

Maulana Abul Kalam Azad University of Technology, West Bengal

(Formerly West Bengal University of Technology)

Syllabus for M. Sc. In Film Making

(Effective for Academic Session 2019-2020)

Curriculum Structure

SEMESTER I							
Sl.No	Code	Paper	Contact Periods per week			Total Contact Hours	Credits
			L	T	P		
1	MFTTA 101	Introduction to Film & Television Production. History and Methodology	3	1	0	4	4
2	MFTTA 102	Basics of Direction and Visual Language	3	1	0	4	4
3	MFTTA 103	Scriptwriting & Storyboarding, software application in Screen writing	3	1	0	4	4
4	MFTTA 104	Visual art & Digital Lighting	2	1	0	3	3
5	MFTTA 105	Film As Cultural Practice - I	2	1	0	3	3
PRACTICAL							
1	MFTTA 191	Writing Script for a Short Film	0	0	3	3	3
2	MFTTA 192	Camera & Grip, Dolly, Motion Capture Handling Workshop	0	0	3	3	3
Total			24				
SEMESTER II							
Theory							
1	MFTTA 201	Production Design	3	1	0	4	4
2	MFTTA 202	Filming & Lighting - II	3	1	0	4	4
3	MFTTA 203	Audiography & Sound Design, Dolby, DTS & Dolby Atmos	3	1	0	4	4
4	MFTTA 204	Digital Editing - The Softwares & Interpretation- I	2	1	0	3	3
5	MFTTA 205	Film As Cultural Practice & Social Impact -II	2	1	0	3	3
PRACTICAL							
1	MFTTA 291	Production Design and Making of Silent Film	0	0	3	3	3
2	MFTTA 292	Recording sound for film	0	0	3	3	3
Total			24				

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			L	T	P		
SEMESTER III							
Theory							
1	MFTTA 301	Web Series Techniques and Storytelling ideologies	3	1	0	4	4
2	MFTTA 302	Documentary Film Making in Digital Era and for OTT Platform. Interpretation and Narrative techniques.	3	1	0	4	4
3	MFTTA 303	Film As Cultural Practice - III	3	1	0	4	4
PRACTICAL							
1	MFTTA 391	Digital Non-Linear Editing - II	0	0	3	3	3
2	MFTTA 392	Post Production Techniques – Live Action & VFX	0	0	3	3	3
3	MFTTA 393	Method Acting and Directing Actor Workshop	0	0	3	3	3
SESSIONAL							
1	MFTTA 381	Industry Internship	0	0	3	3	3
Total			24				
SEMESTER IV							
Theory							
1	MFTTA 401	Marketing for Film, Physical & Digital platform and other emerging and in no border Global audience market	3	2	0	5	5
2	MFTTA 402	Film As Cultural Practice, The Global Perspective- IV	3	2	0	5	5
SESSIONAL							
1	MFTTA 481	Pitching /Presentation For Film- The Pre-visualization, Story Wheel, Mood Book, Intra-narrative Analysis, Character Sketches and Wish List	1	3	0	4	4
2	MFTTA 482	Project 1 : Making a Non-Fiction&idea and approach	0	0	5	5	5
3	MFTTA 483	Project 2 : Making a Fiction and Adaptation approach	0	0	5	5	5
Total			24				

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DETAILED SYLLABUS

SEMESTER-I

Paper: Introduction to Film & Television Production. History and Methodology

Code: MFTTA 101

Contacts Hours / Week:3L+1T

Credits:4

Units	Course Content
1	Genesis of Films, Pre-history of Cinema, Photography, From Still to Moving Images, Early Cinema, Evolution in Film Technology, Film Medium.
2	Frames, Types of Cameras, Analogue System, Video, Digital System, Sound in films
3	Phases of Filmmaking - Pre Production, Production, Post-Production, VFX and Motion Capture Techniques, Various roles: Scriptwriter, Director, DOP, Sound Designer, Editor, Distribution, Exhibition.
4	Types of films: Fiction, Non-fiction, Experimental, Avant Garde, National Cinema, Television Series, Web Series, Genres, Music Videos.
5	Additional Study <ul style="list-style-type: none">• The Netflix Revolution• Series Cinema• Full Frame Look• 4K+• TVs and Theatres• Theatres Attendance• Cinematography Renaissance• Franchise Fatigue• Diversity

Suggested Readings:

1. Making Movies by Sidney Lumet
2. On Directing Film by David Mamet
3. Rebel Without a Crew by Robert Rodriguez
4. Adventures in the Screen Trade by William Goldman.
5. Shooting to Kill by Christine Vachon.
6. Something Like an Autobiography by Akira Kurosawa.
7. In the Blink of an Eye by Walter Murch.
8. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age (2013 Edition) by Steven Ascher and Edward Pincus

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Paper: Basics of Direction and Visual Language

Code: MFTTA 102

Contacts Hours / Week:3L+1T

Credits:4

Units	Course Content
1	Introduction to Visual Culture What is an image? How does an image communicate and signify? How to read an Image? Role of image in culture and communication.
2	Concept of Time in Films - Reel Time, Real Time, Ellipsis, Linear Narrative, Circular Narrative, Spiral Narrative, Absolute / Calendar Time, Relative Time, Time Image, Compression of Time, Expansion of Time, Psychological Time
3	Concept of Space in Films - Real Space, Diegetic Space, Non-diegetic Space, Psychological Space, Space and Continuity, How space is genre dependant, Cartography and space in cinema, <u>simiotics and character development. Socio Demograph studies.</u>
4	Various types of shots, Movements of camera, angles of camera, conventions of filmmaking (180 degree, 30 degree, track, <u>Dollies. Stabalizing techniques</u> multiple cam, continuity, seamless editing, montage), Types of transitions and their purpose.

Suggested Readings:

1. Roland Barthes, "Rhetoric of the Image" in Image Music Text, London: Fontana Press, 1977.
2. John Berger, Ways of Seeing, Penguin Books, BBC, 1972.
3. Charles Sanders Peirce, What Is a Sign? 1984.
4. Directing: Film Techniques & Aesthetics (Fifth Edition, 2013) by Michael Rabinger and Mick Hurbis-Cherrier
5. On Film-making: An Introduction to the Craft of the Director (2005) by Alexander Mackendrick, edited by Paul Cronin
6. The Hero with a Thousand Faces | Joseph Campbell

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Paper: Scriptwriting & Storyboarding, Software Application in Screen Writing

Code: MFTTA 103

Contacts Hours / Week: 3L+1T

Credits:4

Units	Course Content
1	Theory of Narrative: Propp's ideas of narratology, Character Types, Structures of Story, Idea, Plot, Sub-plot, Traditions of Storytelling, Epics, Tragedies and Comedies and Bio-epics
2	Narrative Structures - Three Act Structure, Plot Points, Understanding the Acts, Denouement, Episodic and Picaresque Structures
3	Phases of Scriptwriting, Formats, Dialogue, Monologue, Voice Over and its use in films.
4	Storyboarding, Storyboarding and narrative flow, Graphic Novels, Case Studies of few storyboards
Suggested Readings: 1. Scott McCloud, Understanding Comics. The Invisible Art. Harper Perennial, 1993 2. Will Eisner, Comics and Sequential Art. Poorhouse Press 1985.	

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Paper: Visual Art & Digital Lighting Principles

Code: MFTTA 104

Contacts Hours / Week:2L+1L

Credits:3

Units	Course Content
1	Still Photography: Camera types and lenses, Exposure control using aperture and shutter speed, DSLR workflow, Controlling subject movement and depth of field, Digital file formats, ISO and whitebalance Perspective and composition, rules of composition, A taste of different genres, including portraiture, action, events, street, travel, low light and fill flash photography
2	Digital camera Programming, White balance logic, Exposure logic, Gain control logic, Depth of field calculation, Use of Lens: Block lens, <u>Ultra & Master Prime Lensing, working anamorphic on Digital Era</u> , Telephoto lens, Zoom lens, Wide angle lens, Normal lens, Camera Composition : line composition, Linear motif, Theme Composition, Framing and Proximity point, Frame within frame, Reading Frame. Rule of thirds, off center framing, lead line composition, S curve, symmetry, repetition, gestalt composition, Surface division, Figure and ground, Circle of confusion.
2A	Study in Full HD, 4K and above resolution atmosphere and perspective, Full Frame Camera technology.
3	Different shot composition in cinema : Close ups ,Tight Close up ,Mid close shot ,Mid shot ,Long shot, Mid long shot , Three shot , over the shoulder shot, reaction shot, Cut away, Insert shot, Motif, Transition shots, concept of foreground, mid ground and Background, Head and Nose room, frame within frame, S composition, Diagonal composition, Open Frame and closed frame, Aspect ratio: 4:3, 16:9, 1.85:1, 2.35:1 etc, Focus control: Focusing techniques, Variable Focusing, Follow Focusing, Camera operation: Panning (slow, fast, zip) Tilting, Zoom in, Zoom out, reFraming, complicated Camera operation, 8) Definition: IRE, CCD, Pixel, etc. Exposure control and Daylight and indoor light, Overcast day, Indoor outdoor Exposure balance Exposure balance, Exposure and Depth of field, optimum Exposure, Over exposure, Under exposure.
4	<u>Native HD, 2K and 4K and above resolution.</u> White Balance: Normal white balance, White balance manipulation techniques. Black Balance, Color Temperature, Color Balance: Day Light color temperature, Artificial light color Temperature, Conversion Filter & 85, 80, & ND filter. ND filter : <u>HDD, Full resolution capture. Working on Apple ProRes</u> Three Point Lighting, Five point Lighting, Reference to painting, Sources of Light, Natural Light, Types of lights used in films, Use of light and its manipulation for various purposes. <u>Digital LED light and art of Defusion and working on Black Stretch.</u>

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Suggested Readings:

1. Brown, Blain. Cinematography: Theory and Practice Image Making for Cinematographers, Directors and Videographers. Focal Press, 2002.
2. Brown, Blain. Motion Picture and Video Lighting. CRC Press, 2012.
3. Owens, Jim and Gerald Millerson, 2012.
4. Barsam, Richard M. Eran and Dave Monahan. Looking at Movies: An Introduction to Film. W W Norton & Company Incorporated, 2012.
5. Weise, Marcus and Diana Weynand, How Video Works: From Analogue to High Definition. CRC Press, 2012.
6. The Five C's of Cinematography: Motion Picture Filming Techniques
7. Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers
8. Master Shots Vol 1, 1st edition: 100 Advanced Camera Techniques to Get an Expensive Look on Your Low-Budget Movie
9. Reflections: Twenty-One Cinematographers At Work, by Benjamin Bergery
10. Painting With Light, by John Alton
11. Storaro: Writing with Light, by Vittorio Storaro

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Paper: Film as Cultural Practice- I

Code: MFTTA 105

Contacts Hours / Week:2L+1T

Credits:3

Units	Course Content
1	Film Movements: Classical Hollywood, Soviet Montage, German Expression, Surrealism, Italian Neo realism
2	How to Read a Film: Genre Criticism, Historical Forces, Ideology, and Nationalism
3	Text Films: five Classical Hollywood Films, Dziga Vertov's Man With The Movie Camera, Eisenstein's Strike and Battleship Potemkin, Wiene's Cabinet of Dr. Caligari and Fritz Lang's Metropolis, Dali and Bunuel's Un Chien Andalou, De Sica's Bicycle Thief and Rossellini's Germany, Year Zero
4	Developing Skills in writing, how to write a movie critique, movie review - style, trends and techniques of writing review, interview format and techniques, film and entertainment journalism for print, audio-visual and digital media.
Each student should choose one contemporary film from any language and would write a review/criticism with the theoretical tools so learnt.	
Suggested Readings: <ol style="list-style-type: none">1. Monaco, James, et al.. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press, 20002. Cook, David A. A History of Narrative Film. New York: Norton, 1981.3. Bordwell, David, and Kristin Thompson. Film Art: An Introduction. New York: The McGraw-Hill Companies, 1996.4. Hill, John, and Pamela Church Gibson. The Oxford Guide to Film Studies. Oxford: Oxford University Press, 1998.5. Movies & Methods By Bill Nocolas	

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PRACTICAL

Paper: Writing Script for a Short Film

Code: MFTTA 191

Contacts Hours / Week:3P

Credits:3

Ideating, conceiving of the Plot, Research on the topic, Writing Script for a Short Film

Paper: Camera & Grip, Dolly, Motion Capture Handling Workshop

Code: MFTTA 192

Contacts Hours / Week: 3P

Credits:3

Units	Course Content
1	Basic lighting Techniques
2	Tools of lighting
3	Contrast Ratio
4	Mid Tone
5	Color temperature
6	Develop a Photo Essay
7	Difusion
8	Black Strach Management

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SEMESTER-II

Paper: Production Design

Code: MFTTA 201

Contacts Hours / Week: 3L+ 1T

Credits: 4

Units	Course Content
1	Elements of Pre Production: Creating A team, Discussion, basic Researches for Script,Hiring talents, Talent List, Continuity Sheet, Step Outline, Production Planning
2	Budget: What is a Budget and why is it important? Format of Budge for Fiction and Non-Fiction, WIPBudget, Elements of Budget, Production Scale, Copyrights and Patents, Permissions and Legalities,Insurances.
3	Location, Recce, Studio Bookings, Location Bookings, Production backups, Making of the film and documentation, Production Stills,
4	Sound Studio for Dubbing and Folly, Music, Issues of Copyrights for Music, Using Stock Music, Studio Hiring for sound, Multi-track &Surround Recodingrecording
Suggested Readings: <ol style="list-style-type: none">1. Vincent LoBrutto, The Filmmaker's Guide to Production Design, 20022. Fionnuala Halligan, Filmcraft: Production Design, 20143. Cathy Whitlock, Designs on Film: A Century of Hollywood Art Direction, 20104. Heidi Lüdi, Movie Worlds: Production Design in FilmMovie Worlds: Production Design in Film	

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Paper: Filming & Lighting - II

Code: MFFTA 202

Contacts Hours / Week:3L+1T

Credits:4

Units	Course Content
1	Colour sub sampling, analogue and digital signal, Digital encoding system, Subtractive and additive principle I.R.E and CCD.
2	Colour Bar and Plug Bar, Interlace and Progressive Scanning, Setting colour Monitor. Gamma and Black Strach, Exposure and Depth of field.
3	Inverse Square Law. Shutter Speed. Conversion Filter. Aspect Ratio, Lighting Practice Light Meter, Grey Card, Latitude Test, Some lighting terminologyCinematic continuity.
Suggested Readings: <ol style="list-style-type: none">1. Tom Schroepel, The bare bones camera course for film and video, 20152. Kris Malkiewicz, Film Lighting: Talks with Hollywood's Cinematographers and Gaffers, 20073. David Landau, Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image (The CineTech Guides to the Film Crafts) 20144. David Stump, Digital Cinematography: Fundamentals, Tools, Techniques and Workflows Paperback, 2014	

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Paper: Audiography & Sound Design, Dolby, DTS & Dolby Atmos

Code: MFTTA 203

Contacts Hours / Week: 3L+1T

Credits: 4

Units	Course Content
1	Nature of sound waves, Propagation process, Frequency, Amplitude, Wavelength, Pitch, Velocity of travel in different mediums, Loudness, Phase, Reverberation, Reflection, Absorption, Diffraction, Refraction, Interference, Delay and echo.
2	Microphones: Basic Designs, Limitations and Advantages of different types, Polar Responses and their connotations, Special types, Accessories, theory of Condenser and Ribbon microphoning.
3	Digital Audio: Theory, Process and application, Introduction to location recording, Overview of Studio Processes, Post Production processes. Techniques of Dolby 5.1/7.1 Ex Surround/ Atmos, DTS sound system and THX presentation.
Suggested Readings: <ol style="list-style-type: none">1. Ric Viers, The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects, 20062. Larry Sider, Soundscape Paperback, 20033. Vincent LoBrutto, Sound-On-Film: Interviews with Creators of Film Sound Edition Unstated Edition, 20104. Rick Altman, Sound Theory, Sound Practice (AFI Film Readers) 20015. David Sonnenschein, Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema Paperback, 2002	

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Paper: Digital Editing – The Softwares & Interpretation – I

Code: MFTTA 204

Contacts Hours / Week: 2L+1T

Credits: 3

Units	Course Content
1	Theories of Editing, Continuity editing (Classical Hollywood style), Spatial Association of Shots, Temporal Association of Shots, Digital Editing and its difference with Analogue System, Off-line editing, Online editing.
2	Type of Transitions and their uses in films: Cut, Jump Cut, Dissolve, J Cut and L Cut, Cross Cut, Parallel Editing, Fade in Fade Out, Iris In Iris Out, Wipe, Superimposition
3	Eisenstein's theory of montage, Kuleshov Effect, Discontinuity in Editing: Discontinuity in Ozu, Discontinuity in Bunuel, Discontinuity in Godard

Suggested Readings:

1. Walter Murch, In the Blink of an Eye, 1995
2. Michael Wohl, Editing Techniques with Final Cut Pro, 2001
3. Edward Dmytryk, On Film Editing, 1984
4. Robert M. Goodman, Editing Digital Video: The Complete Creative and Technical Guide (Digital Video and Audio), 2002
5. Practical:
6. Learning the nonlinear editing software, Editing Exercises to create and break continuity.

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Paper: film as Cultural Practice & Social Impact - II

Code: MFTTA 205

Contacts Hours / Week: 2L+1T

Credits: 3

Units	Course Content
1	French New Wave, Japanese Cinema, Iranian Cinema and early Indian post and pre-independence cinema
2	How to Read a Film: Auteur Criticism, Marxist Film Theory, Feminist Film Theory
3	Truffaut's 400 Blows, Godard's Breathless, Resnai's Hiroshima Mon Amor, Kurosawa's Roshomon and Seven Samurai, Ozu's Tokyo Story, Mizoguchi's Ugetsu Monogatari, Kiaostami's Close Up and Taste of Cherry, Makhmalbaf's Gabbeh, Majidi's Children of Heaven, Panahi's Mirror
Suggested Readings: <ol style="list-style-type: none">1. Hansen, "The Mass Production of the Senses: Classical Cinema as Vernacular Modernism"2. Dyer, "Introduction to Film Studies"3. Nowell-Smith, "How Films Mean"4. Kolker, "The Film Text and Film Form"5. Gorbman, "Film Music"	

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PRACTICAL

Paper: Production Design and Making of Silent Film

Code: MFTTA 291

Contacts Hours / Week:3P

Credits:3

Budgeting, Location Reporting, Briefing, Talent List, Scheduling shoot, other necessary paper works

Paper: Recording Sound for Film

Code: MFTTA 292

Contacts Hours / Week:3P

Credits:3

Students have to learn the use of various microphones and booms

Record live sound from various sources and locations

Implementing the sound in the continuity film made in the semester

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SEMESTER-III

Paper: Web Series Techniques and Storytelling ideologies

Code: MFTTA 301

Contacts Hours / Week:3L+1T

Credits:4

Units	Course Content
1	What is New Media, Genesis of New Media, Diffusion of Reality, Diffusion of Identity, Characteristics
2	Online Film Festivals, Channels, YouTube Uploading Films and Creating Traffic
3	Studies of various web based entertainment practices, WebSeries-Content, Style, Techniques, and Difference with other forms of media
4	Art of reality Television Ideation of Reality Shows Audience engagement in Reality TV

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Paper: Documentary Film making in digital Era and for OTT Platform. Interpretation and Narrative Techniques

Code: MFTTA 302

Contacts Hours / Week:3L+1T

Credits:4

Unit s	Course Content
1	Fiction non-fiction Debate, Different types of Non-fiction, Documentary
2	History and Evolution of Documentary Films, Indian tradition of Documentary
3	Study of Documentary Films: Nanook of the North, Night Train, Zoo, Night and Fog, British Sound, Fahrenheit 911, Ram Ke Naam, Humara Shaher Bombay, The Holy Wives, Life in A Day
Suggested Readings: 1. Erik Barnouw, Documentary, 2010 2. Trevor Ponech, What is non-fiction cinema?, 1999 3. Erik Barnouw, Documentary: A History of the Non-Fiction Film, 1993	

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Paper: Film AS Cultural Practice - III

Code: MFTTA 303

Contacts Hours / Week:3L+1T

Credits:4

Units	Course Content
1	African Cinema, Latin American Cinema - Cuba, Argentina, Brazil, South-east Asian Cinema
2	How to Read A Film: Semiotics, Gender Studies, Gaze & Psychoanalytic Approach
3	Sembene's Xala, Cisse's Work, Alea's Memories of Underdevelopment, Solas' Lucia, Solanas' The Voyage, , Rocha's Black God White Devil, Wong Kar Wai's Chungking Express, Tsai Ming Lang's Goodbye Dragon Inn
4	Additional Studies: <ul style="list-style-type: none">• The Monstrous-Feminine: Film, Feminism, Psychoanalysis by Barbara Creed• Theory of Film: The Redemption of Physical Reality by Siegfried Kracauer,• Film As Film: Understanding And Judging Movies by V.F. Perkins• Visual And Other Pleasures by Laura Mulvey
Suggested Readings: <ol style="list-style-type: none">1. Creed, "Film and Psychoanalysis"2. White, "Feminism and Film"3. Mulvey, "Visual Pleasure and Narrative Cinema"4. Doane, "Film and the Masquerade: Theorizing the Female Spectator"5. Sarris, "Notes on the Auteur Theory in 1962"6. Wollen, "The Auteur Theory"7. Ropars-Wuilleumier, "How History Begets Meaning: Alain Resnais' Hiroshima Mon Amour"8. Christie, "Formalism and Neo-Formalism"	

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PRACTICAL

Paper: Digital Non-Linear Editing – II

Code: MFTTA 391

Contacts Hours / Week:3P

Credits:3

Units	Course Content
1	Forms and aesthetics of editing for different medium: Editing in Cinema, Editing in Television, Editing for Advertisements, Editing for Documentary, Editing for Music Video
2	Studying edit sequences from films of different genres and directors with different styles Digital Editing Codecs
3	Compression, Digital connectors, Linear Vs Nonlinear, Various Video Formats, Understanding Video signals, Introduction to Editing Software
5	Additional Study <ul style="list-style-type: none">• The Art & Technique of Digital Color Correction by Steve Hullfish• Color & Mastering For Digital Cinema by Glenn Kennel• DaVinci Resolve 10 Manual• LookBook Creative Grading Techniques by Alexis Van Hurkman
Suggested Readings: <ol style="list-style-type: none">1. Alexis Van Hurkman, Color Correction Handbook: Professional Techniques for Video and2. Cinema (Digital Video & Audio Editing Courses), 20103. Jan Ozer, Premiere Pro CC: Visual QuickStart Guide Jun 27, 20134. Bryan Castle, Color Grading with Media Composer and Symphony, 20125. Ken Dancyger, The technique of film and video editing, 1993	

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Paper: Post Production Techniques – Live Action & VFX

Code: MFTTA 392

Contacts Hours / Week:3P

Credits:3

Units	Course Content
1	Introduction to video compositing- Introduction to Motion graphics video formats and its uses - introduction to Adobe After Effects – Understanding the workspace- Importing footages- Preparing footages for compositing- Basic 2D and 3D compositing.
2	Keying-Details of Green Screen and blue Screen footage composition and their set up – Color Correction – 2D Tracking – Image Stabilization – Morphing – Use of lights and camera-Null objects, Using Expressions – Rendering Attributes – Codec’s – Video Standards – Batch Rendering
3	Elements in sound design and their implementation, Major genres of music, A brief study and paper presentation. Contemporary practices in different styles, Syntactical study of the structure of music and film sound, Introducing technicalities (basics of scales, chords and tempo, different common music instruments, design study of one particular classic.) Studying on Art of Silence in Motion Picture soundtrack, Design in production, Technicalities. Multitrack, live recording, dubbing, foley, editing, mixing and mastering.
4	Additional Study: <ul style="list-style-type: none">• The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics by RonBrinkmann• Industrial Light & Magic: Into the Digital Realm by Mark Cotta Vaz and Patricia Rose Duignan
Suggested Readings: <ol style="list-style-type: none">1. Jon Gress, [digital] Visual Effects and Compositing Paperback – 20142. Eran Dinur, The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers, 2010	

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Paper: Method Acting & Directing Actor Workshop

Code: FTS 393

Contacts Hours / Week:3P

Credits:3

Units	Course Content
1.	Understand the basics of directing an actor and acting
2	Learn and implement various schools of acting
3	Art of science of method acting
4	Should write a scene and should record the performance

SESSIONAL

Paper: Industrial Internship

Code: MFFTA 381

Contacts Hours / Week: 3P

Credits: 4

Students will assist in production houses, independent filmmakers, companies in any capacity as a part of the production team for 45 to 60 days

Suggested Study:

1. Directing Actors: Creating Memorable Performances for Film and Television by Judith Weston

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SEMESTER-IV

**Paper: Marketing for Film, Physical & Digital Platform and other emerging and in no border
Global audience market**

Code: MFTTA 401

Contacts Hours / Week: 3L+2T

Credits:5

Units	Course Content
1	Basics of Marketing, Laws of Marketing, The Business of Film production, Distribution and Exhibition
2	Market research, Audience research, Study of the film industry in India Methods of Marketing a film, Study in Demograph and phycograph based on the subject and content.
3	Online Marketing, New Media Publicity, Generation of Reviews, Media Mix, Media Cross Campaign Online Cross Campaign.
Suggested Readings: 1. Jon Reiss, Think Outside The Box Office: The Ultimate Guide to Film Distribution and Marketing for the Digital Era, 2009 2. Finola Kerrigan, Film Marketing Paperback, 2009	

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Syllabus for M. Sc. In Film Making

(Effective for Academic Session 2019-2020)

Paper: Film As Cultural Practice, the Global Perspective – IV

Code: MFFTA 402

Contacts Hours / Week:3L+2T

Credits:5

Units	Course Content
1	Phalke Era, Studio Social, Muslim Social, Hindi Popular Cinema, Bollywood.
2	Indian Masters: Satyajit Ray (with special emphasis on Aparajito and Pratidwandi), Ritwick Ghatak (with special emphasis on Meghe Dhaka Tara and Subarnarekha)Adoor Goplakrishnan, Shyam Benegal, Mani Ratnam.
3	International Masters: Jean Luc Godard, Michelangelo Antonioni, Federico Fellini, Luis Bunuel
4	What is Avant Garde, Breaking Conventions, Alternative Ways of Telling Stories, Avant Garde in Literature and Painting Study of Experimental Films, Genesis of Music Videos, Alternative Film Making and Film Viewing, Evolution of MTV, Study of a few Music Videos

Suggested Readings:

1. Patricia Mellencamp, Indiscretions: Avant-Garde Film, Video, and Feminism, 1990
2. Bill Nichols, Movies and Methods: Vol. I (Movies & Methods) (v. 1&2), Bill Nichols
3. Mike Wayne, Understanding Film: Marxist Perspectives, 2005
4. Robin Silbergleid (Editor), Kristina Quynn (Editor), Reading and Writing Experimental Texts: Critical Innovations, 2017
5. Rees, A.L., A History of Experimental Film and Video, 2011
6. Michael O'Pray, Avant-Garde Film: Forms, Themes and Passions (Short Cuts), 2006
7. Kathryn Ramey, Experimental Filmmaking: BREAK THE MACHINE 1st Edition, 2012

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SESSIONAL

Paper: Pitching / Presentation for Film – The Pre-Visualization, Story Wheel, Mood Book, Intra-narrative Analysis, Character Sketches and Wish List

Code: MFTTA 481

Contacts Hours / Week:1L+3T

Credits:4

Units	Course Content
1	Students will be pitching/presenting their films (documentary or fiction) to organizations, film production houses, and individual producers at various levels. Students will also pitch for individual as well as local film production companies as independent filmmakers. Presentation of mood boards, production designs, plans and other details of the intended production.

Paper: Project 1: Making a Non-Fiction & Idea and Approach

Code: MFTTA 482

Contacts Hours / Week:5P

Credits:5

Plan, Write, Shoot, Edit and Produce a 15 minute non-fiction film

Pitching the film

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Paper: Project 2: Making A Fiction and Adaption Approach

Code: MFTTA 483

Contacts Hours / Week:5P

Credits:5

Plan, Write, Shoot, Edit and Produce a 15 minute fiction film

Pitching the film

Additional Study:

Future Cinema – The Cinematic Imaginary After Film (Electronic Culture: History, Theory and Practice by Jeffrey Shaw