set up.
Unit – II	Components of Camera- Types of lenses and mountings; Basic Camera operations; defining shot – Principles of composing pictures; framing and balance; TV scripting and direction; Knowledge, skills and techniques, Editing process of Pre and Post Programme production.
Unit – III	Types of editing – planning, Editing shot legs, Edit decision list, Editing equipment and their handling, Sync and Video timing devices, Post production activities.
Unit – IV	Lighting quality and intensity, Colour quality of light, Lighting different objects, Light sources, Types of lamps, Light control equipment, Lighting effects, Source sources – quality of sound, sound effects, Role of various production staff, qualifications and their role, DTH and other new innovations in TV transmission.

References

1. Gerald Millerson. Techniques of Television production.
2. Zettel H. Television production handbook.
3. Ahuja B.N. Audio Visual Journalism.
4. Mandav P. Visual Media Communication.
5. Kaushik S. Introduction to TV Journalism.

HC 1.2: NEWS PRODUCTION TECHNIQUES

CREDIT PATTERN (L: T: P 2: 1: 1)

Unit – I	The history and development of Television, The Camera – Basic design and structure, Lens Characteristics, How the Camera works.
Unit – II	Production and Planning; Production concept, Shooting script – Script writing, Story Board, Single and Multiple Camera Production within the Studio Set up, Floor Management.
Unit - III	Lighting – definition of Lighting Terms, Types of Lights – Lighting Equipment, Lighting Accessories, Studio Lighting Procedures. Visual effects; Digital Video effects, Optical effects, Mechanical effects, Chroma key – Character Generator (CG).
Unit – IV	Techniques of TV Direction – from Planning to Pre-production to Post-production, Director's Role and Directing Methods, Control Room Direction, Set Design Background- Both Studio and Location; Graphic Design – Scenary, Scenic design, property and other accessories.

Practical

The Course content covering Units I to IV shall form the basis for Practical.
Each student shall compulsorily maintain Practical Record and submit the same at the time of Practical Examination.

References

1. David Diary B. 2000. Radio News Handbook. Thomson Publ.
2. Gerald Lanson. 1991. Writing and reporting the news. Edition 2, Oxford Publ.

HC 1.3 ELECTRONIC MEDIA MANAGEMENT

CREDIT PATTERN (L: T: P 3: 1: 0)

Unit – I	Programme Research – Conceptualization and organization of Programmes, Ideas, Budgeting and Scheduling; Script Breaking; Stages of Serial / Film / Entertainment Programme making and their management.
Unit – II	Shooting – Indoor and Outdoor shooting; Role of Production Manager , Studio Booking, Equipment Hiring, Seeking Location permission, arranging, transportation, Boarding and Lodging and other exigencies.
Unit – III	Role of other Production Personnel, Director as Team Leader, Art Director, Assistant Director, Camera and Lighting Assistants, Floor Manager and other production personnel.
Unit – IV	Identifying Potential Production Agencies, writing Programme Proposal, Project Presentation, Talent Search, Identifying Talent, Script Writers, Male and Female Artists etc.

References

1. James R. Adams. 2002. Media Planning. London: Business Books Ltd.
2. Robert L. Hilliard. 2000. Writing for Television, Radio and Film. Wordsworth Co. Ltd.
3. Wolff and Cox. 2001. Successful Script Writing for Television, Radio and Film. Writer's Digest.
4. David Diary B. 2000. Radio News Handbook. B. Thomson Publ.
5. Gerald Lanson. 1991. Writing and Reporting the News. Edition 2. Oxford Publ.
6. David Diary B. 2000. Radio News Hand Book. Thomson Publication.

HC 1.4 WRITING FOR ELECTRONIC MEDIA

CREDIT PATTERN (L: T: P 2: 1: 1)

Unit – I	Writing for Electronic Media, Script writing to Story Boarding, writing for different Time Chunks, Afternoon Programme, Prime Time Programme, Late Night Programme, Ground Rules for Writing.
Unit – II	Writing for Radio and Television Commercials and Documentaries, Writing to inform, Script format, writing for Radio Talk Shows,

	Interview and Interview techniques / Discussion – for both Radio and Television.
Unit - III	Writing to Entertain, Script format – Drama, Script design, Voice-Over and Narration.
Unit – IV	Writing for Special Audience – Programme for Children, Women, Farmers and Youth, Issue based Feature Programme.

Practical

The Course content covering Units I to IV shall form the basis for Practical. Each student shall compulsorily maintain Practical Record and submit the same at the time of Practical Examination.

References

1. Wilbur Schramm, Jack Lyle and Edwin B. Parker. 1996. Television in the Lives of our children. Stanford: Stanford University Press.
2. Wolff and Cox. 2000. Successful Script writing for Television, Radio and Films. Writers Digest.
3. Ken Dancyger. 2000. The technique of Film and Video Editing. Edition 3. Focal Press.
4. Robert L. Hilliard. 2001. Writing for Television, Radio and Film. Wordsworth Publ.

SC 1.1 WEB JOURNALISM CREDIT PATTERN (L: T: P 2: 1: 1)

Unit – I	Internet – Origin and evolution, Hardware and Software requirement including Modem, Internet Explorer – Features, Text Editors and their features, Searching and accessing information on the Net – Browsing, Directories etc.
Unit – II	Search Engines – Google, Yahoo and others, HTML Basics, Web design and Web development, Web development tools – DREAMWEAVER, Flash, Final Cut Pro, AVID, Publishing your own web page.
Unit - III	Online Journalism – Writing for the web, multimedia writing , world wide web writing, applied interactive newspapers, Cyber journalism, Webcasting, Information design.
Unit – IV	Blogging – Blogging software and technique, the Public Sphere in the Internet era, Emergence of Collaborative Citizen Journalism, Cyber Laws of India, Code of Ethics in web media.

Practical

The Course content covering Units I to IV shall form the basis for Practical. Each student shall compulsorily maintain Practical Record and submit the same at the time of Practical Examination.

References

1. Jason Whittaker, 2000. Producing for the Web (Media Skills).

2. Timothy Garrand. Writing for Multimedia and the Web - A practical guide to content development for interactive media
3. Stephen Pite. The Digital Designer: 101 Graphic Design Projects for print, the web, Multimedia and motion graphics
4. Michael Miller. Absolute beginner's guide to computer basics.
5. Gary B.Shelly, Thomas J.Cashman and Misty E.Vermaat. 2007. Discovering Computers: A Gateway to Information.
6. Bob Walsh. Clear Blogging: How People blogging are changing the world and how you can join them.
7. Damien Stolarz. Hands on guide to video blogging and podcasting.
8. John V.Pavlik. Journalism and New Media.
9. Andras Nyiro and others. 21st century journalism - a practical guide.

SC 1.2 SCRIPT WRITING
CREDIT PATTERN (L: T: P 2: 1: 1)

Unit – I	Introduction to Script writing, Importance of a script, Elements of a Script, Story Plot, Characters.
Unit – II	Visual and Aural thinking – Showing instead of telling. Importance of Description in terms of Location, appearance, Costume, Movement, Time and Sound. The essential differences between Visual and Audio Media, developing an idea into a full length script along with plots, sub-plots and characterization.
Unit – III	Dramatic structure – the Five act Script Narrative Structure – Linear and Non-Linear techniques of Narrative.
Unit – IV	Scripting for Commercials and Public service Announcements and Instructional Videos, copy writing, punch line writing, content development for commercials.

Practical

The Course content covering Units I to IV shall form the basis for Practical. Each student shall compulsorily maintain Practical Record and submit the same at the time of Practical Examination.

References

1. William J Van Nostran. The Scriptwriter's Handbook.
2. Gorham Kindem and Robert B. Musburger. Introduction to Media Production – From Analogue to Digital.
3. Satyajit Ray. Speaking of Films. Penguin Books
4. Bernard F. Dick. Anatomy of Films. Boston: St.Martyn Publ.
5. D.V.Swain. Film Script Writing. London: Focal Press.
6. Samvartha. Films from Literature - A study of Girish Karnad's Film *Ghatashraddha*..

SC 1.3 VIDEOGRAPHY
CREDIT PATTERN (L: T: P 2: 1: 1)

Unit – I	Introduction to Video, different Video formats, VHS, SVHS, Video-8, Mini DV Hi-8, U-matic Video cameras, Beta-cam, HDTV, DVC Pro, DV Cam, Mini DV, Digital Beta.
Unit – II	Basics of Camera design and structure. Units of Camera, Lens, Focus, T/W.
Unit - III	Different Shots. Camera movements. Lens characteristics, Digital Camera, Principles of Visuals, Composition, Video and Audio space, Narratives, Visual effects (Optical, mechanical effects), Character Generator.
Unit – IV	Lighting Equipment and Techniques, Accessories, nature of Light, types, Lighting procedure (Outdoor and Studio), Lighting for different programme formats. Sound recording, Microphones and its types, Sound for Audio Mixing, Sound / Video effects, Video Editing: Analog and Digital.

Practical

The Course content covering Units I to IV shall form the basis for Practical. Each student shall compulsorily maintain Practical Record and submit the same at the time of Practical Examination.

References

SECOND SEMESTER

HC 2.1 LIGHTING TECHNOLOGY
CREDIT PATTERN (L: T: P 2: 1: 1)

Unit – I	Lighting: Definition of Lighting Terminology, Types of Lights – Lighting Equipment, Lighting accessories – Studio Lighting.
Unit – II	Source of Lighting, Unit of Lighting, Measurement, Diffused Lighting, Aesthetics of Lighting, Cutter, Butter paper.
Unit – III	Aesthetic of Depth of Focus, Depth of Field, Barn Door.
Unit – IV	Definition of three-point-lighting technique, use of three-point lighting, Light and surroundings, Day and Night lighting.

Practical

The Course content covering Units I to IV shall form the basis for Practical. Each student shall compulsorily maintain Practical Record and submit the same at the time of Practical Examination.

References

1. Hebert Zettle. 1998. Television Production. California: Wordsworth Publ.
2. Introduction to TV lighting. First light video publishing. 2000.

3. A – Z of Lighting Terms. Focal Press. 1999.
4. Millerson. 2000. Lighting for Television and Film. Focal Press.

HC 2.2 CINEMATOGRAPHY
CREDIT PATTERN (L: T: P 2: 1: 1)

Unit – I	Basic of Photography: History of Photography, meaning, Photo Sensitive Materials; Earlier Photosensitive Plates to Modern day Celluloid Films. Lens: Concave and Convex, Lens aberrations, Focal Length, Depth of field; Aspect Ratio; Zoom Lens; Angle Lenses; Telephoto Lenses, Normal Lenses. Light: Basic principles, Wave Motion, Wave Length, Electro Magnetic Spectrum.
Unit – II	Source of Light: Types of Light (Lamps) used in Photography. Tungsten Lights, HMI Lights etc. Measurement of Light; Exposure Meters; Unit of Light Measurement; Lux and Foot Candles. Accessories of a Light: Nets, Barn Door, Butter Paper etc.
Unit – III	Camera Movements: Pan, Tilt, Dolly, Crane, Steady Cam, Head Out Rail away, Fade, Dissolve, Switch Pan, Aerial, Under Water, Ditch Angle, Pan Glide etc. Depth of Focus; Depth of Field. Anatomy of camera, Reflex and Non-Reflex Camera, Types of Shutters, Diaphragms of different Formats, Inter Changeability of Lenses.
Unit – IV	Colour Temperature, Colour Perception, Light and surrounding Muter Colour – Colour Saturation – Aesthetics of Colour. Primary and secondary colours, Contrast and Complementary Colours, Additive process and Subtraction process for day and night, Under Cover Exposure – Colour De saturization, De-sensitizing, Bleach Effect.

Practical

The Course content covering Units I to IV shall form the basis for Practical. Each student shall compulsorily maintain Practical Record and submit the same at the time of Practical Examination.

References

1. Burrows and Wood. 2001. Television production disciplines and techniques. Dublin: Brown Publ.
2. Rabiger. 2001. Directing- Film Techniques and Aesthetics. Focal Press.
3. Fritz Lynn Hershey. Optic and Focus – for Camera assistants. Focal Press.
4. Pauline B. Rogers. 2000. Contemporary Cinematographers. Focal Press.
5. Millerson. Lighting for Television and Film. Focal Press, 1999.
6. Hseuh-Ming Hang and John W. Woods. 1995. Handbook on Visual Communication. Academic Press.
7. Fitt. A-Z of Lighting Terms. Focal Press.
8. The Focal Encyclopedia of Films and Television. 2004. Focal Press.
9. Hally Wood. 2001. The ASC Video Manual.

HC 2.3 VIDEO EDITING
(CREDIT PATTERN (L: T: P 2: 1: 1))

Unit – I	Evolution of Video Editing, Introduction to Video Editing, Equipment needed for Video Editing; Forms of Editing. Process of Video Editing, Action Continuity and Relational Continuity, Match Cut, Jump Cut, Cut In, Cut Away, Master Shots and Insert, Studio Editing Transition, Pace and Rhythm, Concepts of Editing, Montage and Creative uses of Montage.
Unit – II	Principles of Non-Linear Editing and Linear Editing. EDL, Capturing Video Clips, Finding File, Saving, Copying and Back Up.
Unit - III	Editing, Logging and Organizing the Footage. Digitizing from format.
Unit – IV	Trimming, Graphic Keying, Transition Devices – Fade-In, Fade-Out, Zoom-In, Zoom-Out, Wipe etc. Audio Mixing, Media File Management. Generating Final Master, Equipment required for Non-Linear Editing and Linear Editing.

Practical

The Course content covering Units I to IV shall form the basis for Practical. Each student shall compulsorily maintain Practical Record and submit the same at the time of Practical Examination.

References

1. Thomas A. Ohaninan. Digital Non-Linear Editing. Focal Press.
2. Karel Reiz. Technique of Film Editing. Thomson Publ.
3. Steven E. Brown. Video Tape Editing. Boston: Focal Press.
4. Video Editing and Post Production – a Professional Guide. Beford Publ.
5. Ronald J. Compels. Video – Field Production and Editing. Ellyn and Bacon.
6. Sam Kaufman. Avid Editing. Boston: Focal Press.

HC 2.4: PROJECT
(CREDIT PATTERN (L: T: P 0:0: 4))

Instruction: Preparation of Proposal for Project under the supervision of Supervisor.

Prerequisites: VIDEO DOCUMENTARY PROJECT

The Viva-Voce Committee consists of three Members from the profession, selected from the List of Examiners, approved by Board of Studies, along with the Co-Ordinator / Head of the Department. The Board evaluates the Synopsis, Script, Shooting Scripts and the Final Screening of the Documentary.

Individual student should produce a Video Documentary of not less than 10 minutes duration (Students shall not take any professional help from any individual or from any Production House during the course of the production. Detection of such an act amounts to Malpractice of Examination and stand to disqualify from the examination). The Script should be approved by the concerned Guide. The student should submit the project (with

Synopsis and Shooting Script) in original. The student should also submit the documentary in the form of Video Tape and on CD / DVD along with print version.

SC 2.1: Graphics and Animation

(CREDIT PATTERN (L: T: P 2: 1: 1))

Unit – I	Prototype Development Cycle – Brainstorming concepts, storyboarding, coherent navigational structures, screen design layouts, well-executed prototyping for pitches. The ANIMATION PIPELINE.
Unit – II	Basic experience in editing image files with PhotoShop, manage content for static / HTML sites, and basic troubleshooting skills for working with web and print production software such as Photoshop, Dream Weaver or Contribute.
Unit - III	In Design and Image Editing for print and web; WYSIWYG, Web authoring tools, graphic manipulation tools such as Photoshop, process audio and video for web publishing, Adobe Photoshop, Flash, Dream Weaver, some scripting / programming language (s) such as JavaScript, Action Script and PHP.
Unit – IV	Narrative style and form – storytelling, applied script writing, form and style, modes of communication in interaction – Usability and human computer interaction – HCI principles, information architecture, Human factors, Ergonomics, Visual Perception.

Practical

The Course content covering Units I to IV shall form the basis for Practical.

Each student shall compulsorily maintain Practical Record and submit the same at the time of Practical Examination.

References

1. Thomas A. Ohanian. Digital non-linear editing. Focal press.
2. Karel Reiz. Techniques of film editing. Thomson Publ.
3. Steven E. Brown. Video Tape Editing. Boston: Focal Press.
4. Video Editing and Post Production – a Professional Guide. Beford Publ.
5. Steven E. Brown. Video Tape Editing. Boston: Focal Press.
6. Ronald J. Compels. Video – Field production and editing. Ellyn and Bacon.
7. Sam Kaufman. Avid editing. Boston: Focal Press.

SC 2.2: Strategic Media Planning

CREDIT PATTERN (L: T: P 3: 1: 0)

Unit – I	Media Planning – Overview, terms and Concepts – Introduction to Media Planning, Advertising, Media selection – case studies: Corvette, GM Reach.
Unit – II	Frequency – Optimal Vs Idea Reach – Krugman and Naples Media Theories – Media Frequency Mapping.

Unit – III	Pre-Production and Post Production Process – Linear and Non-linear editing process (technologies and applications), Special Effects, Graphics and animation.
Unit – IV	Budgeting, Talent management, Auditions, Organizing the Production Team, delivering the finished product.

References

1. Herbert Zettl. 2000. Television Production Handbook. Wordsworth: Thompson Learning.
2. Herbert Zettl. 2001. Video Basics. Wordsworth: Thompson Learning.

OE 2.1 : Communication Skills

CREDIT PATTERN (L: T: P 3: 1: 0)

Unit – I	Communication – definition, nature and scope of communication and importance, Elements and process of communication, Communication Models, Levels of communication – Intra-personal, Inter-personal, Group and Mass communication, Functions of communication, Intercultural communication.
Unit – II	Types of Communication – Verbal and Non-verbal, Various forms of Verbal and Non-Verbal Communication, Body language.
Unit – III	Art of Public Speaking – Techniques of Interpersonal relationships, Art of writing Business and Personal letters, Art of Journalistic writing, Group Dynamics, Leadership styles.
Unit – IV	Importance of good communication in one's life – Improving your communication skills, Elements of Technical writing, Preparing CVs.

References

1. Werner Severin J. and James W. Tankard Jr. 1988. Communication theories, origin and methods, uses. Singapore: Longman Publ.
2. Denis Mc Quail and Ven Windah S. 1981. Communication models for the study of Mass Communication. Singapore: Longman.
3. Uma Narula. Theories of Mass Communication.
4. Usha Rani N. Folk Media for Development.
5. Denis Mc Quail. Mc Quail's Mass Communication Theory. Singapore: Sage.
6. William D. Brooks. Speech Communication.
7. Personality Development: Every Manager's Desk. Reference Series Vols. I – III. Techmedia Publ.
8. Srinivas R. Melkote. 1991. Communication for development in Third World. New Delhi: Sage.

OE 2.2 : Public Relations

CREDIT PATTERN (L: T: P 3: 1: 0)

Unit – I	Nature and scope of Public Relations. PR Concepts, relevance of public relations in modern societies, Principles of public relations, major roles of public relations in corporate organizations, public relations, propaganda, advertising and publicity.
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Unit – II	Process of public relations. PR Process, fact finding, planning, communication and evaluation. Organizational structure of PR department and its functions, In-house department and PR counseling firms, advantages and limitations.
Unit – III	Tools of public relations: Institutional publications, brochures, booklets, newsletters, annual reports, house journals, house advertisements, public service advertising, corporate advertising, speakers bureau, photographs, films, videos, CD-ROMs, displays, exhibitions, staged events, new media and new communication technologies, news releases (print, audio-video) and press conferences (media kits, background information, fact sheet), media tours, public service announcements, special events.
Unit – IV	Types of PR publics: Internal publics and external publics, employees' relations, stockholder relations, customers' relations, community relations, supplier relations, distributor and dealers' relations, government relations, investors' relations, media relations, educational institutions' relations and non-voluntary organizations, role of public relations in government.

References

1. Otis Baskin and Craig Aronoff. The profession and the practice.
2. Pill Quirke. Communication and public relations. Columbus: Merril Publ.
3. Scott M. Cutlip. Person and education.
4. Gary L Kreps. Organizational Communication.
5. Paul A. Argenti. Corporate Communication.
6. Geraldine E. Hynes . Managerial Communication: Strategies and applications.
7. Paul A. Argenti. The power of Corporate Communication: crafting the voice and image of your business.'
8. Shel Holtz. Corporate Conservations: a guide to crafting effective and appropriate Internal Communications.
9. Joep P. Corneliss. Corporate Communication: Theory and Practice.
10. Gary L. Kreps. Inside Organizational Communication.