

MAULANA ABUL KALAM AZAD UNIVERSITY OF TECHNOLOGY, WB
(Formerly West Bengal University of Technology)

Syllabus for B.Sc. in Film & Television
(Effective for Academic session 2019-20)
COURSE STRUCTURE

1ST YEAR

Sl No	Code	Paper	Contact Periods per week			Total Contact Hours	Credits
			L	T	P		
SEMESTER I							
Theory							
1	FTTA 101	The Moving Pictures Process: Setting of conventions	3	1	0	4	4
2	FTTA 102	Moving Pictures Craft & Its Production Process	3	1	0	4	4
3	FTTA 103	Cinema and Other Arts Part I	3	1	0	4	4
4	FTTA 104	Introduction to Television	2	1	0	3	3
5	FTTA191	Basic Photography & Videography	0	1	1	2	2
6	FTTA 192	Script Writing I	0	1	2	3	3
Total			20				
SEMESTER II							
Theory							
1	FTTA 201	Classical Hollywood Cinema & the Emergence of Genres	2	1	0	3	3
2	FTTA 202	Cinema and Other Arts Part II	2	1	0	3	3
3	FTTA 203	Environmental Studies	2	1	0	3	3
4	FTTA 291	Technology and aesthetics of sound	0	1	2	3	3
5	FTTA 292	Script writing II	0	2	2	4	4
6	FTTA 293	Editing Theory & Practice	0	2	2	4	4
Total			20				

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2NDYEAR

Sl No	Code	Paper	Contact Periods per week			Total Contact Hours	Credits
			L	T	P		
SEMESTER III							
Theory							
1	FTTA 301	Genres of Television	2	1	0	3	3
2	FTTA 302	World Cinema I	2	1	0	3	3
3	FTTA303	The World of Documentaries	2	1	0	3	3
4	FTTA 391	Advanced Photography & Videography	0	1	2	3	3
5	FTTA 392	Audio post production	0	1	2	3	3
6	FTTA 393	Guerrilla filmmaking/ Producing a short documentary film	0	2	3	5	5
Total			20				
SEMESTER IV							
Theory							
1	FTTA 401	World cinema II (Cinema of Asia & Latin America)	3	1	0	4	4
2	FTTA 402	Contextual Studies	2	1	0	3	3
3	FTTA403	New Media and OTT Platforms	2	1	0	3	3
4	FTTA 491	Graphics and animation lab (After effects)	0	2	2	4	4
5	FTTA 492	EP Scheduling Lab	0	1	2	3	3
6	FTTA 493	Producing a short fiction film	0	0	3	3	3
Total			20				

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3RD YEAR

Sl No	Code	Paper	Contact Periods per week			Total Contact Hours	Credits
			L	T	P		
SEMESTER V							
Theory							
1	FTTA 501	Producing, the Business of Entertainment & Media Distribution	2	1	0	3	3
2	FTTA502	Production Design	2	1	1	4	4
3	FTTA 591	Sound designing software: Protools/ Logicpro/Nuendo/ Adobe Audition	2	1	1	4	4
4	FTTA 592	Production of a news feature or educational programme that is mainly studio based, but has some outdoor sequences plugged in	0	2	2	4	4
5	FTTA 593	Internship in a TV Production house or with a film production unit	0	0	5	5	5
Total			20				
SEMESTER VI							
Theory							
1	FTTA 681	Field trip to a film bazaar/ pitching session: IFFI or MAMI or Docedge	0	1	4	5	5
2	FTTA 682	Internship in Real world Cinema Production with Eminent directors and production House as Assistants/ Internship in a TV channel	0	0	5	5	5
3	FTTA 693	Production of a non fiction TV show/ Production of a documentary film	0	0	5	5	5
4	FTTA 694	Production of a fiction TV show/ Production of a short fiction film	0	0	5	5	5
Total			20				

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DETAILED SYLLABUS

SEMESTER-I

Paper: The Moving Pictures Process: Setting of conventions

Technology, commerce, socio political conditions shape a nascent art form

Code: FTTA 101

Contacts Hours / Week: 3L+1T

Credits: 4

Units	Course Content
1	Pre Cinema Shadow Plays, Magic Lantern, Persistence of vision toys, Janssen's experiment on the Transit of Venus; Eadweard Muybridge's Experiment
2	Actuality and Trick Cinema Early cinema and its characteristics as seen in the works of Lumiere Brothers, George Melies, Films from Edison's studio; Edwin S. Porter
3	Griffith and the introduction of narrative cinema; Idea of continuity; Development of the ideas of cinematic space and time
4	Early Indian cinema: Pre Phalke and Phalke
5	Silent comedy: Mack Sennet, Charlie Chaplin, Buster Keaton and others
6	Soviet cinema: Kuleshov, Eisenstein, Pudovkin; Analysis of Battleship Potemkin, Man with a Movie Camera

Suggested Readings:

1. Cook David A, *A History of Narrative Film*. New York: Norton, 1981.
2. Hill, John, and Pamela Church Gibson. *The Oxford Guide to Film Studies*. Oxford: Oxford University Press, 1998.
3. Ed. Thomas Elsaesser, *Early Cinema: Space, Frame, Narrative*, BFI Publishing
4. Yves Thoraval, *Cinemas of India*, Macmillan
5. Ashish Rajadhyaksha, *Indian Cinema: A very short introduction*, Oxford University Press

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Paper: Moving Pictures Craft & Its Production Process

Cinema is a techno art that makes meaning through audio visual elements in the moving images and their juxtapositions

Code: FTTA 102

Contacts Hours / Week: 3L+1T

Credits: 4

Units	Course Content
1	<p>Elements of audio visual language The moving image: Types of shots (Objective, subjective, point of view, OSS etc); Image size, camera angle, lens, camera movements.</p> <p>Juxtaposition of moving images: Meaning emerging through juxtaposition; Kuleshov experiment; Idea of continuity: construction of scene and sequence; Types of sequence – continuity and compilation sequence; Rhythmic and graphic editing as alternatives to continuity editing; Ideas of linkage montage and collision montage.</p> <p>Juxtaposition of image with sound: Aesthetics of sound: Spoken word, sound effects, music and silence; Role of music in a film: Evolving role of music from the days of silent cinema to present times; Eisenstein’s ideas of contrapuntal sound effects.</p>
2	<p>Analysis of selected film sequences/ short films: Non fiction: Glass, Solo, Night and Fog, I am Twenty, India 67 Fiction: Odessa Steps sequence; Shower sequence of Psycho, a sequence from Kurosawa’s Dreams, a comedy sequence from a Buster Keaton film, a chase sequence in Chunking Express, a song and dance sequence from Mughle Azam, a music video (Pink Floyd/ Guns and Roses)</p>
3	<p>The production process and personnel Stages in the film making process: Development, Pre production, Production, Post production, distribution /exhibition Personnel involved in the different stages Role of the director and his assistants Role of the DOP and his assistants Role of producer and executive producer Team dynamics for a documentary film</p>
4	<p>Cinema as a techno art A historical overview of how evolving technology has influenced the aesthetics of cinema – from the days of ‘single shot’ actualities to sophisticated silent films to coming of sound to coming of colour to increase in aspect ratio to 3D to digital cinema. Indian milestones like Chandrulekha, Mother India, Sholay, Chhota Chetan, Hum Tum Restoration of old classics</p>

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Suggested Readings:

1. Bordwell, David, and Kristin Thompson, *Film Art: An Introduction*. New York: The McGraw-Hill Companies, 1996.
2. James Monaco, et al. *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*. New York: Oxford University Press, 2000

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Paper: Cinema and Other Arts Part I

Cinema has borrowed extensively from other art forms and enriched its idioms of expression

Code: FTTA 103

Contacts Hours / Week: 3L+1T

Credits: 4

Units	Course Content
1	<p>Visual representation before Renaissance Visual representations in cave paintings, in folk cultures and early civilizations like Egypt Visual representations in Greece: A breakaway from earlier practices Visual representations in ancient and medieval India: Ajanta cave paintings, Mughal miniature, Kangra, Ragmala etc</p>
2	<p>Renaissance and Perspective <i>The Renaissance at a Glance</i> from The Enquiring Eye – European Renaissance Art, Development of the idea of perspective; Use of camera obscura and camera lucida Selected Readings from John Berger's <i>Ways of Seeing</i>, Dutch painting; Baroque, Rococo and Mannerism.</p>
3	<p>History of photography 19th Century photography: From Daguerrotype to Kodak Brownie camera Development of photography aesthetics inspired by painting Technology of photography using celluloid films Technology of digital photography</p>
4	<p>Art movements after photography Impressionism, Expressionism, Surrealism, Cubism</p>
5	<p>Development of Indian Painting Raja Ravi Verma Bengal School Contemporary Masters</p>
6	<p>Music and its forms Fundamentals of music: Tone, note, key, octave, musical scales – diatonic and tempered scales, chords, melody, harmony, swar and shruti Folk music, forms and structures of Indian classical music, forms and structures of western classical music; Evolution of musical forms; Music industry and popular music; Urban folk music, Blues, Jazz, Rock</p>
7	<p>Music and cinema; Music for Cinema Comparison of the two art forms – music and cinema; Ray and Ghatak's ideas on structural similarities of music and cinema Analysis of structures of films to compare with musical forms Musical accompaniment of films – from live musical accompaniment of silent era to present day. Diagetic and extradiagetic music Analysis of music tracks of selected films Electronic Vs acoustic musical accompaniment (Has to be done as a workshop by a music composer) Item numbers of Bollywood films</p>

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Suggested Readings:

1. Andrei Tarkovsky, *Sculpting in Time*
2. Satyajit Ray, *Our Films Their Films*
3. Ritwik Ghatak, *Rows and Rows of Fences*
4. *Penguin Dictionary of Music*
5. S.C Deva, *Music of India*
6. E.H Gombrich, *The Story of Art*, Phaidon Publications
7. Hendrik Willen Van Loon, *The Arts of Mankind*
8. Hugh Honour and John F. Fleming, *The Visual Arts: A History*. Prentice Hall, 2005.
Sylvan Barnet, *A Short Guide to Writing About Art*. Prentice Hall, 2007.
9. *The Enquiring Eye – European Renaissance Art* (National Gallery of Art, Washington)
10. Herbert Read *The Meaning of Art*
11. Walter Pater *The Renaissance*
12. John Berger, *Ways of Seeing*
13. *Art Through the Ages* by Helen Gardner
14. *Nothing If Not Critical: Selected Essays on Art and Artists*
15. *The Story of Painting* by Wendy Beckett
16. *Minor: Art History's History* _p2 by Vernon Hyde Minor
17. *Isms: Understanding Art* by Stephen Little
18. *The Visual Arts: A History* by Hugh Honour
19. *What Are You Looking At?: 150 Years of Modern Art in a Nutshell* by Will Gompertz
20. *Art and Illusion: A Study in the Psychology of Pictorial Representation* by E.H. Gombrich

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Paper: Introduction to Television

Television has its own aesthetics and production parameters distinctly different from cinema

Code: FTTA 104

Contacts Hours / Week: 2L+1T

Credits: 3

Units	Course Content
1	Understanding television Difference between television and cinema A window to the world? Issues of ownership and control; Television as a great unifier, educator and salesman
2	History of Indian television The first two decades of Indian television; Asian Games and setting up of the National Network; Gulf War and the rise of cable TV; Passing of the Broadcast Bill; Global TV channels on Indian soil; The present scenario
3	Ratings & Economics of Production Mechanisms of rating: The diary system; Set top boxes, TAM; Nielsen Corporation and other market research groups, Limitations and shortcomings of the rating system; sponsored programmes
4	Distribution channels for television Cable TV and DTH system; Television on the internet and phone
Suggested Readings: 1. John Fiske, <i>Television Culture</i> 2. Nalin Mehta, <i>India on Television: How Satellite TV Has Changed the Way We Think and Act</i> , Harper Collins 3. Raymond Williams, <i>Television: Technology and Cultural Form</i> , Routledge Revivals 4. Bali & Bali, <i>Audio Video Systems</i> , Khanna Publishing House	

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Paper: Basic Photography & Videography (Practical)

Code: FTTA 191

Contacts Hours / Week: 1T+1P

Credits: 2

Units	Course Content
1	<p>The optics of image formation Image formation in a camera Lenses and their focal length Exposure triangle The photosensitive surface (Celluloid to digital medium; ideas of pixels, full frames and crop frames)</p>
2	<p>Composition Flat composition Composition in depth Rule of thirds Golden ratio and golden triangle Balanced composition Off balance composition</p>
3	<p>Light & colour How the position of the light affects a photograph How to create mood lighting and flattering shadows How different lighting conditions and sources change the colors in the image — and how to fix it How to use basic concepts to take more control over both natural and artificial light Soft light Vs hard light High key Vs low key lighting Concept of colour temperature The colour wheel; Primary and secondary colours Colour filters Complementary colours and colour scheme in a composition Practical exercises:</p> <ul style="list-style-type: none"> • Analysis of photographs • Exercises in photographing faces, objects, landscapes, candid photography • Photo essay on a chosen theme
4	<p>Basic operation of a video camera Image formation in a digital video camera Controls in a digital camera: Auto Vs manual Camera movements and camera accessories (Track & trolley, crane, hand crane, Jimmy Jib, gimble, steadycam) Lensing & capturing movements through different lenses Capturing slow motion and fast motion by altering frames per second Practical exercises:</p> <ul style="list-style-type: none"> • Exploring a given situation with shots without camera movement

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| | <ul style="list-style-type: none">• Creating a sequence by breaking up an action into shots with camera movement |
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Suggested Readings:

1. Scott Kelby, *The Digital Photography Book*
2. Michael Freeman, *The Photographer's Eye*
3. Jed Manwarin, *Extraordinary Everyday Photography*

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Paper: Script writing I (PRACTICAL)

Code: FTTA 192

Contacts Hours / Week: 1T+2P

Credits: 3

Units	Course Content
1	Basics What is a script Why write a script Qualities of a script writer Types of script: Screenplay, audio visual script, shooting script, storyboard Ideas for a film
2	Before writing the script Proposal outline & synopsis Treatment Script outline
3	Character, action, dialogue Developing a screen character through action and dialogue Character consistency and character growth Stereotypes and realistic characters
4	Structure Three act structure and its alternatives Use of leit motifs as a structuring element Structuring a non fiction film
5	Technique of writing a screenplay Practical exercises <ul style="list-style-type: none"> • Analysis of a feature film and its script • Analysis of a short film and its script • Writing the script for a 5 to 7 minutes long short film without any dialogue (Semester end examination will be a group exercise)

Suggested Readings:

1. The Coffee Break Screenwriter by Pilar Alessandra
2. The 21st Century Screenplay by Linda Aronson
3. The Nutshell Technique by Jill Chamberlain
4. Getting It Write by Lee Jessup
5. Pat Cooper, Ken Dancyger, *Writing the Short Film*
6. Ken Dancyger and Jeff Rush, *ALTERNATE SCRIPTWRITING*, Pub: Focal Press
7. Pat Silver Lasky, *SCREENWRITING FOR THE 21ST CENTURY*, Pub: Batsford
8. Syd Field, *THE ART OF SCREENWRITING*, Penguin

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9. Swain & Swain, *A MANUAL OF FILM SCRIPTWRITING*

SEMESTER-II

Paper: Classical Hollywood Cinema & the Emergence of Genres

Hollywood has influenced the filmmaking practices all over the world and has become the yardstick for measuring every filming practice

Code: FTTA 201

Contacts Hours / Week: 2L+1T

Credits: 3

Units	Course Content
1	Hollywood studio system Shift to the West Coast, Early studios, Coming of sound, Golden era of Hollywood, Classical Hollywood narrative, Decline of Hollywood Studio System
2	Genres Christian Metz's theory of 8 syntagmas What is genre, Why genres, Genre cycle, Study of different genres: Westerns, Comedy, Musicals, Gangster films, Film Noir, Horror Suggested films: Stagecoach, Once upon a time in the West, Marx Brothers, Woody Allen, Butch Cassidy and the Sundance Kid, Bonny and Clyde, Godfather, Maltese Falcon, Double Indemnity, Horror of Dracula, Get Out
3	Hollywood in the 21st Century How digitization is reshaping Hollywood (Content, style and commerce) International co productions Emerging trends (Post production techniques take over)
4	Film diary (Internal assessment)

Suggested Readings:

1. David Cook, *History of Narrative Film*
2. Ed. Leo Braudy, Marshal Cohen, *Film Theory & Criticism*, Oxford University Press
3. Bordwell & Thompson, *Film Art*
4. Robert B Ray, *A Certain Tendency of the Hollywood Cinema: 1930 to 1980*
5. WHEELER WINSTON DIXON
6. GWENDOLYN AUDREY FOSTER
7. *21st Century Hollywood: Movies in the era of transformation*

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Paper: Cinema and Other Arts Part II

Code: FTTA 202

Contacts Hours / Week: 2L+1T

Credits: 3

Units	Course Content
1	<p>Epics of the World Types of Epics, Primary and Secondary Epics and their roles in the society, Comparative study of western epics and Indian epics Interpretation of epics over the ages, including present times Archetypes and stereotypes in epics, their recurrence in modern popular culture Comparative Analysis of Ramanand Sagar's <i>Ramanayana</i> and Nina Paley's <i>Sita Sings The Blues</i>, Devdutta Pattanayak's <i>Sita and Jaya</i> Representation of epics in contemporary globalized media (Ref. Game of Thrones)</p>
2	<p>Introduction to Poetry The poetic expression through rhythm, meter, imagery, metaphor, metonymy Genres of poetry: Sonnets, Lyric Poetry, Blank verse, Greek Odes, Romanticism, Haiku, Rubaiyat, Modernist Interventions in Poetry (World) Why cinema is essentially a poetic form of expression Poetic structures in cinema; cinematic interpretations of poetry Japanese Haiku poems and their cinematic adaptation by Eisenstein</p>
3	<p>Novels & Short Stories and their influence on cinema Realism, Existentialism, Marvellous Realism Rise of the Novel: Study of Picturesque Narrative Rise of the Novellas & Short Stories: Chekhov, Camus, Kafka/O Henry Analysis of cinematic adaptation of a short story (Suggested: Shatranj ke Khilari) Analysis of cinematic adaptation of a novel (Suggested: Devdas)</p>
4	<p>Cinema and Theatre Cinema's indebtedness to theatre starting from the days of filmed plays Space and time in cinema and theatre Mise en scene in cinema and theatre Acting for cinema and theatre Liveness in theatre as opposed to cannedness in cinema Cinematic adaptations of plays: Case studies of Hamlet, Romeo & Juliet Raymond Williams, <i>Drama from Ibsen to Brecht</i> Bharata Muni, <i>Natyasastra</i> Aristotle, <i>Poetics</i> Ed. Leo Braudy and Marshall Cohen, <i>Film Theory and Criticism</i></p>

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Paper: Environmental Studies

Code: FTTA 203

Contacts Hours / Week: 2L+1T

Credits: 3

Units	Course Content
1	<p>Humans and their environment Position of humans in the web of life; Interdependence of humans, plants and animals The atmosphere above our head The ground beneath our feet The water where the first signs of life appeared What it means to be alive – as an individual and as a species Biodiversity: Extant, extinct and endangered species Climate change and threat to life</p>
2	<p>Pollution on land Meaning of top soil Biodegradable and non bio degradable wastes</p>
3	<p>Air pollution Green house gases Suspended particulate matters</p>
4	<p>Water pollution Ganga action plan Pollution of seas and oceans The great Pacific garbage patch</p>
5	<p>Environment policies and protocols</p> <ul style="list-style-type: none"> • <u>Convention on the Conservation of Migratory Species of Wild Animals</u> (CMS), Bonn, 1979 • <u>Convention on Early Notification of a Nuclear Accident</u> (Notification Convention), Vienna, 1986 • <u>Convention on the International Trade in Endangered Species of Wild Flora and Fauna</u> (CITES), Washington DC, 1973 • <u>Convention on Long-Range Transboundary Air Pollution</u> • <u>Convention on Nuclear Safety</u>, Vienna, 1994 • Kyoto Protocol to the United Nations Framework Convention on Climate Change (1997) • Paris Agreement 2015
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. <i>Handbook of Climate Change and India: Development, Politics and Governance</i> Amitav Ghosh, <i>The Great Derangement</i> 2. <i>Environmental Studies</i>, M.P. Poonia & S.C. Sharma, Khanna Publishing House 3. <i>Air Pollution Contril</i>, Keshav Kant, Khanna Publishing House 	

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4. Al Gore, *An Inconvenient Truth* (Film)
5. *The Climate Solution: India's Climate-Change Crisis and What We Can Do about It*

Paper: Technology and aesthetics of sound (Practical)

Code: FTTA 291

Contacts Hours / Week: 1T+2P

Credits: 3

Units	Course Content
1	Basic physics of sound Sound as longitudinal pressure waves; progressive and stationary waves; Pitch, loudness, dynamic range of sound; Human audiogram; Quality and timbre of different instruments; the hearing environment (Room acoustics)
2	Recording and reproduction of sound The audio recording and playback chain Microphones – their types and uses; microphone accessories; care in using microphones Other recording devices The audio mixer – Anatomy of a mixer; Balancing & mixing Cables and connectors Speakers; Stereophonic sound and surround sound
3	Practical exercises <ul style="list-style-type: none">• Recording sound from different sources and creating an audio library• Recording a small radio play with dialogues, music and sound effects

Suggested Readings:

1. Glyn Alkin, *Sound Recording & Reproduction*, Focal Press
2. Gerald Millerson, *Television Production*
3. Ed. Elizabeth Bells, John Belton, *Film Sound: Theory & Practice*

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Paper: Script Writing II (Practical)

Code: FTTA 292

Contacts Hours / Week: 2T+2P

Credits: 4

Units	Course Content
1	Introduction to Final Draft (Script writing software)
2	Shooting script & story board Meaning of shooting script Creation of master list, location list, prop list At what stage of the pre production of a film is the shooting script written; who writes the shooting script Technique of expanding a screenplay into shooting script: How each alternative bears a different meaning Meaning of storyboard; Formats for developing storyboards Examining storyboards of Eisenstein, Ray, Hitchcock, Game of Thrones Examining storyboards of advertisements
3	Scripting for television Breaking a broad concept into 13 episodes Writing the synopsis for each episode Breaking each episode into at least 3 segments Defining identifying marks of the series through sets/ location, presenter, signature music, title animation, camera style, dialogues, costumes, any other element
4	Exercise 1: Developing the screenplay, shooting script & story board for an Ad film or PSA Exercise 2: Developing concept & script for a non fiction television programme Exercise 3: Developing concept and script for two episodes of a web series
Suggested Readings: 1. Lee Goldberg, <i>Successful Television Writing</i> 2. Jay Leida, <i>Eisenstein</i> 3. Andrew Robinson, <i>Satyajit Ray</i> 4. Donald Spoto, <i>The Art of Alfred Hitchcock: 20 Years of his Motion Picture</i>	

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Paper: Editing Theory & Practice

Code: FTTA 293

Contacts Hours / Week: 2T+2P

Credits: 4

Units	Course Content
1	Introduction to editing software Final Cut Pro 10 or Adobe Premiere Pro CI 2018
2	Continuity editing system Continuity of action, time and space Action axis and 180 degree rule 30 degree rule Action axis for different situations Rhythm and pace in editing
3	Alternatives to continuity editing Rhythmic editing Graphic editing Editing a compilation sequence
4	Transitions Cuts Transitions other than cuts Case studies: Edgar White, Umbrella Academy, Sin City, Matchmen
5	Exercise 1: An exercise in continuity editing Conceiving, shooting and editing a continuity sequence in 10 shots; Reviewing the edit to spot the mistakes Exercise 2: Visualization of a given music track (Eg: Bouree by Bach or Blue Danube by Strauss or folk melodies like Baul or Jhumur)
Suggested Readings: 1. Waler Murch, <i>Blink of an Eye</i> 2. Karel Reisz and Gavin Miller, <i>Technique of Film Editing</i> 3. Joseph V Maschelli, <i>Five Cs of Cinematography</i> 4. Dancyger, <i>The Technique of Film & Video Editing, Theory & Practice</i>	

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SEMESTER-III

Paper: Genres of Television & Production parameters

Diversity in the idiot box

Code: FTTA 301

Contacts Hours / Week: 2L+1T

Credits: 3

Units	Course Content
1	<p>Non fiction genres: News and current affairs Meaning of news and types of news; Structure of a television news bulletin; Roles of studio anchor and field anchor; Deferred broadcast and live news; OB Van; Breaking news; Ratings and sensationalization; Citizen journalism; Fake news; Trial by media Production parameters for live news broadcast: Personnel support; Technological support; Networking support Difference between news, features, panel discussions</p>
2	<p>Non fiction genres: Reality shows, count down shows, competitions Definition of a reality show; History of reality shows and their ethical dimensions; Types of reality shows – quiz, music and dance, cookery, adventure sports Production parameters of reality shows Rojgere Ginni as a case study of a reality show Satyameva Jayate as a case study of a talk show Big Boss as a case study Khatron ka Khilari as a case study Budgeting for a reality show series</p>
3	<p>Non fiction genres: Television documentaries Analysis of Nat Geo, Discovery, History Channel Presenter based programming, Location shooting Case studies of Cosmos, Living Planet, Machhli (Tiger documentary), Bharat Ek Khoj, Bharat ki Chhaap Budgeting for a television documentary series</p>
4	<p>Fiction genres: Soaps and mega serials Case study of India's first soap opera Hum Log Narrative strategies of soaps Production parameters for soaps Case studies of Mahabharat, Junoon, Jassi Jaisi Koi Nahin, Kyun ki Saas bhi Kabhi Bahu thi and Game of Thrones Sociological impact of foreign serials on Indian audience</p>
5	<p>Music Television Popularity of music TV channels among youth Music industry and music TV channels Subversive power of music videos Representation of gender in music videos</p>

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Suggested Readings:

1. John Fiske, *Television Culture*
2. Stuart Allan, *News Culture;*
3. Rob Tannen, *I Want my MTV*
4. Sam Brenton, Reuben Cohen, *Shooting People: Adventures in Reality TV*

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Paper: World Cinema I

Flourishing of cinema in different socio economic conditions

Code: FTTA 302

Contacts Hours / Week: 2L+1T

Credits: 3

Units	Course Content
1	<p>German Expressionism Expressionism as an art movement Adapting Expressionist ideas to cinema: The Cabinet of Dr. Calligari: Socio political conditions in Germany in the 20s and why the ending of the film had to be changed UFA Studios and the production of Metropolis Other expressionist films like Nosferatu</p>
2	<p>Neorealism Post war situation in Italy in the late 40s Neorealist manifesto, the first Neorealist film <i>Ossessione</i>; <i>Rome Open City</i> as the first official Neorealist film <i>Bicycle Thieves</i> as the best example of a Neorealist film Alienation of Neorealism: Fellini, Antonioni, De Sica (Post 1953) The legacy of Neorealism</p>
3	<p>French New Wave and Auteur Theory Andre Bazin and Cahiers du Cinema Truffaut's essay: A certain tendency in French Cinema <i>Godard & Breathless</i>; <i>Truffaut & 400 Blows</i> Alexander Austruck's essay <i>Camera Stylo</i> Truffaut's "politique des auteurs" Andrew Sarris: Notes on Auteur Theory Genre Vs. Auteur; Debate around Auteur theory; Study of the works of auteurs (Reference to the book 'Truffaut on Hitchcock')</p>
4	<p>Indian cinema Early talkies, Studio system – New Theatres, Prabhat Films, Bombay Talkies, Wadia Movietone Rise of regional cinema and the role of NFDC Auteurs in Indian cinema – Satyajit, Ritwik, Mrinal, Raj Kapoor, Guru Dutt, Shyam Benegal, Mani Kaul, Kumar Sahani, Adoor Gopalakrishnan Bollywood and the Indian diaspora (DDLJ and its successors) Genres in Bollywood cinema Women in Bollywood cinema</p>
Maintaining a film diary (Internal assesment)	
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Ed. Raminder Kaur, Ajay Sinha, <i>Bollyworld</i>, Sage Publications 2. Millicent Marcus, <i>Italian Film in the light of Neorealism</i>, Princeton University Press 3. B.D Garga, <i>The Art of Cinema</i>, Penguin 	

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| <p>4. Richard John Newpert, <i>A History of French New Wave Cinema</i>
5. Peter Graham, <i>French New Wave, Critical Landmarks</i></p> |
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Paper: The world of documentaries

Stories of real people caught in real life conflicts in the real world

Code: FTTA 303

Contacts Hours / Week: 2L+1T

Credits: 3

Units	Course Content
1	<p>What is a documentary Difference between actuality films and documentaries Difference between news footage and documentaries Difference between documentaries, corporate films and promotional films Documentary as an art form and a subjective expression Ethical dimensions of using real people as raw material for a documentary An attempt to arrive at a definition of a documentary film</p>
2	<p>Documentaries in a historical perspective Flaherty, Grierson and the British documentary movement, Free Cinema, Cinema Verite, Direct Cinema Documentaries and propaganda: Leni Reifenthall Oscar award winning documentaries: Searching for Sugarman (2012); Period: End of Sentence (2018) Documentaries in the digital and internet era: Life in a Day (Produced by YouTube) Fahrenheit 9/11 by Michael Moore: A case study</p>
3	<p>Films Division and Indian independent documentaries Films Division in historical perspective and its redefined role today vis a vis MIFF Analysis of Rabindranath, Inner Eye, Nine Months to Freedom, India 67, I am 20 Independent documentary film movement in India: Anand Patwardhan, Ranjan Palit, Ramesh Sharma, Nakul Swahney, Meghnath Bhattacharya and Biju Toppo Women documentary filmmakers in India: Manjira Dutta, Saba Dewan, Rina Mohan, Deepa Dhanraj Case study of a biopic: Sachin: A Billion Dreams</p>
4	<p>Budgeting, funding and exhibition of documentaries Internationally followed budgeting formats Funding sources for documentaries in India and abroad Pitching platforms for docu MIFF and other docu film fests as networking opportunities</p>

Suggested Readings:

1. Directing the Documentary
2. Eric Barnow, *Documentary*
3. Jag Mohan, *Documentary Films and Indian Awakening*

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4. Shoma Chatterjee, *Filming Reality: The independent documentary movement in India*, Sage Publications

Paper: Advanced Photography & Videography (Practical)

Code: FTTA 391

Contacts Hours / Week: 1T+2P

Credits: 3

Units	Course Content
1	<p>Advanced Photography Familiarization with the range of digital cameras – sensor size, sensor resolution, output formats Lights and lighting; Types of lights and their uses; Three point lighting, dramatic lighting, High and low key lighting, Diffuse and focused lighting Studio photography: Fashion, glamour, Food/ Or lighting a film set</p> <p>Exercise: Still life and product photography, food photography, fashion photography, Portrait photography Analysis of lightings in different film sequences: Subrata Mitra, Guru Dutt, Hitchcock, Sequences of Singing in the Rain, Sin City, Watchmen, Blade Runner Lighting up a studio set for a horror scene/ romantic scene</p>
2	<p>Advanced Videography Types of video cameras Shooting with a DSLR with advanced settings File formats created during shooting</p>
3	<p>A simple television studio The television studio and positioning of cameras Lighting a television studio set Backdrop and chroma screen Positioning of microphones Teleprompter and Talk back system Control room and online editing</p> <p>Exercise: Recording a short studio based programme using a three camera set up</p>

Suggested Readings:

1. Gerald Millerson, *Television Production*
2. *American Cinematographer Manual*
3. Steven D Katz, *Film Directing Shot by Shot*
4. *Langford's Advanced Photography*
5. John Gress, *Digital Visual Effects and Compositing*

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Paper: Audio post production

Code: FTTA 392

Contacts Hours / Week: 1T+2P

Credits: 3

Units	Course Content
1	Designing the sound track of a film; Preparing cue sheets
2	Dubbing and recording foley effects
3	Track laying & mixing with a stereo output
4	Practical exercise: Taking a sequence from a popular film and redesigning its sound track
Suggested Readings:	
1. Mark Cross, <i>Audio Post Production for Film & Television</i>	

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Paper: Guerrilla filmmaking or producing a short documentary film

Code: FTTA 393

Contacts Hours / Week: 2T+3P

Credits: 5

Units	Course Content
1	Ideation and pitching
2	Research & treatment
3	Shooting
4	Post production& presentation
Suggested Readings:	
1. Robert Rodriguez, <i>Rebel without a Crew</i>	

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SEMESTER-IV

Paper: World Cinema II

Cinema of Asia and Latin America

Code: FTTA 401

Contacts Hours / Week: 3L+1T

Credits: 4

Units	Course Content
1	Japanese cinema Japanese cinema in the silent era Ozu: Tokyo Story Mizoguchi: Ugetsu Monogatari Kurosawa: Seven Samurai, Rashomon Oshima: Boy Japanese animation films
2	Iranian Cinema Mohsen Makhmalbaf: The Cyclist Abbas Kiarostami: Five Majid Majidi: Colours of Paradise Jafar Panahi: Offside, White Balloon Samira Makhmalbaf: Apple Asgar Farhadi: A Separation
3	Latin American Cinema Mexico: Films of Alejandro González Iñárritu; Mexico phase of Luis Bunuel Brazil: Glauber Rocha and Cinema Novo Movement in Brazil; Contemporary cinema: Central Station, City of God Argentina: New Argentinian Cinema: The works of Fernando Solanas, Bruno Stagnaro and others; Contemporary Argentinian cinema (Assassination Tango, Wild Tales etc) Cuba: Memories of Underdevelopment by Thomas Alea
Maintaining a film diary (Internal assessment)	
Suggested Readings: <ol style="list-style-type: none">1. David Cook, <i>History of Narrative Film</i>2. Stephen M Hart, <i>A companion to Latin American Film</i>3. Julianne Burton, <i>The New Latin American Cinema</i>4. Donald Richie, <i>The Japanese Film Art and Industry</i>5. Akira Kurosawa, <i>Something like an Autobiography</i>6. Hamid Dabashi, <i>Masters and masterpieces of Iranian Cinema</i>7. Richard Tapper, <i>The New Iranian Cinema: Politics, Representation and Identity</i>	

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Paper: Contextual Studies

Theorizing the media practices

Code: FTTA 402

Contacts Hours / Week: 2L+1T

Credits: 3

Units	Course Content
1	Literary and Cultural Studies Meaning of cultural studies; Cultural studies applied to cinema and television; High culture, low culture, popular culture, mass culture, mass society and the culture industry
2	Realism and Hyper realism Meaning of Realism, historical forces shaping realism, Forms of realism, Realism in the digital era
3	Introduction to Marxism General introduction to Marxism, Introduction to Frankfurt School and Neo Marxism Applying Marxist film theory to the film <i>Fight Club</i>
4	Modernism and Post Modernism Meaning of modernism, Modernism in literature, art and cinema; Post modernism: a departure from modernism; Capitalism and post modernism
5	Feminism and Feminist Film Theory Three waves of feminism; Works of early feminists: Molly Haskel and Marjorie Sykes; Laura Mulvey's theory, Feminism in the Indian context; Applying feminist film theory to an Indian film
Suggested Readings: <ol style="list-style-type: none">1. Lawrence Cahoon, <i>From Modernism to Post Modernism: An Anthology Expanded</i>2. Terry Eagleton, <i>Capitalism, Modernism and Post Modernism</i>3. Walter Benjamin, <i>A work of art in the age of mechanical reproduction</i>4. Rupert Woodfin, Oscar Zarate, <i>Introducing Marxism: A Graphic Guide</i>5. Marshall Berman, <i>All that is solid melts into air</i>6. Ed. John Storey, <i>What is Cultural Studies, A Reader</i>7. Raymond Williams, <i>Marxism and Literature</i>8. Laura Mulvey, <i>Visual Pleasure and Narrative Cinema</i>9. Laura Mulvey, <i>Afterimages: On Cinema, Woomen and Changing Times</i>	

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Paper: New Media and OTT Platforms

Code: FTTA 403

Contacts Hours / Week: 2L+1T

Credits: 3

Units	Course Content
1	Overview of new media platforms like YouTube, Vimeo, Daily Motion
2	Monetizing the new media Publicity campaigns and revenue earning Paid promotions on Face Book and other platforms Online review sites: IMDB, Rotten Tomatoes Film Freeway and Without a Box: Nodal platforms for entry into film festivals How to choose a film festival
3	TV channels and their websites
4	OTT Platforms like Netflix, Amazon Prime Certifications and ratings on these platforms Sacred Games as a case study Revenue patterns on OTT platforms
5	Emerging trends Database cinema Interactive movies on OTT platforms

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Paper: Graphics and Animation Lab

Code: FTTA 491

Contacts Hours / Week: 2T+2P

Credits: 4

Units	Course Content
1	Photoshop
2	Aftereffects
3	Da Vinci Resolve (Colour correction software)
4	Exercises: Titling; Packaging a TVC using the above software; Packaging a TV programme using the above software

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Paper: EP Scheduling Lab

Code: FTTA 492

Contacts Hours / Week: 1T+2P

Credits: 3

Units	Course Content
1	Responsibilities of an executive producer
2	Learning the software or using EXCEL sheet to create workflow
3	Exercises: Preparing the shooting schedule and budget of a short film using EP Scheduling

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Paper: Producing a short fiction film as an adaptation of a short story

Code: FTTA 493

Contacts Hours / Week: 3P

Credits: 3

Units	Course Content
1	Selection of the story, rewriting the synopsis for filmic adaptation
2	Writing the screenplay
3	Casting and location hunting; costumes and production designing
4	Production
5	Editing and sound designing

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SEMESTER-V

Paper: Producing and the Business of Entertainment & Media Distribution

Code: FTTA 501

Contacts Hours / Week: 2L+1T

Credits: 3

Units	Course Content
1	Responsibilities of producer in cinema and television Content check, quality check, Check on cast and crew Relation with director and creative team Producer and his assistants Trouble shooting Fund raising Publicity planning; Entry into festivals Film festivals and film markets Handling international co productions
2	Distribution and exhibition platforms Distribution network: Release in halls Satellite rights, music rights, DVD rights, overseas distribution rights
3	Monetizing the new media and publicity campaigns Video content: YouTube, VOD, AVOD, SVO, TVOD, Promotion: Social media, FB, Instagram, Twitter, Whatsapp, YouTube etc Google Ad Sense Pay per click Affiliate marketing What is OTT? OTT builders; OTT platforms like Netflix and Amazon Prime
4	Television The role of EP Marketing and space selling team in a TV channel Slotting a programme according to rating

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Paper: Production designing

Code: FTTA 502

Contacts Hours / Week: 2L+1T+1P

Credits: 4

Units	Course Content
1	Production designer, his responsibilities and his team Meaning of production designing Production designer's brief from director Personnel in the production designing team
2	Set designing in studio and on location Case study of a TV series; Case study of a contemporary film
3	Costume designing and make up Case study of a period film (Gone with the Wind or Padmavat) Dress codes for TV anchors
4	Props and mise en scene Meaning of mis en scene Creating mood and feel through mis en scene Mis en scene as bearer of meaning Selection of props: Where to go for props (Hiring agencies) Embedded advertisement/ sponsorship through props

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Paper: Sound designing software

Code: FTTA 591

Contacts Hours / Week: 2L+1T+1P

Credits: 4

Units	Course Content
1	Introduction to the software
2	Cleaning a noisy track
3	Final mixing using OMF files
4	Exercise: Producing a short musical audio play using the software

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Paper: Production of a news feature or educational programme that is mainly studio based, but has some outdoor sequences plugged in

Code: FTTA 592

Contacts Hours / Week: 2T+2P

Credits: 4

Units	Course Content
1	Pre production Preparing concept note Budgeting Set designing and Planning studio shoot Location hunting and Planning outdoor shoot Audition for presenter and other cast Designing logo for production house/ Channel Recording signature tune
2	Production Studio shoot using multi cam set up Location shoots
3	Post production and packaging Editing Audio post production Titling Inserting commercial breaks Overall packaging

Paper: Internship at a TV production house or with a film unit

Code: FTTA 593

Contacts Hours / Week: 5P

Credits: 5

Students do the internship during semester break

They submit a report and do a presentation after completion of internship

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SEMESTER-VI

Paper: Field trip

Code: FTTA 681

Contacts Hours / Week: 1T+4P

Credits: 5

Students are taken to MAMI in Mumbai or IFFI in Goa or to Docedge in Kolkata to witness pitching sessions and film bazaars

They may take interviews of eminent people during their stay at the festivals

They come back and prepare a video report

Paper: Internship with a TV channel or a film production house

Code: FTTA 682

Contacts Hours / Week: 5P

Credits: 5

Students do the internship during semester break

They submit a report and do a presentation after completion of internship

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Paper: Production of a non fiction TV show/ Production of a documentary film

Code: FTTA 693

Contacts Hours / Week: 5P

Credits: 5

Documentary film should be at least 15 minutes long requiring at least 4 days of intensive shoot

Students may choose to do a corporate film instead of a documentary film

The TV show can be a quiz show or cookery show or game show – that will have a lot of activity on screen. There may even be studio audience

In addition to producing the programme, students will have to submit a well maintained pre production file (Mandatory)

Paper: Production of a fiction TV show/ Production of a short fiction film

Code: FTTA 694

Contacts Hours / Week: 5P

Credits: 5

Fiction TV show will be the pilot for a series

Short fiction should be approximately 15 minutes long requiring 4 to 5 days of shooting

In addition to producing the programme, students will have to submit a well maintained pre production file (Mandatory)