

**MAULANA ABUL KALAM AZAD UNIVERSITY OF TECHNOLOGY, WB**  
**Syllabus of B.Sc in Film & Television**  
**(Effective for 2020-2021 Admission Session)**  
**Choice Based Credit System**  
**140 Credit (3-Year UG) MAKAUT Framework**  
**w.e.f 2020-21**

**Course Structure 5<sup>th</sup> Semester**

Subject Type	Course Name	Course Code	Credit Points	Credit Distribution			Mode of Delivery			Proposed MOOCs
				Theory	Practical	Tutorial	Offline #	Online	Blended	
CC 11	Asian and African Cinema	FTTA (T) 501	6	5	0	1	✓			As per MAKAUT notification
CC 12	Television Production	FTTA(T) 502	6	4	0	0	✓			
		FTTA (P) 592		0	2	0	✓			
DSE 1 (Any One)	Aspects of Film Production	FTTA 503 (A)	6	4	0	0	✓			
		FTTA 593 (A)		0	2	0	✓			
	Trends and Technology in Film & Television (will include overview of Media Business, Pitching for funds, distribution, marketing, etc.)	FTTA 503 (B)		4	0	0	✓			
		FTTA 593 (B)		0	2	0	✓			
DSE 2 (Any One)	Advanced Practical Film Making (Fiction)	FTTA 504 (A)	6	4	0	0	✓			
		FTTA 594 (A)		0	2	0	✓			
	Advanced Practical Film Making (Non Fiction)	FTTA 504 (B)		4	0	0	✓			
		FTTA 594 (B)		0	2	0	✓			
<b>Semester Credit</b>			<b>24</b>							

**# Only in case offline classes are not possible due to reasons like COVID Pandemic the classes will be in synchronous online mode**

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**CC 11 – ASIAN AND AFRICAN CINEMA**

**CODE – FTTA 501**

**Credits- 5L+1T**

**Course Objectives:**

The objective of this course is to highlight the various seminal filmmakers of Asia, namely in China, Japan, Hong Kong, and some from Thailand and Malaysia as well as their African counterparts who have all heavily contributed to World Cinema at large.

**Course Outcomes (CO):**

Sl	Course Outcome	Mapped modules
1	To initiate exposure to Asian Cinema vis-a-vis Japan, China and some part of Western Asia such as Iran	M1
2	Understand the historic and cultural importance of the same and what distinguishes and binds them together	M2
3	To learn about certain classic and contemporary masters in neighboring countries such as Hong Kong, Thailand and Malaysia and their cultural impact	M3
4	Understand the historic and cultural importance of the same and what distinguishes and binds them together.	M4
5	To enable an overarching insight into African Cinema.	M5
6	Understand the historic and cultural importance of the same and what distinguishes and binds them together.	M6

**Theory: FTTA 501**

CO	Blooms Level	Modules	%age of questions
CO1	1,2	Module 1	20
CO2	1,2,3	Module 2	20
CO3	1,2	Module 3	10
CO4	1,2,4	Module 4	10
CO5	1,2,3	Module 5	20
CO6	1,2,4	Module 6	20

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			<b>100</b>
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**Detailed Course Curriculum:**

**Module I & II (10+10 Hours)**

**Japanese, Chinese and Iranian Cinema**

Introduction to Japanese Cinema (Japanese cinema in the silent era) Discussion on Japanese Genre, Kenji Mizoguchi's *Ugetsu Monogatari*, Akira Kurosawa's *Rashomon* and *Seven Samurai*, Yasujiro Ozu's *Tokyo Story* and *Autumn Afternoon*

Japan in the context of world cinema - *Hiroshima mon amour* of Alain Resnais

Chinese Cinema over the ages: Zhang Yimou, Cheng Kaige, Edward Yang and others

Mohsen Makhmalbaf: *The Cyclist* & *Gabbeh*, Abbas Kiarostami: *Close Up* and *Taste of Cherry*, Majid Majidi: *Children of Heaven*, Jafar Panahi: *Mirror*, *White Balloon*, Samira Makhmalbaf: *Apple*

**Module III & IV (10+10 Hours)**

**Hong Kong, Thai and Malaysian Cinema**

Wong KarWai's *Chungking Express*, Apichatpong's films, Tsai Ming Liang's *Goodbye Dragon Inn*

**Module V & VI (10+10 Hours)**

**African Cinema**

An Introduction to African Cinema, with a special focus on

Sembene's *Xala*, Filmography of Souleyman Cisse, *The Gods Must Be Crazy*, Gavin Hood's *Tsotsi*

**Suggested Readings:**

David A. Cook – *A History of Narrative Film*

*Oxford Dictionary of Film Studies* – Oxford University Press

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**CC12 – TELEVISION PRODUCTION**

**CODE – FTTA 502& FTTA 592**

**Credits- 4L+2P=6**

**Course Objectives:**

This paper will familiarize the students with the growth and development of television in India, functioning of a television studio fitted with a multi-camera set up, and also the modalities of live telecast. The objective of this paper is to familiarize the students with the ethos of television production, through theoretical inputs and hands on exercises.

**Course Outcomes (CO):**

	<b>Course Outcome</b>	<b>Mapped Modules</b>
CO1	To learn the various components of Television production	M1
CO2	To initiate the understanding of a TV floor and layout planning	M2
CO3	To enable the application of camera and lighting and editing	M3
CO4	To understand the importance of audio recording and editing	M4
CO5	To help make a TV show or a news program or a web series	M5
CO6	To have a holistic understanding and approach towards production	M6

**Theory: FTTA 502**

<b>CO</b>	<b>Blooms Level</b>	<b>Modules</b>	<b>%age of questions</b>
CO1	1,2	Module 1	30
CO2	2,3,4	Module 2	20
CO3	1,2,4	Module 3	40
CO4	3,4	Module 4	10
			<b>100</b>

**Practical:**

<b>CO</b>	<b>Blooms Level</b>	<b>Modules</b>	<b>%age of questions</b>
CO1			
CO2	2,3,4	Module 2	25
CO3			

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CO4	3,4	Module 4	25
CO5	3,4,5,6	Module 5	25
CO6	3,4,5,6	Module 6	25
			<b>100</b>

**Detailed Course Curriculum:**

**Module I (Theory) (10 Hours)**

The Television Studio floor plan and layout

Studio décor, colour scheme, backdrop and green screen

Multi camera basics Need for multi camera shooting, positioning of cameras, tele prompter, Multi-camera terminology and crew assignments, control room Lighting for Multi-cam shoot:

**Module II (10 Hours)**

Basics of Light, Colour Temperature and White Balance, Contrast Ratio Types of Lights, Lighting equipment and accessories, 3 Point Lighting, 5 Point Lighting for multi-cam set up.

**Module III (10 Hours)**

Audio for Multi-cam shoot: Recording, Editing, Mixing, Mastering, Sound quality and Noise Anchoring a television show Dress code, body language, language; Developing a personal style; Conducting a television interview Production control room & online editing

**Module IV (10 Hours)**

Production of Television Programmes (Hands on group exercise) Pre-production Conceptualizing a non-fiction studio based television series; conceptualizing an episode in the series; research; recce; scripting and preparing flow chart of segments and budgeting

**Module V (10 Hours)**

Choice of anchor and other participants; Writing the anchor script. Production of one episode of the series Roles of crew members, role of producer - Post production:

**Module VI (10 Hours)**

Packaging the episode Online and off line editing, adding special effects, signature tune, graphics

Promotion: Preparing promotional video of the series

**Practical Assignment:** Production of a news feature or educational programme

**Suggested Readings:**

Mass Communication in India – Keval J. Kumar

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**DSE 1 – Aspects of Film Production**

**CODE – FTTA 503(A) & 593(A)**

**Credits- 4L+2P**

**Course Objectives:**

Exploring the history and the changing trends in popular and other forms of cinema in terms of storytelling, performance, technological, and production aspects. The emergence of Film Festivals as a mode of an exhibition and the kind of films selected for such prestigious film festivals. Focus on the changing aesthetic trends of regional films, popular films, and festival films. Looking at the emergence of digital media and the internet being a source of an exhibition for films and great emphasis on OTT platforms.

**Course Outcomes (CO):**

Sl	Course Outcome	Mapped modules
1	Explain film as an art form	M1
2	Examine the pre-production process of a film	M2
3	Discuss the production process of a film.	M3
4	Evaluate the post-production process of a film.	M4
5	Demonstrate the marketing and promotion of a film.	M5
6	Appraise the film vis-à-vis social media & technology	M6

**Theory:**

CO	Blooms Level	Modules	%age of questions
CO1	1,2,3	Module 1	25
CO2	1,2,3	Module 2	25
CO3	2,3	Module 3	25
CO4	2,3,4	Module 4	25
			<b>100</b>

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**Practical:**

CO	Blooms Level	Modules	%age of questions
CO1			
CO2			
CO3			
CO4			
CO5	3,4,5	Module 5	<b>60</b>
CO6	4,5	Module 6	<b>40</b>
			<b>100</b>

**Module I (8L)**

History and Significance of Film Production, Types of Film and production tools and techniques

**Module II (12L)**

The Pre-production of a film, Creative aspects, relevant software and hardware, Relevant case studies.

**Module III (8L)**

The Production Process of a film, Creative aspects, relevant software and hardware, Relevant case studies.

**Module IV (8L)**

The Post-Production Aspects of a film, Creative aspects, relevant software and hardware, Relevant case studies.

**Module V (Practical) (6L + 14P)**

Marketing and Distribution of a Film, Analog and Digital Issues and Challenges, Reach Reviews, Various methods and mediums

**Module VI (Practical) (6L + 14P)**

Film Criticism, Film Appreciation and the Digital Age, Relevant cases based on various genres

**Practical Assignment:** Preparing the shooting schedule and budget of a short film using EP Scheduling

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**Suggested Readings:**

1. A History of Narrative Film – David A. Cook
2. How to Read a Film - James Monaco

**DSE 1 – Trends and Technology in Film & Television**

**(will include overview of Media Business, Pitching for funds, distribution, marketing, etc.)**

**CODE – FTTA 503(B) & 593(B)**

**Credits- 4L+2P**

**Course Objectives:**

**Course Outcomes (CO):**

Sl	Course Outcome	Mapped modules
1	Identify the basics of marketing and publicity design	M1
2	Infer the importance of marketing in today's world	M2
3	Examine the various tools needed for marketing and publicity design	M3
4	Develop the marketing plan and market research	M4
5	Explain consumer consumption behavior	M5
6	Outline the application of packaging in film	M6

**Theory:**

CO	Blooms Level	Modules	%age of questions
CO1	1,2	Module 1	25
CO2	1,2	Module 2	25
CO3	1,2, 3	Module 3	25
CO4	1,2, 3	Module 4	25
			<b>100</b>

**Practical:**

CO	Blooms Level	Modules	%age of questions
CO1			
CO2			



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CO3			
CO4			
CO5	1,2,3,4	Module 5	<b>60</b>
CO6	3,4	Module 6	<b>40</b>
			<b>100</b>

**Detailed Course Curriculum:**

**Module I (12 hours)**– Introduction to Marketing: 1. Importance of marketing, definition of marketing, scope of marketing, functions of marketing, marketing and its relation to other business functions, difference between sales and marketing. 2. Key marketing terms and concepts need, want,demand, exchange, marketing myopia and marketing orientations, distinction between selling andmarketing.3. Marketing Mix, 4Ps, 7Ps, 4Cs.

**Module II (12 hours)**– Marketing Research: Definition, Marketing Research Process, Types of Research: Primary, Secondary, Qualitative, Quantitative

**Module III – (12 hours)** Consumer Behaviour: 1. Introduction and importance, model of consumer behavior, characteristics affecting consumer behaviour.

**Module IV – (12 hours)** Segmentation, Targeting & Positioning: 1. Segmentation - Bases and process of segmentation, requirements for effective segmentation, niche marketing, segmenting consumer markets, segmenting business markets.2. Targeting- Evaluating market segments, selecting target market segments.3. Positioning- Positioning maps, differentiation and positioning strategy, communicating and delivering the chosen position

**Module V – (12 hours)** Introduction to the concept of IMC: Introduction & Familiarization, Definition of Promotion & Promotion Mix, Tools of Promotion Mix, IMC Planning Process, Creative Strategy, Media Strategy

**Module VI – (16 hours)** Packaging for film & television: The art of Promo, Advertisement & In serial promotions, Art of Writing Copy, Designing for various mediums, Public Relations, Planning, organizing and managing events. Managing the internet and social Media Vendor selection and management, Media Planning & Buying

**Practical Assignment:** A student has to ready a presentation session with mood board & promotional plan for a film.

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**Suggested Readings:**

1. Marketing Management (12th Edition) (Marketing Management) By Philip Kotler.
2. Consumer Behavior: Building Marketing Strategy, 9/e, (with DDB Needham Data Disk) By Hawkins, Best, & Coney.
3. Crossing the Chasm: Marketing and Selling High-Tech Products to Mainstream Customers By Geoffrey A. Moore.
4. Mind and Heart of the Negotiator, The (3rd Edition) By Leigh Thompson.
5. Radically Transparent by Andy Beal & Judy Strauss.

**DSE 2 – Advanced Practical Film Making (Fiction Cinema)**

**CODE – FTTA 504(B) & 594(B)**

**Credits- 4L+2P**

**Course Objectives:**

This paper will underline the roles of various crew members in a production team and then focus on the importance of production design as an essential component of fiction film making. The objective is to give hands-on experience to students to all aspects of fiction filmmaking and also encourage them to apply some of the essential film theories to their own films.

**Course Outcomes (CO):**

Sl	Course Outcome	Mapped modules
1	Understanding the roles of the film production team	M1
2	Familiarizing with the scriptwriting software	M2
3	To initiate insight into the element of production design	M3
4	Understanding the workflow of all personnel involved	M4, M5
5	Planning and execution of a film exercise	M6
6	To make a short film by applying the above skills	M6

**Theory:**

CO	Blooms Level	Modules	%age of questions
CO1	1,2	Module 1	20
CO2	1,2, 3	Module 2	20

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CO3	1,2	Module 3	20
CO4	1,2, 4	Module 4	40
			<b>100</b>

**Practical:**

CO	Blooms Level	Modules	%age of questions
CO1			
CO2			
CO3			
CO4			
CO5			
CO6	3,4,5	Module 6	<b>100</b>
			<b>100</b>

**Detailed Course Curriculum:**

**Module I (10 Hours)**

Personnel in a film production team

Understanding the roles of executive producer, first assistant director, line producer, production manager

**Module II (10 Hours)**

Familiarization with scriptwriting software Final Draft

**Module III (10 Hours)**

Production designing: The language of colour light, texture: Analysis of film sequences from a production designing point of view

**Module IV (10 Hours)**

Responsibilities and workflow of a production designer Production design in a set and on location

**Module V (10 Hours)**

Mise-en-scene exercise: Planning and execution

**Module VI (26 Hours)**

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Production of a short fiction film, 15 to 20 minute duration Screenplay preferably to be developed on the software Final Draft Screen test, casting, location hunting & recce, production, edit to rough cut, dubbing, music, foley, audio mixing, fine cut

**Suggested Readings:**

The Filmmaker's Handbook – Ed Pincus

Film Art – David Bordwell

**DSE 2 – Advanced Practical Film Making (Non Fiction/Documentary Cinema)**

**CODE – FTTA 504(B) & 594(B)**

**Credits- 4L+2P**

**Course Objectives:**

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

**Course Outcomes (CO):**

Sl	Course Outcome	Mapped modules
1	Understanding the Non Fiction genre	M1
2	Familiarizing with the different documentary practices	M2
3	To initiate insight into the current documentary making	M3
4	Understanding the workflow of all personnel involved	M4, M5
5	Planning and execution of a film exercise	M6
6	To make a short film by applying the above skills	M6

**Theory:**

CO	Blooms Level	Modules	%age of questions
CO1	1,2	Module 1	25
CO2	1,2, 3	Module 2	25
CO3	1,2	Module 3	25
CO4	1,2, 4	Module 4	25
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**Practical:**

CO	Blooms Level	Modules	%age of questions
CO1			
CO2			
CO3			
CO4			
CO5	1,2,3,4	Module 5	<b>60</b>
CO6	3,4	Module 6	<b>40</b>
			<b>100</b>

**Detailed Course Curriculum:**

**Module I -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

**Module II - Documentaries in a historical perspective**

Flaharty, Grierson and the British documentary movement, Free Cinema, Cinema Verite, Direct Cinema

Documentaries and propaganda: LeniReifensthall

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)

Farenheir 9/11 by Michael Moore: A case study

**Module III - 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

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Independent documentary film movement in India: AnandPatwardhan, RanjanPalit, Ramesh Sharma, NakulSwahney, Meghnath Bhattacharya and BijuToppo

Women documentary filmmakers in India: Manjira Dutta, Saba Dewan, Rina Mohan, DeepaDhanraj

**Case study of a biopic:**Sachin: A Billion Dreams

**Module IV - Budgeting, funding and exhibition of documentaries**

Internationally followed budgeting formats

Funding sources for documentaries in India and abroad

Pitching platforms for docus

MIFF and other docu film fests as networking opportunities

**Module V** - Planning and execution of a film exercise.

**Module VI** - Documentary film should be at least 15 minutes long requiring at least 4 days of intensive shoot. In addition to producing the programme, students will have to submit a well maintained pre-production file (Mandatory).

**Suggested Readings:**

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