

MAULANA ABUL KALAM AZAD UNIVERSITY OF TECHNOLOGY

(Formerly West Bengal University of Technology)

SYLLABUS: B.SC IN FILM & TELEVISION

(Effective from 2023-24 Academic Sessions)

Paper: **Post Production Technique**

Paper Code: **FTTA 601 (Theory) / FTTA 691 (Practical)**

Total Contacts Hours / Week: **Credits: 5 (3L) + (2P)**

Aim of the Course

The objective of this subject is to equip students with foundational and practical knowledge in sound design and colour grading, while also introducing them to the technical and creative operations of a multi-camera television studio, through a combination of theoretical instruction and hands-on exercises. Students will gain insights into the processes and broader workflow of television production implementing the post production techniques.

Course Objective

To create a television show and a short radio drama encompassing all phases of production including pre-production planning, on-set execution, and editing, colour grading and sound design.

SI	Graduate Attributes	Mapped Modules
CO1	To understand the fundamentals of sound design and develop practical skills in audio recording, editing, and mixing for studio and location-based television production.	M1, M5
CO2	To analyze and apply key principles of visual design, including colour theory and composition, to enhance storytelling and mood in audio-visual content.	M2, M6, M7
CO3	To learn and demonstrate multi-camera production techniques by working with studio layouts, lighting setups and crew coordination for live or recorded television formats.	M3, M4, M8
CO4	To evaluate the role of anchoring, interviewing, and presentation in television shows, while applying professional language, body language, and personal style on screen.	M3, M4, M8
CO5	To plan and execute a television programme such as a news feature or educational show, applying collaborative production skills including scripting, budgeting, editing, and graphics integration.	M3, M4, M8

Learning Outcome/ Skills

Students will gain the skills to conceptualize and produce a television show and a short radio drama by managing all phases of production, including pre-production planning, on-set execution, editing, colour grading, and sound design. They will develop technical competence in audio-visual tools, creative storytelling abilities, and the capacity to work collaboratively in a professional production environment.

Module Number	Content	Total Hours	% of Questions	Blooms Level (Applicable)	Remarks , if any
THEORY					
M1	Understanding the Television Studio	15	30	1, 2	NA

M2	Anchoring & Presentation Techniques	10	30	1, 2, 3, 6	NA
M3	Audio Recording & Sound Design	10	15	1, 2, 3, 4, 6	NA
M4	Design Principles & Colour Theory	10	25	1, 2, 3, 4, 6	NA
TOTAL (THEORY)		45			
PRACTICAL					
M5	Radio Play & Audio-Based Storytelling	5	35	1, 2, 3, 4, 5, 6	NA
M6	Photoshop Basics	5	15	3, 6	NA
M7	Colour Correction with DaVinci Resolve / Adobe Premier Pro	10	15	1, 3, 5, 6	NA
M8	Production of Television Programmes – Practical Assignment (Hands on Group Exercise)	10	35	1, 2, 3, 4, 5, 6	NA
TOTAL (PRACTICAL)		30			
TOTAL		75			

DETAILED SYLLABUS

PAPER CODE: FTTA 601			CREDIT: 3	TOTAL HOURS: 45
SL. NO.	MODULE NO	MODULE TITLE	DETAILS	TOTAL HOURS
1	Module-1	Understanding the Television Studio	<ul style="list-style-type: none"> Studio Floor Plan & Layout Studio Décor: Colour Scheme, Backdrop, Green Screen Multi-Camera Basics: Need for Multi-Cam Setup Positioning of Cameras Use of Teleprompter Lighting for Multi-Cam Shoots Multi-Camera Terminology Crew Assignments & Roles: Director, Producer, Floor Manager, Camera Operator, etc. 	15
2	Module-2	Anchoring & Presentation Techniques	<ul style="list-style-type: none"> Anchoring Basics for TV Shows Dress Code & Body Language for On-Camera Presence Developing Personal Style & Vocal Clarity Introduction to Production Control Room Basics of Online Editing in Live Shows 	10
3	Module-3	Audio Recording & Sound Design	<ul style="list-style-type: none"> Studio-Based & Location Sound Recording Introduction to Editing, Mixing & Mastering Identifying Noise & Ensuring Sound Quality Sound Designing: Creative Role of a Sound Designer 	10
4	Module-4	Design Principles & Colour Theory	<ul style="list-style-type: none"> Principles of good design - Balance, Movement, Repetition, Emphasis, Simplicity, Contrast, Proportion, Space, and Unity. Tools used by an artist or designer to create an effective composition or design. 	10

			<ul style="list-style-type: none"> • Role of Colour in design, Colour theory, Colour psychology • Primary, secondary, and tertiary colours • Understanding the colour cycle, colour harmonies and their uses • How colour creates mood in audio-visual 	
PAPER CODE: FTTA 691			CREDIT: 02	TOTAL HOURS: 30
SL. NO.	MODULE NO	MODULE TITLE	DETAILS	TOTAL HOURS
1	Module-5	Radio Play & Audio-Based Storytelling	<ul style="list-style-type: none"> • Scripted Radio Play Production • Dialogue, Music, SFX Integration • Dubbing and Foley Recording Techniques • Sync Sound Practices • Track Laying & Mixing (Stereo Output) 	05
2	Module-6	Photoshop Basics	<ul style="list-style-type: none"> • Photoshop Interface & Toolset • Layering & Composition Basics • Text & Typography • Creating Lower Thirds, Titles & Static Graphics 	05
3	Module-7	Colour Correction with DaVinci Resolve / Adobe Premier Pro	<ul style="list-style-type: none"> • Interface Navigation • Basic Colour Grading Tools • Matching Shots & Creating Look Consistency • Export Settings 	10
4	Module-8	Production of Television Programmes – Practical Assignment (Hands on Group Exercise)	<ul style="list-style-type: none"> • Production of a multi camera Television Programme : News Feature / Educational Programme / Interview based TV show • Pre-Production: Conceptualizing, Research, Budget Planning & Segment Flow Charts, Recce, Scriptwriting • Production: Multi-Camera Shoot in Studio, Conducting On-Camera Interviews • Post-Production: Editing, Graphics, Soundtrack, Signature Tune 	10

References

1. Millerson, G., & Owens, J. (2012). *Television production* (15th ed.). Focal Press.
2. Rose, B. (1998). *Directing for television: Conversations with American TV directors*. Scarecrow Press.
3. McLeish, R., & Link, J. (2018). *Radio production* (6th ed.). Routledge.
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7. Dancyger, K. (2011). *The technique of film and video editing: History, theory, and practice* (5th ed.). Focal Press.
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9. Block, B. (2020). *The visual story: Creating the visual structure of film, TV, and digital media* (Revised ed.). Routledge.

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SYLLABUS: B.SC IN FILM & TELEVISION

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Paper: **Introduction to World Cinema II**

Paper Code: **FTTA 602**

Total Contacts Hours / Week: Credits: **4**

Aim of the Course

The course on Introduction to World Cinema II aims to provide students with a comprehensive understanding of major cinemas of Asia, Latin America and a general idea of African Cinema. This paper will focus on the movements and the ideological terrains of the development of the aesthetics of cinema that has influenced and is still influencing world cinema at large.

Course Objective

The course amplifies the theoretical framework of major trends of Asian cinemas of Japan, Iran, Hong Kong and Korea, trends of Latin American cinema focusing on Cuba and presenting a glimpse of Argentine and Brazilian cinema, especially the development of Guerrilla cinema, third cinema and political cinema. The course also aims at delivering an idea of post-colonial dialogues in third world nations including pan-African cinema.

SI	Graduate Attributes	Mapped Modules
CO1	To comprehend the socio-political and aesthetic scenario of the non-western and non euro-centric representation of cinemas of the world	M1, M2, M3, M4
CO2	To have a strong understanding of Latin American Cinemas focusing Cuba, Argentina and Brazil along with its anti-colonial policies and its aesthetics of politics	M2
CO3	To have a strong understanding of Asian Cinema – Japan, Iran and Korea, understanding the different cultures of human society as represented through films in various countries	M3
CO4	To understand the African consciousness in terms of the aesthetic resistance through cinema, with a strong focus on Algerian liberation and Senegalese cinema of Ousmane Sambene	M4

Learning Outcome/ Skills

1. Trace the development of national/regional film movements in their political, economic and aesthetic contexts.
2. Orienting with the non-Western and non-European vision of cinema in a larger aesthetic and ethical framework for the non-Western world
3. A thorough knowledge of the various anti and de-colonial processes through cinema that went through various parts of the world.
4. Being aware of the new global trends emerging out of Asian, African and Latin/ South American cinematic consciousness.
5. New and contemporary trends of Asian and Latin American cinema across cinematic platforms.

Module Number	Content	Total Hours	% of Questions	Blooms Level (Applicable)	Remarks, if any
M1	Introduction to Third World Cinema – theoretical framework of the politics and aesthetics	10	15	1, 2, 3	NA
M2	Latin American Cinema – Cuba, Argentina and Brazil	15	25	1, 2, 3, 5	NA
M3	Asian Cinema – Japan, Iran and Korea	20	25	1, 2, 3, 4	NA
M4	African Cinema – focus on Senegal	15	35	1, 2, 3, 4, 6	NA
TOTAL		60			

DETAILED SYLLABUS

PAPER CODE: FTTA 602			CREDIT: 4	TOTAL HOURS: 60
SL. NO.	MODULE NO	MODULE TITLE	DETAILS	TOTAL HOURS
1	Module-1	Introduction to Third Cinema: Theoretical framework of the politics and aesthetics	<ul style="list-style-type: none"> Introduction – What is Third World Cinema? – A reading from Fernando Solanas & Octavio Getino, <i>"Towards a Third Cinema"</i> (1969) Colonialism & the Birth of Anti-Colonial Cinema - Frantz Fanon, <i>"The Wretched of the Earth"</i> (excerpts) 	10
2	Module-2	Latin American Cinema – Cuba, Argentina and Brazil	<ul style="list-style-type: none"> Latin American Revolutionary Cinema: The concept of Guerrilla Cinema - Concepts of first, second and third cinema - Julio García Espinosa, <i>"For an Imperfect Cinema"</i> (1969) Cuban Cinema: Revolution, Resistance, and Representation - The ICAIC Revolution (1959–1970s) Case Study: <i>Memories of Underdevelopment</i> (Tomás Gutiérrez Alea, 1968) and Lucia I, II, III (Humberto Solás, 1968) Political Cinema & the Solano Grupo Cine Liberación - Third Cinema and revolutionary filmmaking Case Study: Hour of the Furnaces (<i>La hora de los hornos</i>, Solanas & Getino, 1968) from Argentina Cinema Novo & Political Cinema - Glauber Rocha & the "Aesthetics of Hunger". Case Study <i>Black God, White Devil</i> (Glauber Rocha, 1964), <i>City of God</i> (Fernando Meirelles, Kátia Lund, 2002) from Brazil 	15
3	Module-3	Asian Cinema: Japan, Iran and Korea	<ul style="list-style-type: none"> Japan: Introduction to Japanese cinema; Genres, Myths and Post War (WWII) Japanese Identity; Film Texts: <i>Roshomon</i> (1950), <i>Tokyo Story</i> (1953), <i>Grave of the Fireflies</i> (1988). Iran: Introduction to Iranian cinema; Influence of Italian neo realism, poetic realism and gender in Iranian cinema; <i>Close Up</i> (1990), <i>Gabbeh</i> (1996), <i>Mirror</i> (1997), 	20

			<p>Children of Heaven (1997), Apple (1998).</p> <ul style="list-style-type: none"> • Transitional cinema and global south: Globalization and Asian identity; Chunking Express (1994), Old Boy (2003), Parasite (2019), 3 Iron (2004). 	
4	Module-4	African Cinema: Focus on Algeria and Senegal	<ul style="list-style-type: none"> • Defining African Cinema through post-colonial lens: Niamey Manifesto of African Filmmakers • Focus on Algeria and cinema of colonial struggle: The Algiers Charter of African Cinema - Gillo Pontecorvo's <i>Battle of Algiers</i> (1966) • Ousman Sambene and Senegalese Cinema: Neo-colonial Satire and its case study: Sambene's <i>Xala</i> (1975) 	15

References

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2. Dissanayake, W. (Ed.). (1993). *Melodrama and Asian cinema*. Cambridge University Press.
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SYLLABUS: B.SC IN FILM & TELEVISION

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Paper: **New Media & OTT Platform**

Paper Code: **FTTA 603**

Total Contacts Hours / Week: **Credits: 5L**

Aim of the Course

The course on New Media & OTT Platforms aims to provide students with a comprehensive understanding of the dynamic digital media landscape, with a specific focus on the rise and impact of Over-The-Top (OTT) platforms. It explores the evolution of media from traditional forms to interactive, internet-based formats, highlighting the convergence of technology, content, and audience behaviour.

Course Objective

The course blends theoretical insights with real-world case studies to analyze trends, audience behaviour, legal frameworks, and emerging storytelling formats in the Indian and global contexts.

Sl. No.	Graduate Attributes	Mapped Modules
CO1	To understand the evolution and core characteristics of new media and its impact on communication, content consumption, and audience behavior.	M1
CO2	To analyze the structure, business models, and content strategies of OTT platforms, with a focus on the Indian and global digital entertainment ecosystem.	M2
CO3	To critically evaluate legal, ethical, and regulatory frameworks governing television and OTT platforms, including recent policy developments.	M3
CO4	To explore emerging trends in digital storytelling, audience engagement, and media convergence, including the role of AI, personalization, and influencer culture.	M4
CO5	To equip students with analytical and creative skills required for content creation, distribution planning, and digital media strategy in the OTT and new media space.	M5

Learning Outcome/ Skills

Students will understand the evolution of new media and OTT platforms, along with their social and cultural impact. They will gain analytical skills to evaluate content strategies, audience behavior, and platform models. Learners will understand legal and ethical frameworks governing digital media in India. The course will enhance creative thinking, media literacy, and prepare students for careers in the digital content industry.

Module Number	Content	Total Hours	% of Questions	Blooms Level (Applicable)	Remarks, if any
M1	Introduction to New Media	15	25	1, 2	NA
M2	OTT Platforms in India – Ecosystem and Evolution	10	15	1, 2, 3, 6	NA
M3	Legal, Ethical, and Regulatory Framework	15	20	1, 2, 3, 4, 6	NA
M4	New Trends in OTT and Digital Media	15	25	1, 2, 3, 4, 6	NA

M5	Formats for OTT - Impact, Trends, and Future of New Media	20	15	1, 2, 3, 4, 5, 6	NA
TOTAL		75			

DETAILED SYLLABUS

PAPER CODE: FTTA 603		CREDIT: 5		TOTAL HOURS: 75	
SL. NO.	MODULE NO	MODULE TITLE	DETAILS	TOTAL HOURS	
1	Module-1	Introduction to New Media	<ul style="list-style-type: none"> Definition and characteristics of new media Interactivity, convergence, and user-generated content Growth of satellite TV influence on reality TV, news debates, and 24x7 news culture Evolution from traditional to digital media in India Crossover effects: reality shows trending online, news bytes going viral, sports OTT (e.g., IPL streaming) Digital literacy and media consumption trends Case Study: Hotstar's IPL broadcast 	15	
2	Module-2	OTT Platforms in India – Ecosystem and Evolution	<ul style="list-style-type: none"> Understanding OTT (Over-the-Top) platforms History and development: from YouTube to Netflix and beyond Categories: SVOD, AVOD, TVOD, Hybrid Global and Indian OTT platforms: Netflix, Amazon Prime, Hotstar, JioCinema, etc. Market dynamics and audience trends 	10	
3	Module-3	Legal, Ethical, and Regulatory Framework	<ul style="list-style-type: none"> Cable Television Networks (Regulation) Act, 1995 and The Telecom Regulatory Authority of India Act, 1997 Copyright, censorship, and content regulation (India & global context) IT Act, 2021 and OTT content guidelines (MIB) Self-regulation vs state regulation debate OTT platforms vs CBFC (films) Privacy, data protection, and algorithmic bias Case laws and controversies involving OTT content Case Study : Case Studies: <i>Tandav</i> controversy, <i>Paatal Lok</i> 	15	
4	Module-4	New Trends in OTT and	<ul style="list-style-type: none"> Social media as a tool for engagement, marketing, and 	15	

		Digital Media	<ul style="list-style-type: none"> political discourse Rise of regional and vernacular content Interactive storytelling for digital viewing Short-form content (Short films, OTT miniseries, Originals, web series, short films, documentaries) AI in content recommendation and deepfake challenges Role of data in content ideation and development 	
5	Module-5	Formats for OTT - Impact, Trends, and Future of New Media	<ul style="list-style-type: none"> Episodic structure vs binge-worthy narratives Social and cultural impact of OTT and new media Community culture, digital fandoms, and participatory media Role of AI and machine learning in media personalization Metaverse, VR/AR, and the future of storytelling 	20

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