MAULANA ABUL KALAM AZAD UNIVERSITY OF TECHNOLOGY, WEST BENGAL
(Formerly West Bengal University of Technology)
Syllabus of B.Sc. (Film & Television)
(Effective from 2023-24 Academic Sessions)

SEMESTER-V

Mode: Offline **Credits: 5**

Course Name: Film Theory & Practice **Course Code: FTTA501**

Aim of the Course: To orient the students with the film theories which have influenced the society as well as cinema for a long time. The contents will help the students to unravel the socio-political and cultural manifestations of world and Indian cinema at large.

Course Objectives: To demonstrate the various socio-cultural tropes that helps us to create narratives from various contexts of life in general

SI	Graduate attributes	Mapped module
CO1	To understand the Realism and its contradiction in Indian as well as non-Indian films	**M1**
CO2	To understand how signs work in the language of cinema	**M2**
CO3	To understand class and gender in the society and its portrayal in cinema	**M3**
CO4	To understand the category of caste and its exploitation in the Indian society and its portrayal in Indian cinema	**M4**
CO5	To understand the revolutionary vision of third cinema as cinema of resistance	**M5**

Learning Outcome / Skills:

The candidates should learn the history and development of theories and their implication in cinema. They will get to know the impact of various philosophical, sociological and political ramifications of the world and India and would be able to apply them in their understanding and writing of films in the Indian as well global and universal context.

Module Number	Content	Total Hours	% of questions	Blooms Level (applicable)	Remarks, If any
M1	**Realism and Cinema**	**10**	**25**	1,2,3	**NA**
M2	**Semiotics and Cinema**	**6**	**15**	1,2,3	**NA**
M3	**Gender and Class in Cinema**	**14**	**25**	1,2,3	**NA**
M4	**Caste in Cinema**	**10**	**20**	1,2,3	**NA**
M5	**Concept of Third Cinema**	**10**	**15**	1,2,3	**NA**
TOTAL		**50**			

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Detailed Syllabus

Module1:

Realism and Cinema

The meaning of realism and its origin from literary sources.
Types of Realism–Poetic Realism, Hollywood Realism, Neo-Realism, Indian Realism Andre Bazin's *Ontology of the Photographic Image.*
Film Texts: Satyajit Ray's *Aparajito* (1956), Orson Welles' *Citizen Kane* (1941), Shyam Benegal's *Ankur* (1974).Questioningtheethicsofrealismthroughmelodrama–filmtexttobestudied:RitwikGhatak's *Meghe Dhaka Tara* (1960).

Total Hours: 10

Module 2:

Semiotics and Cinema

Denotation, Connotation and Myth
Ferdinand de Saussure's Sign and its aspects of Signifier and Signified –selections from his *Course in General Linguistics*.
Charles Sanders Peirce's *Icon, Index and Symbol.*

Total Hours: 6

Module 3:

Gender and Class in Cinema

Marxist Film Theory – Basic concepts –Ideology, Capitalism, Ideological and Repressive State Apparatus, Hegemony, Commodity Fetishism, Alienation – cinematic imagination of the mentioned concepts.
Film Texts: David Fincher's *Fight Club* (1999), Fritz Lang's *Metropolis* (1927), Jean Luc Godard's *Weekend* (1967),Bong Joon-Ho's *Parasite* (2019), web series: *Mr. Robot* and *Severance.*
FeministFilm Theory – Laura Mulvey's *Visual Pleasure and Narrative Cinema.*
References – Passion of *Joan of Arc* (1928), Disney's *Moana* (2016).
Feminist criticism in the Indian context
FilmTexts: MisogynyandEntertainment:*Animal(2023),*CulturalPatriarchyandIndianSociety:
The Great Indian Kitchen(2021)

Total Hours: 14

Module 4:

Caste in Cinema

Meaning of Caste in Indian perspective –caste system in India, 'Varna' and its cultural implication. The concept of *Dalit* and its social ramification in cinema.
Film Texts: Satyajit Ray's Sa*dgati* (1981), Neeraj Ghaywan's *Gili Puchi (*one short from Ajeeb Dastaans, 2021), T.J.Gnanavel's *Jai Bhim (*1921) ,Shyam Benegal's *Ankur (1974),* Neeraj Ghaywan's *Masaan*(2015).

Total Hours: 10

Module 5:

Concept of Third Cinema

Ferdinand Solanos' *Towards A Third Cinema.*
The concept of First, Second and Third cinema –the ideology of third cinema and Latin America. The idea and concept of Guerrilla Cinema.
Film Texts: Octavio Getino and Fernando Solanas' *Hour of Furnaces* (1973), Tomas Gutierrez Alea's *Memories of Underdevelopment* (1968), Gillo Pontecorvo's *Battle of Algiers* (1966), Fernando Meirelles, Kátia Lund's *City of God* (2002)

Total Hours: 10

Suggested Reading:

1. AshisRajadhyaksha:IndianCinemaintheTimeofCelluloid:FromBollywoodtoEmergency
2. Andre Bazin: What is Cinema
3. How to Read a Film by James Monaco
4. Film Language: A Semiotics of Cinema–C. Metz
5. Major Film Theories by Dudley Andrew
6. Film Theory & Criticism (Anthology of essays) Ed. Leo Braudy, Marshal Cohen
7. Darius Cooper, In Black and White: Bollywood and the Melodrama of Guru Dutt, Seagull Books
8. Ed.RaminderKaur,AjayJSinha,Bollyworld:PopularIndianCinemathroughTransnational Lens, Sage Publications
9. Introduction to the Special Issue on Caste and Cinema, Arijeet Mandal, *All About Ambedkar: A Journal on Theory and Praxis*3 (1):1-39 (2022)
10. Marxism, Modernity and Postcolonial Studies(Cultural—Crystal Bartolovich; Neil Lazarus; August H. Nimtz Jr
11. The Film Studies Reader—Mark Jancovich (Editor); Joanne Hollows(Editor)
12. Realism--Pam Morris
13. Cahiers du Cinema – Volume I-The 1950s.Neo-Realism,--Jim Hillier(ed.)
14. Rows and Rows of fences-Ritwik Ghatak on cinema–Ritwik kumar Ghatak
15. A Companion to Film Theory (Blackwell Companions in Cultural –edited by Toby Millerand Robert Stam
16. Fredric Jameson and Film Theory - Marxism, Allegory, and—Keith B. Wagner; Jeremi Szaniawski; Michael Cramer
17. Audio Video Systems by Bali & Bali

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Paper: Making of a TVC **Paper Code: FTTA502A**

Credits:5

Aim of the Course: The aim of this course is to equip students with practical skills and creative techniques required for the complete production of a television commercial, covering all stages from conceptualization and scripting to shooting, editing, and final output within a professional framework of Film & Television Production.

Course Objective - To create a television commercial (TVC) ranging from 45 to 90 seconds in duration, encompassing all phases of production including pre-production planning, on-set execution, and post-production editing and sound design.

SI	Graduate attributes	Mapped modules
CO1	To understand the fundamentals and evolution of television commercials, including their purpose and impact.	**M1**
CO2	To analyze and explain the components of scripting and storyboarding for effective commercial planning.	**M2**
CO3	To apply knowledge of pre-production processes, including planning, logistics, and resource management.	**M3**
CO4	To create and execute the shooting process, demonstrating skills in direction, cinematography, and on-set coordination.	**M4**
CO5	Toevaluatepost-productiontechniques,includingediting,sounddesign, jingles, and project-based assignments through critical discussion and feedback.	**M5**

Learning Outcome/Skills: The candidates should be able to conceptualize, plan, and produce a professional-quality television commercial, demonstrating proficiency in pre-production (scripting and storyboarding), production (camera work and direction),and post-production(editing, sound design, and jingle integration), while effectively applying industry-standard practices and creative storytelling techniques.

Module Number	Content	Total Hours	% of questions	BloomLevel (applicable)	Remarks, if any
PRACTICAL					
M1	Introduction to television commercials	**8**	**NA**	**1,2**	**NA**
M2	Scripting & Storyboarding	**8**	**NA**	**1,2,3,6**	**NA**

M3	Production Design & Execution	**14**	**NA**	**1,2,3,4,6**	**NA**

M4	Design & Execute the Shooting process	**10**	**NA**	**1,2,3,4,6**	**NA**
M5	Post Production Edit & Sound Studio along with Recording of Jingle Composition	**10**	**NA**	**1,2,3,4,5,6**	**NA**
TOTAL		**50**			

Detailed Syllabus

Module 1: Introduction to Television Commercials

-Overviewofadvertisingandtheroleoftelevisioncommercials(TVCs)inbrandcommunication
-Historical evolution and major milestones in TVC development
-Types of TVCs: Product-based, Service-based, Public Service Announcements, etc.
-Analysis of iconic television commercials – what makes them effective?
-Target audience identification and market segmentation in TVCs
-Understandingbrandmessaging,tone,anddurationconstraints(45–90seconds)
-Ethics and regulations in advertising (e.g. guidelines, copyright)

Total Hours:8

Module 2: Scripting & Storyboarding

-IntroductiontoproductideationcreativedesignandconceptualizationforTVCs
-Writingeffectiveadscripts:structure,brevity,clarity,andpersuasivelanguage
-Developing a message that aligns with the brand and audience needs
-Script formatting, Ad story boarding: visualizing the script frame by frame
-Techniques for conveying mood, camera angles, transitions, vfx and sfx
-Collaboration between writers, directors, and clients during this phase
-Case studies and practical exercises – Mood Board with Product /Service Placement

Total Hours: 8

Module 3: Production Design & Execution

-Planning the shoot: location scouting, set design, costumes, and props
-Scheduling and preparing production breakdowns
-Assembling a production crew: roles and responsibilities (Director, DOP, Production Designer, Brand Manager, etc.)
-Budgeting and resource allocation

Total Hours: 14

Module 4: Design&ExecutetheShootingProcess

-Camera techniques and composition for commercial aesthetics
-Lighting set up to suit brand tone and product visibility
-Directing talent: working with actors, models, and voice over artists
-Managing continuity and time constraints
-On-set audio recording basics
-Solving on- location challenges and creative improvisation
-Capturing alternate takes, coverage, and B-roll for flexibility in editing
-Following a shooting script and storyboard on set

Total Hours:10
Module 5: Post – Production Edit & Sound Studio with Jingle Composition -Managing post- production work flow -Assembling footage :rough cut, fine cut, and final cut -Adding transitions ,titles, product highlights, and visual effects -Colour correction and grading for mood consistency -Sound design: adding ambient sound, voice over syncing, and sound effects -Mixing and mastering for broadcast standards -Basics of jingle composition: melody, lyrics, and brand recall -Exporting and presenting the final TVC for client review and critique **Total Hours: 1 0**

Suggested Readings:

- Advertising and Commercial Production – Jeremy M. Mills Television
- Advertising – Dan Ingman
- Directing the TV Commercial– Eric Zick
- Advertising Creative: Strategy, Copy and Design- Tom Altstiel, Jean Grow
- The Visual Story: Creating the Visual Structure of Film, TV and Digital Media–Bruce Block

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Paper Name: Making of a Music Video **Paper Code: FTTA 502B**

Aim of the Course: The aim of this course is to equip students with practical skills and creative techniques required for the complete production of a music video, covering all stages from conceptualization and scripting to shooting, editing, and final output within a professional framework of a tele-visual short film featuring a music piece.

Course Objective - To create a music video ranging from 2 minutes to 5 minutes in duration, encompassing all phases of production including pre-production planning, on-set execution, and post-production editing and sound design.

SI	Graduate attributes	Mapped modules
CO1	To understand the fundamentals and evolution of music videos, including their purpose and impact.	**M1**
CO2	To analyze and explain the components of scripting and story boarding for effective video	**M2**
CO3	To apply knowledge of pre-production processes, including planning, logistics, and resource management.	**M3**
CO4	To create and execute the shooting process, demonstrating skills in direction, cinematography, and on-set coordination.	**M4**
CO5	To evaluate post-production techniques, including editing and project-based assignments through critical discussion and feedback.	**M5**

Learning Outcome/Skills: The candidates should be able to conceptualize, plan, and produce a professional-quality music video demonstrating proficiency in pre-production (scripting and story boarding), production (camera work and direction), and post-production while effectively applying industry-standard practices and creative storytelling techniques to enhance the music it features.

Module Number	Content	Total Hours	% of questions	Blooms Level (applicable)	Remarks, if any
PRACTICAL					
M1	Introduction to music videos	**8**	**NA**	**1,2**	**NA**
M2	Scripting & Storyboarding	**8**	**NA**	**1,2,3,6**	**NA**
M3	Production Design & Execution	**14**	**NA**	**1,2,3,4,6**	**NA**
M4	Design & Execute the shooting process	**10**	**NA**	**1,2,3,4,6**	**NA**
M5	Post Production Edit	**10**	**NA**	**1,2,3,4,5,6**	**NA**
TOTAL		**50**			

Detailed Syllabus

Module1: Introduction to music videos Introduction to music videos – showcasing of the early music videos from MTV to the New Media platforms. **Total Hours: 8**
Module2: Scripting & Storyboarding Introduction to ideation, creative design and conceptualization for music videos based on genre **Total Hours: 8**
Module 3: Production Design & Pre-Production -Planning the shoot: location scouting, set-design, costumes, and props -Scheduling and preparing production breakdowns -Assembling a production crew: roles and responsibilities (Director, DOP, Production Designer, Brand Manager, etc.) -Budgeting and resource allocation **Total Hours:10**
Module 4: Design & Executing the Shooting process **Total Hours:10**
Module5: Post Production Edit & Sound Studio along with the Recording / Usage of the Song **Total Hours:10**

Suggested Readings:

1. A History of Narrative Film– David A. Cook
2. How to Read A Film-James Monaco
3. In the Blink of an Eye – Walter Murch
4. Music Video and the Politics of Representation (Music and—Diane Railton and Paul Watson
5. Sound and Vision-The Music Video Reader—Simon Frith; Andrew Goodwin ;Lawrence Grossberg