

Course Manual

F-ET-0169 – Multi-camera Storytelling: Craft & Execution B.A. (Hons.) Film and New Media – Sem 7 (Fall 2026)

1. Course information:

Course Title:	Multi-camera Storytelling: Craft & Execution
Programme Name:	B.A. (Hons.) Film and New Media
Course Code:	F-CT-0169
Credits	3
Course Type	Departmental Elective
Semester	7 (Fall 2026)
Course Duration	15 weeks
Credit Hours	3 hours / week
Academic Year	2026-27

2. Instructor information:

Course Instructor	Anubhab Kabir
Filmography	https://www.imdb.com/name/nm9171619/?ref_=nv_sr_srsrg_0
Email	anubhab.kabir@jgu.edu.in, onubhab@gmail.com
Phone	9833957382
Homepage	https://www.youtube.com/watch?v=Gp-ld6lh3VA
Biography:	
<p>Anubhab Kabir was born in Kolkata, India. After graduation he did specialisation in Motion Picture Photography from the prestigious Satyajit Ray Film & TV Institute. Before studying there, he used to work as a graphic designer in IIT Kharagpur. For his love for cinema, he left that job and applied in SRFTI. After finishing his diploma film titled ‘Mokama Fast Passenger’ which was awarded national award for editing, he moved to Mumbai. For his first Hindi language feature film as cinematographer titled ‘The Last Koan’, he got nominated in ‘Best Cinematography in a Foreign Language Feature Film’ category at World Cinema, Milan, 2019. He has already shot 4 feature length films as independent cinematographer. He has worked in the cinematography team of many celebrated films, documentaries and web series like The Lunch Box, Sharmaji Namkeen, Awake : The Life of Yogananda, Criminal Justice - season 1, Out of Love - season 2, Asur, etc. He enjoys travelling. If he is not around, then he must be driving off to hills or some remote places.</p>	

3. Course Description :

“Performance comes before coverage.”

When we think of multi camera production, we often associate it with reality shows, sports broadcasts, interviews, podcasts etc., which are primarily coverage-based videography. So, this course has been designed for students who would like to move beyond coverage photography and explore the multi camera setups for narrative cinema space & scripted screen drama. Students will understand why and when fiction scenes deserve multi-camera treatment and which multi-camera pattern is appropriate.

In audio-visual storytelling, effective collaboration is essential. Whether one aspires to be a producer, director, editor, sound designer, actor, production designer, graphic artist, animator, AI artist etc.; a working understanding of production workflow and communication with the camera team or team responsible for the visuals, is extremely important. So, the course has been designed in such a way, so that it is not only beneficial for the students interested in cinematography but also for students seeking a comprehensive idea of a production workflow and can learn to collaborate with the cinematography team.

Course has been designed assuming that students have no in-depth knowledge of ‘multi-camera set-up’ in fiction storytelling. This is a practice based, craft heavy learning semester where the students will be making films as part of their studies.

‘Multi-camera Storytelling: Craft & Execution’ has been designed in a way that I hope is the most useful for students who already understand single-camera continuity & basic cinematography and for students, either for ‘dip-in’ study, or sequential understanding of ‘multi-camera set-up’ in narrative cinema space.

The course excludes live studio productions, reality shows, sports and outside-broadcast formats. Instead, it focuses on multi-camera as a deliberate fiction-storytelling choice within cinema and scripted drama. This distinction matters because the fiction-cinema tradition uses multi-camera far more selectively and usually in response to performance, choreography, action, location restriction, or editorial logic, not as a default production style.

In this course; lectures, demonstration & film screenings will be followed by discussions and hands on practices. The students will be exposed to many significant contemporary and renowned master filmmakers’ and cinematographers’ works. Once they will acquire the skills, they will be ready to put these skills into their final assignment / project in which multi-camera use should be justified by dramatic intent rather than convenience.

4. Course Intended Learning Objectives (Aim):

a) Course Intended Learning Outcomes :

CO1. Students will understand the difference between coverage-based multi-camera production and performance & choreography driven multi-camera storytelling in scripted screen drama.

CO2. Students will be able to identify why & when fiction scenes deserve multi-camera treatment and which multi-camera setup is appropriate.

CO3. Students will acquire the skills to design, execute and edit scenes using multi-camera setups where the approach is justified by dramatic intent rather than convenience.

CO4. Students will learn to maintain continuity, screen direction, eyeline matches, 180 degree rule, action axis and spatial coherence across multiple cameras.

CO5. Students will learn to collaborate and effectively communicate about multi-camera blockings, lensing plan, lighting sketches, floor plans, choreography with director, cinematographer, production designer, actor, sound recordist, editor and other departments.

b) Teaching & Learning Activities:

- c) Lectures & demonstration followed by hands-on practice.
- d) Short in-class and on-field assignments.
- e) Feedback sessions on the work done.
- f) Classroom discussions with peer reviews.
- g) Film screenings followed by analysis.

h) Assessment / activities: Continuous mode of assessment

- Classroom exercises.
- Weekly assignments.
- Written test & viva.
- Classroom participation.
- Project: Multi-camera in fiction storytelling.

5. Scheme of Evaluation and Grading:

i) Evaluation Breakup:

Assessment (continuous mode) Structure and weightage

- Internal submission: 50%, End-term submission: 50%

Internal Submission:

- Weekly exercises / assignments - 20%,
- Written test - 10%,
- Viva – 10%,

- Classroom participation - 10%
- **End-term Submission:**
- Project: Multi-camera in fiction storytelling - 50%

6. Session Plan:

Week 1 and 2

- A brief review and feedback on what have been done in the last semester.
- Lecture: Introduction to the concept of ‘multi-camera set-up’ in narrative storytelling with example.
- Lecture with screening: Coverage-based multi-camera production for TV, reality shows, sports broadcasts, interviews, podcasts VS performance & choreography driven multi-camera storytelling for scripted screen drama.
- Essential resources: Film – ‘Dogville’ directed by Lars Von Trier and cinematography by Anthony Dod Mantle.

Week 3 and 4

- Lecture combined with hands-on practice: Why & when fiction scenes deserve multi-camera treatment.
- Practical: How to maintain screen direction, eyeline matches, 180 degree rule, action axis and spatial coherence across multiple cameras.
- Essential resources: Film – ‘La La Land’ directed by Damien Chazelle and cinematography by Linus Sandgren.
- Essential resources: Film – ‘12 Angry Men’ directed by Sidney Lumet and cinematography by Boris Kaufman.

Week 5

- Practical: Redesigning a familiar single-camera scene for two cameras while defending the choice of two camera setup.
- Shot breakdown, floor plan for multi camera setup.
- Feedback: on previous exercise.
- Essential resources: Cine-play – ‘Chokher Bali’ (Writer: Rabindranath Tagore) Directed by Suman Mukhopadhyay and cinematography by Harendra Singh and produced by Zee5.

Week 6, 7 and 8

- Lecture combined with hands-on practice: Continuity of exposure, aperture, depth of field, visual depth, lensing, magnification, shot-size for multi camera setup.
- Practical: The importance of ‘camera placement’ for story & performance driven multi-camera set up with example.

- Practical: How does the choice of lensing, focal length contribute to the multi-camera storytelling.
- Feedback: on previous exercise.
- Essential resources: Film – ‘Chak De! India’ directed by Shimit Amin and cinematography by Sudeep Chatterjee.
- Essential resources: Film – ‘Lagaan’ directed by Ashutosh Gowariker and cinematography by Anil Mehta.

Week 9

- Practical: Lighting scheme for a multi camera set up without flattening the image for scripted screen drama.
- Background management for multi-camera setup.
- Feedback: on previous exercises.
- Essential resources: Cine-play – ‘Pagla Ghoda’ (Writer: Badal Sarkar) directed by Bikas Ranjan Mishra and cinematography by Anil Pingua.

Week 10 and 11

- Practical exercise / assignment: Design, execute and edit a scene with a three camera setup while defending the choice of three cameras.
- Feedback: on previous exercises.
- Essential resources: Web Series – ‘Criminal Justice’ season 1 produced by BBC Studios India.

Week 12, 13 and 14

- Will start pre-production work in groups for the final multi-camera assignment.
- Will finalise the crew and duties will be assigned to everyone.
- Will start recce.
- Will start collaborating with the crew to do the shot breakdown, multi-camera blockings, lensing plan, lighting sketches, floor plans, choreography.
- Casting.
- Production / shooting.
- Edit and rest of the post-production works.
- Essential resources: Film – ‘Les Misérables’ directed by Tom Hooper and cinematography by Danny Cohen.

Week 15

- Final submission of all the assignments.
- Screening of all the assignments and feedback.
- Review of the learning of this semester.

Sources, references & acknowledgement:

Sources, references & acknowledgement: **5 C's of Cinematography** by Joseph V. Mascelli, **How to Read a Film** by James Monaco, **Cinematography: Theory and Practice** by Brown, Blain, **Multi-Camera Directing** by Ballinger, Alexander, **Directing Actors** by Weston, Judith, **On Directing Film** by Mamet, David, web site: **rogerdeakins.com**, **ASC Masterclass** discussions, **British Cinematographer** interviews, **studiobinder.com**, **deepakchopra.ai**, **American Cinematographer** Magazine by American Society of Cinematographers, **FTII & SRFTI** Cinematography & Direction syllabus frameworks.

Equipment (Currently available):

- Sony fx6, Sony a7 IV
- Zeiss high speed compact prime series lenses, Samyang cine lenses
- Sachtler Tripod
- Slider
- Track & Trolley
- Basic cine lights (on availability)
- Basic lighting accessories (on availability)
- Sekonic light meter L858D

Manpower : Camera caretaker – 1, Gaffer, Grip & Electrician: 5 (on availability)

7. Course Material:

Textbooks:

- 5 C'S OF CINEMATOGRAPHY
by JOSEPH V. MASCELLI,
- ON DIRECTING FILM (coverage minimalism vs multi-perspective)
by Mamet, David,
- DIRECTING ACTORS (performance continuity in multi-cam setups)
By Weston, Judith,
- MULTI-CAMERA DIRECTING
By Ballinger, Alexander,
- AMERICAN CINEMATOGRAPHER MAGAZINE (2026 issues)
By American Society of Cinematographers

Reference Books:

- How to Read a Film by James Monaco,
- Cinematography: Theory and Practice by Brown, Blain,
- Directing: Film Techniques and Aesthetics by Rabiger & Hurbis-Cherrier,
- Set Lighting Technician's Handbook by Box, Harry,

- Painting with Light by Alton, John,
- The Art of Cinematography by Vittorio Storaro, Bob Fisher, Lorenzo Codelli,
- ASC Manual,
- Notes of Cinematographer by Robert Bresson,
- Cinematographer Style Book (vol. 1) by Jon Fauer, ASC,
- Cinematographer Style Book (vol. 2) by Jon Fauer, ASC,
- On Film Editing by Dmytryk, Edward,
- In the Blink of an Eye by Murch, Walter.

Journals:

- American Cinematographer
published by American Society of Cinematographers

Web Sources:

- Articles on cinematography: <https://www.rogerdeakins.com/>
- On camera movements : <https://www.youtube.com/watch?v=IiyBo-qLDeM>
- On camera movements : https://www.youtube.com/watch?v=Kq_qBUeSLl4
- <https://www.studiobinder.com/>
- <https://theasc.com/>

8. Keyword Syllabus:

- Cinematography
- Multi-Camera for Narrative Cinema
- Multi-Camera Blocking
- Multi-Camera storytelling
- Two Camera Setup
- Three Camera Setup
- Camera Continuity
- Dynamic Shots
- Visual Storytelling
- Camera Placement
- Screen Direction
- 180 Degree Rule
- Action Axis
- Eyeline Matches
- Sekonic Light Meter
- Track & Trolley
- Shot Breakdown

9. Grade Definition:

COURSE LETTER GRADES AND THEIR INTERPRETATION

Letter Grade	Percentage of Marks	Grade Points	Interpretation
O	80 and above		Outstanding: Exceptional knowledge of the subject matter, thorough understanding of issues; ability to synthesize ideas, rules and principles and
A+	75- 79	7.5	Excellent: Sound knowledge of the subject matter, thorough understanding of issues; ability to synthesize ideas, rules, and principles, and critical and analytical
A	70 - 74		Very Good: Sound knowledge of the subject matter, excellent organizational capacity, ability to synthesize ideas, rules, and principles, critically analyze existing
A-	65-69		Good: Good understanding of the subject matter, ability to identify issues and provide balanced solutions to problems and good critical and analytical
B+	60-64		Fair: Average understanding of the subject matter, limited ability to identify issues and provide solutions to problems, and reasonable critical and analytical skills.
B	55 - 59		Acceptable: Adequate knowledge of the subject matter to go to the next level of the study and reasonable critical and analytical skills
B-	50-54		Marginal: Limited knowledge of the subject matter and irrelevant use of materials, and poor critical and analytical skills
P1	45-49		Pass 1: Pass with basic understanding of the subject matter.
P2	40-44		Pass 2: Pass with a rudimentary understanding of the subject matter.
	Below 40		Fail Poor comprehension of the subject matter; poor critical and analytical skills and marginal use of the relevant materials. Will require repeating the course.
	Pass		·p· represents the option of choosing between the Pass/Fail grading system over the CGPA grading system in the COVID 19 semester/s. The option is provided when students attain a minimum of 40 percentage marks under the current grading structure

	Incomplete		Extenuating circumstances preventing the student from completing coursework assessment, taking the examination; or where the Assessment Panel at its discretion assigns this grade. If an "I" grade is assigned, the Assessment Panel will suggest a schedule for the completion of work at a later date.
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Operational Grades and Consequences

IP	In Progress	Assessment will be completed in the subsequent or another semester.
S	Submitted	"S" grade is assigned when a student's dissertation has been submitted for assessment.
P#	Pass	For subjects with pre-decided Pass / Fail grades.
IM	Improvement	When the student has given an improvement examination in the subsequent semester.

10. Academic Integrity: Plagiarism & Academic Dishonesty

10.1 Academic Honesty, Cheating, and Plagiarism:

Plagiarism is a serious offense which happens if one uses already published material without citing the source. Below are the ways in which a student may be judged to have plagiarized:

1. If a student is using an argument, or a fact, or a figure, or an idea from some published source (either electronic or print) to substantiate a work, s/he needs to mention the author and year of publication in the text wherever it is used. Also, the student needs to cite the source with author name, where it was published, full title and year in either a footnote or endnote. Failure to do any of the above will be interpreted as plagiarism.
2. For journalistic articles, while using arguments, facts, or figures from a particular source, students are required to attribute them to the original source even if full citation may not be required by the course instructor(s).
3. If a student is directly quoting from a source, in the words of the author, s/he needs to put it within quotes. This needs to be followed by citation in the manner indicated in the first bullet point. Either the absence of quotes or the citation will be interpreted as plagiarism.

4. If a student is quoting from a speech or a media bite, s/he needs to put the text within quotes. The students also need to mention who said that and cite the source of the speech or the article/material which reported the person having delivered that speech. Failure to do this will be interpreted as plagiarism.

5. Note that even when using a picture or graph or figure, one needs to cite the source of that image right underneath that figure.

6. If a student uses material from a source by replacing the words from the original source with synonyms but keeping the basic structure of the text unchanged, and has not acknowledged the original source, then this will also be interpreted as plagiarism.

7. If the student uses her own previous work or uses the same work as her response to evaluation components in different courses without acknowledgment and permissions from all instructors involved, it will be interpreted as plagiarism.

10.2 Participation/Attendance Policy:

1. Only those students who are physically present inside the classroom at the given time will get attendance for the day.
2. Students who turn up late might be disallowed from entering the classroom altogether or might lose attendance, or both.
3. If a student leaves the classroom without permission from the instructor for any period of time, they might also lose attendance.
4. If a student disrupts the class in any way, they might be asked to leave classroom and will lose their attendance.
5. The decision on whether a student will be debarred is taken at the end of the semester by the JSJC Academic Affairs Office. The course instructor cannot help you if you have been debarred by the Academic Affairs Office.
6. Please email all your medical certificates and OD certificates to the JSJC Academic Affairs Office and the JSJC Executive Office. The course instructor cannot help you with this.
7. If you have been erroneously marked absent on the UMS, please alert the course instructor over email within 24 hours. If you fail to do so, your attendance record will not be changed.

10.3 Use of phone/ texting/ laptop:

1. Students are NOT allowed to bring their cell phones into the classroom.
2. If you have a cell phone when you enter the classroom, please switch it off and leave it on the desk of the instructor.
3. If a student is found using a cell phone or any other device for any purpose while they are in the classroom, they will be asked to leave and will lose their attendance

- for the day.
4. Any unauthorised video/audio recording or photography of the class proceedings is a disciplinary issue. Any such case will be forwarded to the university's disciplinary committee.
 5. Students must bring their laptops after charging them fully to the class. However, they are not supposed to use the machines unless absolutely necessary for class work.

11. Disability Support

JGU endeavours to make all its courses accessible to students. The Disability Support Committee (DSC) has identified conditions that could hinder a student's overall well-being. These include physical and mobility-related difficulties, visual impairment, hearing impairment, mental health conditions, and intellectual/learning difficulties e.g., dyslexia and dyscalculia. Students with any known disability needing academic and other support are required to register with the Disability Support Committee (DSC) by following the procedure specified at <https://jgu.edu.in/disability-support-committee/>

Students who need support may register any time during the semester up until a month before the end semester exam begins. Those students who wish to continue receiving support from the previous semester must re-register within the first month of a semester. Last-minute registrations and support might not be possible as sufficient time is required to make the arrangements for support.

The DSC maintains strict confidentiality about the identity of the student and the nature of their disability and the same is requested from faculty members and staff as well. The DSC takes a strong stance against in-class and out-of-class references made about a student's disability without their consent and disrespectful comments referring to a student's disability.

All general queries are to be addressed to disabilitysupportcommittee@jgu.edu.in