

**MAULANA ABUL KALAM AZAD UNIVERSITY OF TECHNOLOGY, WB**

**Syllabus for M.Sc.in Film & Television Production (In-House)  
(Effective for Students Admitted in Academic Session 2019-20)**

**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	MFT 101(N)	Introduction to Film	3	1	0	4	4
2	MFT 102(N)	Introduction to Television	3	1	0	4	4
3	MFT 103(N)	Scriptwriting & Storyboarding for Film & TV	3	1	0	4	4
4	MFT 104(N)	Literary Studies	3	0	1	4	4
5	MFT 105(N)	Film & TV As Cultural Practice I	3	1	0	4	4
<b>Practical</b>							
6	MFT 191(N)	Writing Script for a Short Film	0	0	2	2	2
7	MFT 192(N)	Continuity Project	0	0	2	2	2
<b>Total</b>			<b>24</b>				
<b>SEMESTER II</b>							
<b>Theory</b>							
1	MFT 201(N)	Production Design	3	1	0	4	4
2	MFT 202(N)	Videography & Lighting	3	0	1	4	4
3	MFT 203(N)	Sound & Music Design	3	0	1	4	4
4	MFT 204(N)	Video Editing I	3	0	1	4	4
5	MFT 205(N)	Film & TV As Cultural Practice II	3	1	0	4	4
<b>Practical</b>							
6	MFT 291(N)	Production Design And Making of Silent Film	0	0	2	2	2
7	MFT 292(N)	Recording sound for film	0	0	2	2	2
<b>Total</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	MFT 301(N)	Web & TV Series	2	0	0	2	2
2	MFT 302(N)	Documentary Film Making	3	1	0	4	4
3	MFT 303(N)	Film & TV As Cultural Practice III	3	1	0	4	4
4	MFT 304(N)	Television Advertisements	3	0	1	4	4
<b>Practical</b>							
5	MFT 391(N)	Video Editing - II	1	0	1	2	2
6	MFT 392(N)	Project Non -Fiction / Television Documentary / Television News Feature	2	2	2	6	6
7	MFT 393(N)	Industry Internship	0	0	2	2	2
<b>Total</b>			<b>24</b>				
<b>SEMESTER IV</b>							
<b>Theory</b>							
1	MFT 401(N)	Marketing for Film & TV	3	1	0	4	4
2	MFT 402(N)	Film & TV As Cultural Practice - IV	3	1	0	4	4
<b>Practical</b>							
3	MFT 491(N)	Project Fiction	2	0	4	6	6
4	MFT 492(N)	Pitching /Presentation For Film & TV	0	2	2	4	4
5	MFT 493(N)	Dissertation	1	1	4	6	6
<b>Total</b>			<b>24</b>				

Total credits in the Program: 96 credits

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Detailed Syllabus

SEMESTER-I

**Paper:** Introduction to Film

**Code:** MFT101 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcome:** To develop the critical eye to 'read' cinema both as an industrial as well as aesthetic expression with a thorough orientation of history of moving images

<b>Course Content</b>	
<b>Unit/ Module 1</b>	Genesis of Films, Pre-history of Cinema, Photography, From Still to Moving Images, Early Cinema, Evolution in Film Technology, Film Medium.
<b>Unit/ Module 2</b>	Time & Space - 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, Real Space, Diegetic Space, Non-diegetic Space, Psychological Space, Space and Continuity
<b>Unit/ Module 3</b>	Theories of Image - Renaissance, Ways of Seeing by Burger, Culture as Commodity, Image as Consumption and Image as Institution
<b>Unit/ Module 4</b>	Genesis of Television, World Television and its History, Indian Television and its History

**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
4. Roland Barthes, "Rhetoric of the Image" in Image Music Text, London: Fontana Press, 1977.
5. John Berger, Ways of Seeing, Penguin Books, BBC, 1972.
6. Charles Sanders Peirce, What Is a Sign? 1984.

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**Paper:** Introduction to Television

**Code:**MFT102 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcome:** To develop the critical eye to view tele-visual productions with a thorough orientation of history of moving images.

<b>Course Content</b>	
<b>Unit/ Module 1</b>	Introduction to Television, Development of television in world, and in India, Raymond Williams' Theory of Television, Doordarshan, Satellite Channels,
<b>Unit/ Module 2</b>	Development of television in the West - WW II and Television as Propaganda, First TV Programs, Soaps.
<b>Unit/ Module 3</b>	Development of Indian Television - SITE, Doordarshan, Pre-Globalisation Narratives of the Indian Society, Satellite television and Glocalisation.
<b>Unit/ Module 4</b>	Raymond Williams - Introduction to Television Theories. The technology and the society Institutions of the technology The forms of television

**Suggested Readings:**

1. Raymond Williams, Television: Technology and Cultural Form
2. Biswarup Sen, Channeling Cultures: Television Studies from India
3. Toby Miller, Television Studies: The Basics
4. Jonathan Gray, Television Studies

**Paper:** Scriptwriting & Storyboarding

**Code:**MFT103 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcome:** To orient and make the students competent in expressing their ideas into words and visuals which would further be transcreated into films

<b>Course Content</b>	
<b>Unit/ Module 1</b>	Theory of Narrative: Propp's ideas of narratology, Character Types, Structures of Story, Idea, Plot, Sub-plot, Traditions of Storytelling, Epics, Tragedies and Comedies.
<b>Unit/ Module 2</b>	Narrative Structures - Three Act Structure, Plot Points, Understanding the Acts, Denouement, Episodic and Picaresque Structures
<b>Unit/ Module 3</b>	Phases of Scriptwriting, Formats, Dialogue, Monologue, Voice Over and its use in films
<b>Unit/ Module 4</b>	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:** Literary Studies

**Code:**MFT104 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcome:** One of the most important subjects of the entire course, as film and television cannot turn a blind eye to literary creations. Students will be able to think, write/adapt and appreciate literary works and can trans-create them into audio-visuals

<b>Course Content</b>	
<b>Unit/ Module 1</b>	<b>Literary Studies: World</b> <b>Epics of the World:</b> structure, historicity, Conceptualising Indian Epics: Ramayana (Valmiki, Tulsidas, Chandrabati) and its perspectives, Comparative Analysis of Ramanand Sagar's <i>Ramanayana</i> and Nina Paley's <i>Sita Sings The Blues</i> Introduction to Poetry: Modernist Interventions in Poetry: Baudelaire, Plath, Mayakovsky, Neruda, Achebe, Hikmet (any three)
<b>Unit/ Module 2</b>	<b>Literary Studies: World</b> <b>Introduction to Novels &amp; Short Stories</b> Realism, Existentialism, Marvellous Realism Rise of the Novel: Study of Picaresque Narrative, Gabriel Garcia Marquez, Virginia Wolfe Rise of the Novellas & Short Stories: One short story by Kafka/O Henry
<b>Unit/ Module 3</b>	<b>Literary Studies: India</b> The Novel: Prem Chand, Amitava Ghosh/Jhumpa Lahiri, Nabarun Bhattacharya (any one) Short Stories: Sadat Hasan Manto, RK Narayan, Manik Bandyopadhyay (any one) Modern Poems of India: Tagore, Kamala Das, Agha Shahid Ali, Jibananda Das (any two)

**Suggested Readings:**

**Syllabus for M.Sc.in Film & Television Production (In-House)  
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**Paper:** Film & TV as Cultural Practice - I

**Code:** MFT 105 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcome:** Students will learn the film and television movements and the milestones that the forms achieved through historical developments.

<b>Course Content</b>	
<b>Unit/ Module 1</b>	Classical Hollywood Cinema, Genre Theory, Industrial Mode of Production.
<b>Unit/ Module 2</b>	Avant Garde Cinema and Anti-Realist Cinema - German Expressionism, Surrealism, Italian Neo Realism
<b>Unit/ Module 3</b>	Film Criticism (Writing) Films: <i>Modern Times, Stagecoach, Citizen Kane, Cabinet of Dr. Caligari, Un Chien Andalou, Bicycle Thief</i>
<b>Unit/ Module 4</b>	Television Criticism (Writing) - First Programs on air - UK, US and Germany, Dallas, Doordarshan's Ramayana, Mahabharata, Hum Log, Buniyad, Satellite Channels - Tara, Kyun Ki Saas Bhi Kabhi Bahu Thi, Reconstruction of Reality, Crime Serials.

**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 McGrawHill Companies, 1996.
4. Hill, John, and Pamela Church Gibson. The Oxford Guide to Film Studies. Oxford: Oxford University Press, 1998.

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

**Code:** MFT -191 (N)

**Contacts Hours / Week :** 2L

**Credits :** 2

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

**Paper:** Camera Handling Workshop

**Code:** MFT -192 (N)

**Contacts Hours / Week :** 2L

**Credits :** 2

1. Basic lighting Techniques
2. Tools of lighting
3. Contrast Ratio, Mid Tone, Colour temperature D
4. Develop a Photo Essay

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SEMESTER-II

**Paper:** Production Design

**Code:** MFT 201 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcome:** Students will be oriented with the design aspect of the film and television program along with the knowledge of handling a production.

<b>Course Content</b>	
<b>Unit/ Module 1</b>	Still Life, Study of Colour, Understanding Set and their types, Location, Mood Board, Mood Book, Storyboarding, documentation, Reality and Fiction and understanding their fusion.
<b>Unit/ Module 2</b>	Elements of Pre Production: Creating A team, Discussion, basic Researches for Script, Hiring talents, Talent List, Continuity Sheet, Step Outline, Production Planning 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.
<b>Unit/ Module 3</b>	Location, Recce, Studio Bookings, Location Bookings, Production backups, Making of the film and documentation, Production Stills
<b>Unit/ Module 4</b>	Sound Studio for Dubbing and Folly, 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

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**Paper:** Videography & Lighting

**Code:** MFT 202 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcome:** Students will learn the theoretical and practical aspects of the culture of image creation from painting to still to the advanced camcorders.

<b>Course Content</b>	
<b>Unit/ Module 1</b>	Study of Perspective and it's Sociology, Study of Painting in the West from Renaissance, Various art Movements shaping up to Modern Painting, Depth of Field and politics of 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, Colour sub sampling, analogue and digital signal, Digital encoding system, Subtractive and additive principle I.R.E and CCD
<b>Unit/ Module 2</b>	Rule of thirds, Camera Composition Framing and Proximity Digital camera Programming, White balance logic, Exposure logic, Gain control logic, Depth of field calculation, Use of Lens Colour Bar and Plug Bar, Interlace and Progressive Scanning, Setting colour Monitor. Gamma and Black Strach, Exposure and Depth of field.
<b>Unit/ Module 3</b>	Different shot composition in cinema Motif, Transition shots Aspect ratio Focus control Camera operation Definition: IRE, CCD, Pixel, etc. Exposure control and Daylight and indoor light Exposure and Depth of field, Inverse Square Law. Shutter Speed. Conversion Filter. Aspect Ratio, Lighting Practice Light Meter, Grey Card, Latitude Test, Some lighting terminology Cinematic continuity.
<b>Unit/ Module 4</b>	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.
4. Video Production Handbook. CRC Press, 2007.



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5. Barsam, Richard Meran, and Dave Monahan.. Looking at Movies: An Introduction to Film. W W Norton & Company Incorporated, 2012

6. Weise, Marcus, and Diana Weynand, How Video Works: From Analogue to High Definition. CRC Press, 2012

**Paper:** Sound & Music Design

**Code:** MFT 203 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcome:** Students will learn to understand the aesthetics of sound, to record them with proper technique, and to design sound, including music for various aspects of visual representations including film, television and web. The course will also orient the students with the idea of the modern music forms which are dominant in the world.

<b>Course Content</b>	
<b>Unit/ Module 1</b>	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.
<b>Unit/ Module 2</b>	Microphones: Basic Designs, Limitations and Advantages of different types, Polar Responses and their connotations, Special types, Accessories.
<b>Unit/ Module 3</b>	Digital Audio: Theory, Process and application, Introduction to location recording, Overview of Studio Processes, Post Production processes
<b>Unit / Module 4</b>	Introduction to Music Theory – Indian Classical, Western Classical, it's uses in films. Introction to Modern Music – Ballads, Rock, Blues, Jazz.

**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

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**Paper:** Video Editing - I

**Code:** MFT 204 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcome:** Students will learn to associate images and tell visual stories with proper technical as well as aesthetic use of various software.

<b>Course Content</b>	
<b>Unit/ Module 1</b>	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.
<b>Unit/ Module 2</b>	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
<b>Unit/ Module 3</b>	Eisenstein's theory of montage, Kuleshov Effect, Discontinuity in Editing: Discontinuity in Ozu, Discontinuity in Bunuel, Discontinuity in Godard recording, Overview of Studio Processes, Post Production processes

**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
- Practical: 6. Learning the nonlinear editing software, Editing Exercises to create and break continuity.

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

**Code:** MFT 205 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcome:** Students will learn the film and television movements and the milestones that the forms achieved through historical developments. In addition to this, Students will be oriented with new and more critical ways to read a film and analyse them for a better understanding of audio-visual culture from its social, political and aesthetic points of view.

<b>Course Content</b>	
<b>Unit/ Module 1</b>	French New Wave, Japanese Cinema, Iranian Cinema
<b>Unit/ Module 2</b>	How to Read Film & TV: Semiotics, Marxist Media Theory - Film, Television and other Arts
<b>Unit/ Module 3</b>	Critical Analysis in Film - 400 Blows, Breathless, Roshomon, Close Up, Gabbeh, Weekend Critical Analysis in TV - Game of Thrones, Mr. Robot, Breaking Bad.

**Suggested Readings:**

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"
6. Raymond Williams, Television: Technology and Cultural Form
7. Biswarup Sen, Channeling Cultures: Television Studies from India
8. Toby Miller, Television Studies: The Basics
9. Jonathan Gray, Television Studies
10. Mike Wayne, UNDERSTANDING FILM - MARXIST PERSPECTIVE.

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

**Code: MFT 291 (N)**

**Contacts Hours / Week : 2L**

**Credits : 2**

1. Budgeting
2. Location Reporting,
3. Briefing,
4. Talent List,
5. Scheduling shoot,
8. other necessary paper works

**Paper:** Recording Sound for Film

**Code: MFT 292 (N)**

**Contacts Hours / Week : 2L**

**Credits : 2**

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

**Code:** MFT 301 (N)

**Contacts Hours / Week:** 3L

**Credits:** 2

**Course Outcome:** Students will be oriented with the new platform of world wide web and will be introduced to the ideological/aesthetic/technical aspect of the broad spectrum of social media. They will be encouraged to be 'user'/producer of contents with a deep understanding of the technical and social impetus/reflection.

<b>Course Content</b>	
<b>Unit/ Module 1</b>	What is New Media, Genesis of New Media, Diffusion of Reality, Diffusion of Identity, Characteristics
<b>Unit/ Module 2</b>	Online Film Festivals, Channels, YouTube Uploading Films and Creating Traffic
<b>Unit/ Module 3</b>	Studies of various web based entertainment practices, Web Series – Content, Style, Techniques, and Difference with other forms of media

**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

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**Paper:** Documentary Film Making

**Code:** MFT302 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcome:** Students will be acquainted with the broad world of documentary as well non-fiction world of filmmaking and will be oriented with all the forms of such representation in Indian and world scenario. Case Studies will guide the students to pave their own ways of making their own non-fictions/documentaries.

<b>Course Content</b>	
<b>Unit/ Module 1</b>	Fiction non-fiction Debate, Different types of Non-fiction, Documentary
<b>Unit/ Module 2</b>	History and Evolution of Documentary Films, Indian tradition of Documentary
<b>Unit/ Module 3</b>	Study of Documentary Films: <i>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</i>

**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 & TV as Cultural Practice - III

**Code:** MFT 303 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcome:** Students will learn the film and television movements and the milestones that the forms achieved through historical developments. In addition to this, Students will be oriented with the more marginalised films of the world. The critical bent of reading films will be through the more advanced theoretical tools leading to accumulation of more knowledge and the capacity to read more contemporary film and television shows, especially in the global perspective.

<b>Course Content</b>	
<b>Unit/ Module 1</b>	African Cinema - Senegal, Third Cinema, Latin American Cinema - Cuba, Argentina, South-East Asian Cinema - Korea, China (5th Generation Filmmakers)
<b>Unit/ Module 2</b>	How to Read Film & TV - Post-Colonialism, Psychoanalysis, Feminist Film Theory
<b>Unit/ Module 3</b>	Critical Analysis in Film - Xala (Sambene), <i>Memories of Underdevelopment</i> (Thomas Alea), <i>Hour of the Furnace</i> (Fernando Solanos), <i>The Voyage</i> (Fernando Solanos), <i>Old Boy</i> (Chan Wok Park), (One Chinese 5th Generation Film), <i>Goodbye Dragon Inn</i> (Tsai Ming Liang), <i>Chungking Express</i> (Wong Kar Wai)

**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*

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**Paper:** Television Advertisements

**Code:** MFT 304 (N)

**Contacts Hours / Week:** 3L

**Credits:** 2

**Course Outcome:** Students will be oriented with the world of advertisement (print & AV) including the creative process, the basic concepts, inherent political and social contexts of such ad productions.

<b>Course Content</b>	
<b>Unit/ Module 1</b>	Introduction to Advertisement, AIDA, conceptualising Creative Brief, Logo, Brand, Copy, Visuals, Case Studies of Print Ads
<b>Unit/ Module 2</b>	Socio-Cultural Perspective of Advertisements in television – Types of TVCs, FMCG, Social Ads, PSA.
<b>Unit/ Module 3</b>	Case Studies of Indian Ads, Case studies of International ads, Gender, Issues of Cultural Imperialism, Globalisation, Colonial and Neo-colonial campaigns.

**Paper:** Video Editing

**Code:** MFT 391 (N)

**Contacts Hours / Week:** 3L

**Credits:** 2

1. Studying edit sequences from films of different genres and directors with different styles  
Digital Editing Codecs
2. Introduction to video compositing- Introduction to Motion graphics- video formats and its uses,
3. introduction to Adobe After Effects – Understanding the workspace- Importing footages- 4. Preparing footages for compositing- Basic 2D and 3D compositing.
5. Keying- Details of Green screen and blue screen footage compositing and their set up
6. Colour correction
7. 2D Tracking
8. Image Stabilization
9. Morphing
10. Use of lights and camera
11. Null objects, Using Expressions
12. Rendering Attributes
13. Codec's, Video Standards
14. Batch rendering.

**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



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**Paper:** Project non-Fiction

**Code:** MFT 392 (N)

**Contacts Hours / Week : 2L**

**Credits : 6**

Students will have to make a Film or Television Non - Fiction. It can be a travelogue, Montage film, documentary.

**Paper:** Industry Internship

**Code:** MFT -393 (N)

**Contacts Hours / Week : 2L**

**Credits : 2**

Students will assist in production houses, independent filmmakers, companies in any capacity as a part of the production team for 15 to 30 days.

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**SEMESTER-IV**

**Paper:** Marketing for film

**Code:** MFT 401 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcomes:** Students will be introduced to the world of marketing for films, and will be oriented to use various forms of media and communication to promote their work.

<b>Course Content</b>	
<b>Unit/ Module 1</b>	Basics of Marketing, Laws of Marketing, The Business of Film production, Distribution and Exhibition
<b>Unit/ Module 2</b>	Market research, Audience research, Study of the film industry in India, Methods of Marketing a film,
<b>Unit/ Module 3</b>	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

**Syllabus for M.Sc.in Film & Television Production (In-House)  
(Effective for Students Admitted in Academic Session 2019-20)**

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

**Code:** MFT 402 (N)

**Contacts Hours / Week:** 3L

**Credits:** 4

**Course Outcome:** Students will learn the film and television movements and the milestones that the forms achieved through historical developments. In addition to this, the great maestros' works will be introduced along with an in depth analysis of their work of art, and their significance in a political and social context.

<b>Course Content</b>	
<b>Unit/ Module 1</b>	Phalke Era, Studio Social, Muslim Social, Hindi Popular Cinema, Bollywood
<b>Unit/ Module 2</b>	Indian Masters: Satyajit Ray (with special emphasis on Aparajito and Pratidwandi), Ritwick Ghatak (with special emphasis on Meghe Dhaka Tara and Subarnarekha)
<b>Unit/ Module 3</b>	International Masters (Any Two): Jean Luc Godard, Michelangelo Antonioni, Federico Fellini, Luis Bunuel
<b>Unit/Module 4</b>	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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**Paper:** Project Fiction

**Code:** MFT 491 (N)

**Contacts Hours / Week : 2L**

**Credits : 6**

Students have to make a ten minute short fiction on any given topic in proper procedure and maintaining a project file.

**Paper:** Pitching /Presentation For Film & TV

**Code:** MFT 492 (N)

**Contacts Hours / Week : 2L**

**Credits : 4**

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:** Dissertation

**Code:** MFT 493 (N)

**Contacts Hours / Week : 4L**

**Credits : 4**

Students have to make conduct a research on a chosen area of interest and have to write a dissertation on five to seven thousand words with proper citation.

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