

**MAULANA ABUL KALAM AZAD UNIVERSITY OF TECHNOLOGY (MAKAUT)**  
**SYLLABUS OF M. Sc.(FILM & TELEVISION)**  
**Effective For 2021-2022 Admission Session**

**COURSE STRUCTURE**

**1<sup>ST</sup> YEAR**

SL No	CODE	Paper	Contact Periods per week			Total Contact Hours	Credits
			L	T	P		
<b>SEMESTER I</b>							
<b>Theory</b>							
1	MDF 101	Introduction to Digital Short Film Making	4	1	0		3
2	MDF 102	Basics of Direction and Visual Language	4	1	0		3
3	MDF 103	Scriptwriting & Storyboarding	4	1	0		3
4	MDF 104	Videography & Lighting - I	4	1	0		3
5	MDF 105	Film As Cultural Practice - I	4	1	0		4
<b>PRACTICAL</b>							
1	MDF 191	Writing Script for a Short Film	0	0	4		4
2	MDF 192	Camera Handling Workshop	0	0	4		4
<b>TOTAL CREDIT</b>							<b>24</b>
<b>SEMESTER II</b>							
<b>Theory</b>							
1	MDF 201	Production Design	4	1	0		3
2	MDF 202	Videography & Lighting - II	4	1	0		4
3	MDF 203	Audiography & Sound Design	4	1	0		4
4	MDF 204	Video Editing - I	4	1	0		3
5	MDF 205	Film As Cultural Practice - II	4	1	0		3
<b>PRACTICAL</b>							
1	MDF 291	Production Design And Making of Silent Film	0	0	4		3
2	MDF 292	Recording sound for film	0	0	4		4
<b>TOTAL CREDIT</b>							<b>24</b>

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**2<sup>ND</sup> YEAR**

SL No	CODE	Paper	Contact Periods per week			Total Contact Hours	Credits
			L	T	P		
<b>SEMESTER III</b>							
<b>Theory</b>							
1	MDF 301	Web Series	4	1	0		2
2	MDF 302	Documentary Film Making	4	1	0		3
3	MDF 303	Film As Cultural Practice - III	4	1	0		3
<b>PRACTICAL</b>							
1	MDF 391	Video Editing - II			4		3
2	MDF 392	Post Production Techniques	0	0	4		3
3	MDF 393	Acting and Directing Workshop	0	0	4		4
<b>SESSIONAL</b>							
1	MDF 381	Industry Internship	0	0	4		6
<b>TOTAL CREDIT</b>							<b>24</b>
<b>SEMESTER IV</b>							
<b>Theory</b>							
1	MDF 401	Marketing for Film	4	1	0		3
2	MDF 402	Film As Cultural Practice - IV	4	1	0		3
<b>SESSIONAL</b>							
1	MDF 481	Pitching /Presentation For Film	2	4	0		4
2	MDF 482	Project 1 : Making a Non-Fiction	0	0			7
3	MDF 483	Project 2 : Making a Fiction	0	0			7
<b>TOTAL CREDIT</b>							<b>24</b>

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**SEMESTER-I**

**Paper: Introduction to Digital Filmmaking**

**Code: MDF 101**

**Contacts Hours / Week: 4L+1T**

**Credits: 03**

**Course Content:**

**Unit I**

Genesis of Films, Pre-history of Cinema, Photography, From Still to Moving Images, Early Cinema, Evolution in Film Technology, Film Medium.

**Unit II**

Frames, Types of Cameras, Analogue System, Video, Digital System, Sound in films

**Unit III**

Phases of Filmmaking - Pre Production, Production, Post-Production, Various roles: Scriptwriter, Director, DOP, Sound Designer, Editor, Distribution, Exhibition.

**Unit IV**

Types of films: Fiction, Non-fiction, Experimental, Avant Garde, National Cinema, Television Series, Web Series, Genres, Music Videos.

**Suggested Readings:**

1. Ben Long, The digital filmmaking handbook, 2000
2. Mark Brindle, The Digital Filmmaking Handbook: The Definitive Guide to Digital Filmmaking, 2013
3. Mike Figgis, Digital Filmmaking, 2007

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**Paper: Basics of Direction and Visual Language**

**Code: MDF 102**

**Contacts Hours / Week: 4L+1T**

**Credits: 03**

**Course Content:**

**Unit I**

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.

**Unit II**

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

**Unit III**

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

**Unit IV**

Various types of shots, Movements of camera, angles of camera, conventions of filmmaking (180 degree, 30 degree, track, 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.

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**Paper: Scriptwriting & Storyboarding**

**Code: MDF 103**

**Contacts Hours / Week: 4L+1T**

**Credits: 03**

**Course Content:**

**Unit I**

Theory of Narrative: Propp's ideas of narratology, Character Types, Structures of Story, Idea, Plot, Sub-plot, Traditions of Storytelling, Epics, Tragedies and Comedies.

**Unit II**

Narrative Structures - Three Act Structure, Plot Points, Understanding the Acts, Denouement, Episodic and Picaresque Structures

**Unit III**

Phases of Scriptwriting, Formats, Dialogue, Monologue, Voice Over and its use in films.

**Unit IV**

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: Videography & Lighting - I**

**Code: MDF 104**

**Contacts Hours / Week: 4L+1T**

**Credits: 03**

**Course Content:**

**Unit I**

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 white balance Perspective and composition, rules of composition, A taste of different genres, including portraiture, action, events, street, travel, low light and fill flash photography

**Unit II**

Digital camera Programming, White balance logic, Exposure logic, Gain control logic, Depth of field calculation, Use of Lens: Block lens, Telephoto lens, Zoom lens, Wide angle lens, Normal lens, Camera Composition : line composition, Linear motif, Theme Composition, Framing and Proximity point, Frame with in 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.

**Unit III**

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 Back ground, Head and Nose room, frame with in 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.

**Unit IV**

Different Formats: DV, DVCAM, HDV, HD, 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 : Digital Tape : Mini DV , DVCAM, HDV.

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.

**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.

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4. Video Production Handbook. CRC Press, 2007.
5. Barsam, Richard Meran, and Dave Monahan.. Looking at Movies: An Introduction to Film. W Norton & Company Incorporated, 2012
6. Weise, Marcus, and Diana Weynand, How Video Works: From Analogue to High Definition. CRC Press, 2012

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**Paper: Film as Cultural Practice – I**

**Code: MDF 105**

**Contacts Hours / Week: 4L+1T**

**Credits: 04**

**Course Content:**

**Unit I**

Film Movements: Classical Hollywood, Soviet Montage, German Expression, Surrealism, Italian Neo realism

**Unit II**

How to Read a Film: Genre Criticism, Historical Forces, Ideology, and Nationalism

**Unit III**

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*

**Unit IV**

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:**

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, 2000
2. 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.



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**PRACTICAL**

**Paper: Writing Script for a Short Film**

**Code: MDF 191**

**Contacts Hours / Week: 4P**

**Credits: 04**

**Course Content:**

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

**Paper: Camera Handling Workshop**

**Code: MDF 192**

**Contacts Hours / Week: 4P**

**Credits: 04**

**Course Content:**

- Basic lighting Techniques
- Tools of lighting
- Contrast Ratio
- Mid Tone
- Color temperature
- Develop a Photo Essay

**SEMESTER-II**

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**Paper: Production Design**

**Code: MDF 201**

**Contacts Hours / Week: 4L+1T**

**Credits: 03**

**Course Content:**

**Unit I**

Elements of Pre Production: Creating A team, Discussion, basic Researches for Script, Hiring talents, Talent List, Continuity Sheet, Step Outline, Production Planning

**Unit II**

Budget: What is a Budget and why is it important? Format of Budget for Fiction and Non-Fiction, WIP Budget, Elements of Budget, Production Scale, Copyrights and Patents, Permissions and Legalities, Insurances.

**Unit III**

Location, Recce, Studio Bookings, Location Bookings, Production backups, Making of the film and documentation, Production Stills,

**Unit IV**

Sound Studio for Dubbing and Foley, Music, Issues of Copyrights for Music, Using Stock Music, Studio Hiring for sound, Multi-track recording

**Suggested Readings:**

1. Vincent LoBrutto, The Filmmaker's Guide to Production Design, 2002
2. Fionnuala Halligan, Filmcraft: Production Design, 2014
3. Cathy Whitlock, Designs on Film: A Century of Hollywood Art Direction, 2010
4. Heidi Lüdi, Movie Worlds: Production Design in Film

**Paper: Videography & Lighting - II**

**Code: MDF 202**

**Contacts Hours / Week: 4L+1T**

**Credits: 04**

**Course Content:**

**Unit I**

Colour sub sampling, analogue and digital signal, Digital encoding system, Subtractive and additive principle I.R.E and CCD.

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**Unit II**

Colour Bar and Plug Bar, Interlace and Progressive Scanning, Setting colour Monitor. Gamma and Black Strach, Exposure and Depth of field.

**Unit III**

Inverse Square Law. Shutter Speed. Conversion Filter. Aspect Ratio, Lighting Practice  
Light Meter, Grey Card, Latitude Test, Some lighting terminology  
Cinematic continuity.

**Suggested Readings:**

1. Tom Schroepel, The bare bones camera course for film and video, 2015
2. Kris Malkiewicz, Film Lighting: Talks with Hollywood's Cinematographers and Gaffers, 2007
3. 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) 2014
4. David Stump, Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows Paperback, 2014

**Paper: Audiography & Sound Design**

**Code: MDF 203**

**Contacts Hours / Week: 4L+1T**

**Credits: 04**

**Course Content:**

**Unit I**

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.

**Unit II**

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Microphones: Basic Designs, Limitations and Advantages of different types, Polar Responses and their connotations, Special types, Accessories.

**Unit III**

Digital Audio: Theory, Process and application, Introduction to location recording, Overview of Studio Processes, Post Production processes.

**Suggested Readings:**

1. Ric Viers, The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects, 2008
2. Larry Sider, Soundscape Paperback, 2003
3. Vincent LoBrutto, Sound-On-Film: Interviews with Creators of Film Sound Edition Unstated Edition, 2010
4. Rick Altman, Sound Theory, Sound Practice (AFI Film Readers) 2001
5. David Sonnenschein, Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema Paperback, 2002

**Paper: Video Editing - I**

**Code: MDF 204**

**Contacts Hours / Week: 4L+1T**

**Credits: 03**

**Course Content:**

**Unit I**

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.

**Unit II**

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

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**Unit III**

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 non linear editing software, Editing Exercises to create and break continuity.

**Paper: Film as Cultural Practice - II**

**Code: MDF 205**

**Contacts Hours / Week: 4L+1T**

**Credits: 03**

**Course Content:**

**Unit I**

French New Wave, Japanese Cinema, Iranian Cinema

**Unit II**

How to Read A Film: Auteur Criticism, Marxist Film Theory, Feminist Film Theory

**Unit III**

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*, Kiarostami's *Close Up* and *Taste of Cherry*, Makhmalbaf's *Gabbeh*, Majidi's *Children of Heaven*, Panahi's *Mirror*.

**Suggested Readings:**

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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"

**PRACTICAL**

**Paper: Production Design and Making of Silent Film**

**Code: MDF 291**

**Contacts Hours / Week: 4P**

**Credits: 03**

**Course Content:**

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

**Paper: Recording Sound for Film**

**Code: MDF 292**

**Contacts Hours / Week: 4P**

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**Credits: 04**

**Course Content:**

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

**SEMESTER-III**

**Paper: Web Series**

**Code: MDF 301**

**Contacts Hours / Week: 4L+1T**

**Credits: 02**

**Course Content:**

**Unit I**

What is New Media, Genesis of New Media, Diffusion of Reality, Diffusion of Identity, Characteristics

**Unit II**

Online Film Festivals, Channels, YouTube Uploading Films and Creating Traffic

**Unit III**

Studies of various web based entertainment practices, Web Series – Content, Style, Techniques, and Difference with other forms of media

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**Paper: Documentary Film Making**

**Code: MDF 302**

**Contacts Hours / Week: 4L+1T**

**Credits: 03**

**Course Content:**

**MDF 302: Documentary Film Making (100 Marks)**

Lecture Hours: 40

Tutorial Hours: 10

**Unit I**

Fiction non-fiction Debate, Different types of Non-fiction, Documentary

**Unit II**

History and Evolution of Documentary Films, Indian tradition of Documentary

**Unit III**



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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

**Paper: Film as Cultural Practice - III**

**Code: MDF 303**

**Contacts Hours / Week: 4L+1T**

**Credits: 03**

**Course Content:**

**Unit I**

African Cinema, Latin American Cinema - Cuba, Argentina, Brazil, South-East Asian Cinema

**Unit II**

How to Read A Film: Semiotics, Gender Studies, Gaze & Psychoanalytic Approach

**Unit III**

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 Liang's *Goodbye Dragon Inn*

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**Suggested Readings:**

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"

**PRACTICAL**

**Paper: Video Editing - II**

**Code: MDF 391**

**Contacts Hours / Week: 4P**

**Credits: 03**

**Course Content:**

**Unit I**

Forms and aesthetics of editing for different medium: Editing in Cinema, Editing in Television, Editing for Advertisements, Editing for Documentary, Editing for Music Video

**Unit II**

Studying edit sequences from films of different genres and directors with different styles Digital Editing Codecs

**Unit III**

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Compression, Digital connectors, Linear Vs Nonlinear, Various Video Formats, Understanding Video signals, Introduction to Editing Software

**Suggested Readings:**

1. Alexis Van Hurkman, Color Correction Handbook: Professional Techniques for Video and Cinema (Digital Video & Audio Editing Courses), 2010
2. Jan Ozer, Premiere Pro CC: Visual QuickStart Guide Jun 27, 2013
3. Bryan Castle, Color Grading with Media Composer and Symphony, 2012
4. Ken Dancyger, The technique of film and video editing, 1993

**Paper: Post Production Techniques**

**Code: MDF 392**

**Contacts Hours / Week: 4P**

**Credits: 03**

**Course Content:**

**Unit-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.

**Unit-2**

Keying- Details of Green screen and blue screen footage compositing 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.

**Unit-3**

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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.) Design in production, Technicalities. Multitrack, live recording, dubbing, foley, editing, mixing and mastering.

**Suggested Readings:**

1. Jon Gress, [digital] Visual Effects and Compositing Paperback – 2014
2. Eran Dinur, The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers, 2010

**Paper: Acting and Directing Workshop**

**Code: MDF 393**

**Contacts Hours / Week: 4P**

**Credits: 04**

**Course Content:**

Understand the basics of directing an actor and acting

Learn and implement various schools of acting

Should write a scene and should record the performance

**SESSIONAL**

**Paper: Industrial Internship**

**Code: MDF 381**

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**Contacts Hours / Week: 4P**  
**Credits: 06**

**Course Content:**

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

**SEMESTER-IV**

**Paper: Marketing for film**

**Code: MDF 401**

**Contacts Hours / Week: 4L+1T**

**Credits: 03**

**Course Content:**

**Unit I**

Basics of Marketing, Laws of Marketing, The Business of Film production, Distribution and Exhibition

**Unit II**

Market research, Audience research, Study of the film industry in India, Methods of Marketing a film,

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**Unit III**

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

**Paper: Film As Cultural Practice - IV**

**Code: MDF 402**

**Contacts Hours / Week: 4L+1T**

**Credits: 03**

**Course Content:**

**Unit I**

Phalke Era, Studio Social, Muslim Social, Hindi Popular Cinema, Bollywood.

**Unit II**

Indian Masters: Satyajit Ray (with special emphasis on *Aparajito* and *Pratidwandi*), Ritwick Ghatak (with special emphasis on *Meghe Dhaka Tara* and *Subarnarekha*)

**Unit III**

International Masters: Jean Luc Godard, Michelangelo Antonioni, Federico Fellini, Luis Bunuel

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**SYLLABUS OF M. Sc.(FILM & TELEVISION)**  
**Effective For 2021-2022 Admission Session**

**Unit IV**

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

**SESSIONAL**

**Paper: Pitching /Presentation for Film**

**Code: MDF 481**

**Contacts Hours / Week: 2L+4T**

**Credits: 04**

**Course Content:**

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.

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**Project 1: Making a Non-Fiction**

**Code: MDF 482**

**Contacts Hours / Week:**

**Credits: 07**

**Course Content:**

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

Pitching the film

**Project 2: Making a Fiction**

**Code: MDF 483**

**Contacts Hours / Week:**

**Credits: 07**

**Course Content:**

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

Pitching the film