

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

SEMESTER-III

Course Name: Editing Theory & Practice

Mode: Offline

Credits: 5 (2L+1T = 3), (1P+1T = 2)

FTTA 301 (T), FTTA 391 (P)

Aim of the Course: The aim is to achieve knowledge of the fundamentals of film editing and how they are applied to edit a film.

Course Objectives: The course is aimed to build knowledge in fundamentals of edit, their application in editing films and television shows. They will learn different editing theories and apply them in conceiving, shooting and editing a continuity sequence and music video.

Sl	Graduate attributes	Mapped modules
CO1	Understand the basics of Continuity editing system in film editing	M1
CO2	Understand the basics of Soviet Montage System and editing a sequence	M2
CO3	To know the role and uses of cuts, transition and sound in editing	M3
CO4	Introduction to editing software	M4
CO5	Conceiving, shooting and editing a continuity sequence and music video	M5

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Learning Outcome/ Skills:

The candidates should demonstrate fundamental knowledge and insight in editing to be able to understand and create coherent sequences in audio visual.

Knowledge and understanding should be demonstrated in the areas of: (1) Continuity of action, time and space, (2) Rhythm and pace in editing, (3) Soviet Montage System of Edit, (4) Editing a sequence, (5) Transitions and cuts, (6) Role of Sound in Editing, (7) Introduction to editing software.

Module Number	Content	Total Hours	% of questions	Bloom Level (applicable)	Remarks, if any
THEORY					
M1	Continuity editing system	10	35	1,2	NA
M2	Alternatives to continuity editing	10	35	1,2	NA
M3	Role of cuts, transition and sound in editing	10	30	1,2,3	NA
Total Theory		30	100		NA
PRACTICAL					
M4	Introduction to editing software	10	NA	1,2	NA
M5	Exercise 1: An exercise in continuity editing Exercise 2: Visualization of a given music track	10	NA	1,2,3	NA
Total Practical		20	NA		NA

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Detailed Syllabus

Paper Code : FTTA 301 (Theory) Total Hours: 30	Credit: 3
<u>Module 1: Continuity editing system</u> Continuity of action, time and space Action axis and 180 degree rule 30 degree rule Continuous and Discontinuous editing Rhythm and pace in editing Total Hours: 10	
<u>Module 2: Alternatives to continuity editing</u> Soviet Montage System of Edit Rhythmic editing Graphic editing Editing of a given sequence Total Hours: 10	
<u>Module 3: Transitions</u> Cuts Transitions other than cuts Role of Sound in Editing Case studies: Edgar White, Umbrella Academy, Sin City, Watchmen, Baptism sequence of The Godfather 1, Opening sequence of Apocalypse Now, Run Lola Run. Total Hours: 10	
Paper Code : FTTA 391 (Practical) Total Hours: 20	Credit: 2
<u>Module 4: Practical-Introduction to editing software</u> Final Cut Pro or Adobe Premiere Pro Total Hours: 10	
<u>Module 5: Practical</u> Exercise 1: An exercise in continuity editing Conceiving, shooting and editing a continuity sequence in 10 shots; Reviewing the edit to spot the mistakes Exercise 2: Visualization of a given music track (E.g.: Bouree by Bach or Blue Danube by Strauss or folk melodies like Baul or Jhumur) Total Hours: 10	

Suggested Readings:

1. *Bali & Bali Audio & Video, Khanna Publishing House (AICTE Recommended Textbook)*
2. *Walter Murch, Blink of an Eye*
3. *Karel Reisz and Gavin Miller, The Technique of Film Editing*
4. *Joseph V Maschelli, Five Cs of Cinematography*
5. *Dancyger, The Technique of Film & Video Editing, Theory & Practice*

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6. On film editing- Edward Dmytric

Course Name: Technology & Aesthetics of Sound

Mode: Offline

Credits: 5 (2L+1T = 3), (1P+1T = 2)

FTTA 302 (T), FTTA 392 (P)

Aim of the Course:

The aim is to achieve knowledge of the fundamentals of Technology and Aesthetics of Sound & its implementation in Film & Television Production.

Course Objective - The Course in Technology and Aesthetics of Sound exposes the students to various technical & aesthetic aspects of sounds, enabling them to create effective soundscapes to be used in films or television productions.

SI	Graduate attributes	Mapped modules
CO1	To understand the basic of sound & its properties	M1
CO2	To demonstrate and understand the technology & aesthetic of sound & sound design in Film & Television	M1
CO3	To understand a role of sound designer and the process and practices involved in sound designing	M2
CO4	To demonstrate the relationship between film form and aesthetic sound through both film analysis and the creation of motion pictures	M3
CO5	The students will get a basic knowledge in photometric quantities and units.	M3
CO6	To understand the technology & logistics involved in designing sound for Film & Television	M4, M5
CO7	To understand & learn the process and practices involved in designing a sound scape	M4, M5
CO8	To understand & learn the process and practices involved in recording dialogues, music sound & sound effects	M4, M5

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Learning Outcome/ Skills:

The learning outcome of sound designing extends beyond technical proficiency, fostering a creative mindset and a heightened appreciation for the profound role that sound plays in shaping our perception of the world around us.

Knowledge and understanding should be demonstrated in the areas of: (1) Basic introduction to sound, (2) Understanding sound as an integral part of various medium, (3) Aspects of sound designing, (4) Implementations of the fundamentals with the practical exercise, (5) Designing sound track.

Module Number	Content	Total Hours	% of questions	Bloom Level (applicable)	Remarks, if any
THEORY					
M1	Basic Physics of Sound	8	30	1,2	NA
M2	Recording and reproduction of sound	8	30	1,2,3	NA
M3	Aspects of Sound Designing	14	40	1,2,3	NA
Total Theory		30	100		NA
PRACTICAL					
M4	Designing the sound track of a film	10		2,3	NA
M5	Practical Exercises	10		2,3	NA
TUTORIAL		10			
TOTAL		60			

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Detailed Syllabus

Paper Code : FTTA 302 (Theory) Total Hours: 30	Credit: 3
<u>Module 1 : Basic physics of sound</u> Sound as longitudinal pressure waves; progressive and stationery waves; Wavelength, Pitch, loudness, Frequency, Amplitude, Reverberation, Reflection, Absorption, Delay and echo, dynamic range of sound; Audiogram Quality and timbre of different instruments; the hearing environment (Room acoustics)	
Total Hours: 8	
<u>Module 2 : Recording and reproduction of sound</u> The audio recording and playback chain Microphones – their types and uses; microphone accessories; care in using microphones Other recording devices The audio mixer – Anatomy of a mixer; Balancing & mixing Cables and connectors Speakers; Stereophonic sound & surround sound	
Total Hours: 8	
<u>Module 3 : Aspects of Sound Designing</u> What is Location sound, Musical score/soundtrack, Dialogue, Voiceover, Sound effects, What is Sound script, Role of sound designer, how sound create impact on film Soundscape analysis of a film/films e.g. Cinema Paradiso, Jurassic Park , Pather Panchali, Meghe Dhaka Tara Screening: Making Waves (2019), Score: A Film Music Documentary (2016)	
Total Hours: 14	
Paper Code : FTTA 392 (Practical) Total Hours: 20	Credit: 2
<u>Module 4 : Designing the sound track of a film</u> Sound actuality – Observing non-fiction soundscape Preparing cue sheets Dubbing and recording foley effects Track laying & mixing with a stereo output Design a short audio-story only with ambience & effect sounds / Write story based on ten sound	

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Total Hours: 10

Module 5 : Practical exercises

Recording sound from different sources and creating an audio library
Recording a small radio play with dialogues, music and sound effects
Taking a sequence from a popular film and redesigning its sound track

Total Hours: 10

Suggested Readings:

1. Glyn Alkin, *Sound Recording & Reproduction (Media Manuals)*, Focal Press, 1996
2. Gerald Millerson, *Television Production*, Focal Press, 2009
3. Ed. Elizabeth Bells, John Belton, *Film Sound: Theory & Practice*, Columbia University Press, 1985
4. Mark Cross, *Audio Post Production for Film & Television*, Berklee Press Publications, 2013
5. Ric Viers, *The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects*, Michael Wiese Productions, 2008
6. John Purcell, *Dialogue Editing for Motion Pictures: A Guide to the Invisible Art*, Routledge, 2013

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SEMESTER-IV

Course Name: Advanced Cinematography & Diploma Film Project

Mode: Offline

Credits: 5 (2L+1T = 3), (1P+1T = 2)

FTTA 401 (T), FTTA 491 (P)

Aim of the Course: The aim is to achieve knowledge of advanced cinematography and apply it to make the diploma film project.

Course Objective - The course objective of cinematography is to equip students with the technical skills and artistic sensibilities necessary to effectively capture visual storytelling through the medium of film. Students learn the principles of camera operation, lighting techniques, composition, and visual aesthetics to create compelling cinematic images. Additionally, they delve into the theoretical aspects of cinematography, studying the role of cinematographers in shaping narrative, mood, and atmosphere. Through hands-on projects and critical analysis of film scenes, students develop a keen understanding of how cinematography contributes to the overall cinematic experience, preparing them for careers in film production and related fields.

Sl	Graduate attributes	Mapped modules
CO1	Learning the techniques of advanced photography	M1
CO2	Understanding visual imagination and the aesthetics of cinematography	M2
CO3	Learning the techniques of digital cinematography	M3
CO4	Understanding multi-camera production	M4
CO5	Students will be trained to make their diploma film	M5

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Learning Outcome/ Skills:

The candidates should demonstrate knowledge and insight into advanced cinematography and apply it creatively to make their diploma film.

Knowledge and understanding should be demonstrated in the areas of: (1) digital camera and it's operation, (2) lighting, (3) Shooting in Controlled and Uncontrolled situations, (4) Aesthetics & Techniques of camera movement, (5) Digital Camera workflows, (6) Formats, Files & Data Management , (7) Multi-cam production, (8) Production Process, (9) Basics of Storyboarding & mise-en-scène

Module Number	Content	Total Hours	% of questions	Bloom Level (applicable)	Remarks , if any
THEORY					
M1	Advanced Photography techniques	10	NA	1,2	NA
M2	Visual Imagination and Camera Style	10	NA	1,3	NA
M3	Digital Cinematography	10	NA	1,2,3	NA
Total Theory		30	100		NA
PRACTICAL					
M4	Production in a Television studio set up	10	NA	1,2	NA
M5	Diploma Film Project	10	NA	1,2,3	NA

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Total Practical		20	NA		
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Detailed Syllabus:

Module 1: Advanced Photography

Familiarization with the range of digital cameras – sensor size, sensor resolution, formats, files and data management.

Concept of Bit, Byte, Pixel, Megapixel and Compression

Lights and lighting; Types of lights and their uses; Three-point lighting, Five-point lighting, dramatic lighting,

Studio photography: Fashion, Product & Portrait.

Total Hours: 10

Module 2: Visual Imagination and Camera Style

Introduction to the work of auteur

Shooting in Controlled and Uncontrolled situations

The shared language of documentary and fiction

The Static and Moving camera, Aesthetics & Techniques of movement – Handheld/Assisted – Steadicam, crane, dolly

Analysis of lightings, works of various cinematographers in reference to different film sequences: Subrata Mitra, V.K.Murthy, K.K.Mahajan, Ashoke Mehta, Raoul Coutard , Vittorio Storaro, Roger Deakins.

Total Hours: 10

Module 3: Digital Cinematography

Digital Cameras and workflows

Aspect ratio: 4:3, 16:9, 1.85:1, 2.35:1

Choosing aspect ratio depending on the project – Film, Television, OTT

Dynamic Range

Formats, Files & Data Management

Recording raw files

Creating the picture profile

Mixing formats

Total Hours: 10

PRACTICAL

Module 4: Production in a Television studio set up

The television studio and positioning of cameras

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Lighting for television inside the studio / set
Backdrop and chroma screen
Positioning of microphones, Teleprompter and Talk back system
Control-room and online editing

Exercise: Recording a short studio-based programme using a three-camera setup

Total Hours: 10

Module 5: Diploma Film Project

Production Process
Ideation
Budgeting & Scheduling
Basics of Storyboarding & mise-en-scène
Recce
Shooting the Film - Check List
Post Production

Exercise: Make a short film

Total Hours: 10

Suggested Readings:

1. Bali & Bali: Audio & Video, Khanna Publishing House, 2010 (AICTE Recommended Textbook)
2. Gerald Millerson: *Television Production*, Focal Press; 14th edition, 2009
3. Michael Goi: *American Cinematographer Manual*, The ASC Press, 2013
4. Steven D Katz, *Film Directing Shot by Shot*, Focal Press, 1991
5. Efthimia Bilissi, *The guide for aspiring photographers (The Langford Series)*, Routledge, 2011
6. Steven Ascher, Edward Pincus, *The Filmmaker's Handbook: A Comprehensive Guide For The Digital Age*, A Plume Book, 2012

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Course Name: Indian and Hindi Popular Cinema

Mode: Offline

Credits: 4(3L+ 1T)

FTTA 402

Aim of the Course: The aim is to achieve knowledge of Indian Cinema including Hindi popular and regional art cinema.

Course Objectives: The objective of the course is to concentrate on Indian popular cinema from the silent era to contemporary times. It also includes Indian masters from regional cinema. It gives an overview of Indian cinema from a historical perspective.

SI	Graduate attributes	Mapped module
CO1	The students will get an introduction to the history of early cinema and the studio era.	M1
CO2	The students will get an introduction to the works of Indian masters.	M2
CO3	The students will get to know about Hindi cinema from the '50s to the '70s.	M3
CO4	The students will get to know how films are adapted from literature.	M4
CO5	The students will get to know about Bollywood in the 90s onwards.	M5

Learning Outcome/Skills:

The candidates should learn the history and development of Indian cinema. They will get to know the impact of Indian cinema on society and vice-versa. They will be able to evaluate concepts and apply theories critically to appreciate cinema as an art.

Module Number	Content	Total Hours	% of questions	Bloom Level (applicable)	Remarks, if any
M1	History of Early Cinema and Studio Era	8	20	1	NA
M2	Indian Masters	8	20	1,2	NA
M3	Ideology of Hindi Cinema from the 50s to 70s	9	20	1,2	NA
M4	Adaptation from Literature	9	20	1,2,3	NA
M5	The idea of Bollywood in the 90s onwards	6	20	1,3	NA
TOTAL		40			

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Detailed Syllabus

<p><u>Module1: History of Early Cinema and Studio Era</u> History of Early Indian cinema, History of the Indian silent era Introductions and establishment of Studio system - New Theatres, Bombay Talkies, Prabhat Studio Hiralal Sen, Dadasaheb Phalke Total Hours:8</p>
<p><u>Module2: Indian Masters</u> Indian Masters and Rise of Individual filmmakers Pramathesh Chandra Barua, Bimal Roy, Guru Dutt, Raj Kapoor, Satyajit Ray, Ritwik Ghatak, Hrisikesh MukherjeeTotal Hours: 8</p>
<p><u>Module3:Ideology of Hindi Cinema from '50s to '70s</u> Feudal Family Romance, Films of Mass Mobilization, Middle-class Cinema, Indian New Wave: Mrinal Sen, Adoor Gopalakrishnan, Shyam Benegal, Mani Kaul, Govind Nihalani Total Hours: 8</p>
<p><u>Module 4: Adaptation from Literature</u> What is adaptation? Story telling through Cinema Inter-textuality and formation of visual language in the context of adaptation Adaptations of literary works in films - Critical Analysis of <i>Charulata (1964)</i>, <i>Shatranj Ke Khilari (1977)</i> Adaptation of partition literary writings into films. Critical Analysis of <i>Chinnamul (1950)</i>,<i>Ghatak's "partition trilogy, Garm Hawa (1973), 1947 Earth (1998)</i> Critical Analysis of the film <i>Dev Das to Dev D</i> - Pramathesh Barua, Bimol Roy, Sanjay Leela Bhansali, Anurag Kashyap Adaptation of Shakespearean Plays in Hindi Cinema Total Hours: 10</p>
<p><u>Module 5: The idea of Bollywood in the 90s onwards</u> Globalization and rise of Bollywood National Identity politics and cinema in the era of Globalization Digital Era and rise of 'New' audience Total Hours: 6</p>

Suggested Reading:

1. Ashis Rajadhyaksha: *Indian Cinema in the Time of Celluloid: From Bollywood to Emergency*, Tulika Books, 2009
2. Madhav Prasad: *Ideology of Hindi Film*, Oxford University Press, 2000
3. Ashish Rajadhyaksha (Editor), Paul Willemen (Editor): *Encyclopedia of Indian cinema*, Routledge, 1999

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4. Ravi Vasudevan: *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema*, Palgrave Macmillan, 2011
5. Bhaskar Sarkar: *Mourning the Nation: Indian Cinema in the Wake of Partition*, Duke University Press, 2009

Course Name: World Cinema I

Mode: Offline
FTTA 403

Credits: 4 (3L+1T)

Aim of the Course: The aim is to understand the nuances of World Cinema focusing on European Cinema.

Course Objectives: The course is designed to demonstrate knowledge of various European films and locate them within their socio-historical and cultural contexts. It will give an overview of the entire history of European cinema and will engage with different European film movements.

SI	Graduate attributes	Mapped modules
CO1	The students will get to know about Soviet Montage	M1
CO2	The students will get to know about German Expressionism	M2
CO3	The students will get to know about Surrealism	M3
CO4	The students will get to know about Neo-Realism	M4
CO5	The students will get to know about French New	M5
CO6	The students will get to know about European Masters	M6

Learning Outcome/Skills:

The candidates will get an overall knowledge of European cinema and will be able to read films critically. This will further help them to make their own film with certain intellectual clarity.

Module Number	Content	Total Hours	% of questions	Bloom Level (applicable)	Remarks, if any
M1	Soviet Montage	8	15%	1,2	NA
M2	German Expressionism	6	15%	2,3	NA
M3	Surrealism	6	15%	2,3	NA
M4	Neo-Realism	6	15%	1,2	NA
M5	French New Wave	8	20%	2,3	NA
M6	European Masters	6	20%	1,2,3	NA
Total		40			

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<p>Module1: Soviet Montage Influence of Marxism, Montage Theory - Ideas of linkage montage and collision montage; Dziga Vertov, Kuleshov Experiment, V. I. Pudovkin, Sergei Eisenstein, The idea of contrapuntal sound effects. Suggested screening & Film Analysis: <i>Strike, Battleship Potemkin, Man with the Movie Camera</i> Total Hours: 8</p>
<p>Module2: German Expressionism Expressionism as an art movement, Adapting Expressionist Ideas to Cinema, Socio-political Conditions in Germany in the 20s, Role of UFA Suggested screening & Film Analysis: <i>The Cabinet of Dr Calligari, Metropolis, Nosferatu</i> Total Hours:6</p>
<p>Module3: Surrealism Surrealism as an art movement & its characteristics, Freud and his influence, Luis Bunuel, Jean Cocteau, Salvador Dali Suggested screening & Film Analysis: <i>Un Chien Andalou</i> Total Hours:6</p>
<p>Module4: Neo-Realism Neo-Realism as film movement & its characteristics, Neorealist manifesto, Post-war Italian socio-eco situation Suggested screening & Film Analysis: <i>Rome, Open City, Bicycle Thieves, Germany, Year Zero</i> Total Hours:6</p>
<p>Module5: French New Wave Andre Bazin and Cahiers du Cinema François Truffaut's essay: A certain tendency in French Cinema, Alexandre Astruc's essay The Birth of a New Avant-Garde: La Camera-Stylo, François Truffaut's "politique des auteurs", Andrew Sarris: Notes on Auteur Theory, Jean Luc Godard; François Truffaut Genre Vs. Auteur; Debate around Auteur theory; Suggested screening & Film Analysis: <i>The 400 Blows, Breathless, Hiroshima mon amour</i> Total Hours:8</p>
<p>Module6: European Masters Works of Ingmar Bergman, Federico Fellini, Luis Bunuel, Michelangelo Antonioni Suggested screening: <i>Wild Strawberries, Eight and a Half, The Obscure Object of Desire, Blow Up</i> Total Hours: 6</p>

Suggested Reading:

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1. Hill, John & Church Gibson, Pamela. *The Oxford Guide to Film Studies*, Oxford University Press, 1998
2. David A Cook: *A History of Narrative Film*, WW Norton & Company, 1980
3. Millicent Marcus, *Italian Film in the light of Neorealism*, Princeton University Press
4. B.D Garga, *The Art of Cinema*, Penguin
5. Richard John Newpirt, *A History of French New Wave Cinema*
6. Peter Graham, *French New Wave, Critical Landmarks*