

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

Semester VII

SEMESTER - VII (Honours)							
SL. No.	Category	Course Code	Course Title	L	T	P	Credit
1	DSC	FTTA 701	History of Documentary Cinema	4	1	0	5
2	DSC	FTTA 702 + FTTA 792	Degree Film Project (Non-Fiction)	3	0	2	5
3	DSC	FTTA 703	Advanced Concepts in Film Production and Workflow	3	1	0	4
4	DSE	MIM701	Consumer behaviour	3	1	0	4
5	DSE	MIM702	Intellectual Property Rights	3	1	0	4

[Credit Hours: 1 Theory Credit = 15 hours, 1 Practical Credit = 30 hrs]

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Paper: History of Documentary Cinema

Paper Code: FTTA 701 (Theory)

Credits: 5 (4L) + (1T)

Aim of the Course

This course introduces students to the historical evolution of documentary cinema from its early beginnings to contemporary digital and transnational practices. The paper examines documentary as a cinematic form, political instrument, historical archive, and aesthetic practice. Through the study of movements, filmmakers, technologies, and theoretical debates, students will engage with the changing relationship between reality, representation, ethics, and spectatorship in documentary filmmaking. The course combines historical analysis with textual readings and film screenings to understand documentary cinema within broader socio-political and cultural contexts.

Course Objectives

By the end of the course, students will be able to:

SI	Graduate attributes	Mapped modules
CO1	To understand the historical development and evolution of documentary cinema across different regions and time periods.	M1, M2, M3, M4
CO2	To analyze major documentary movements, styles, and modes in relation to cinematic expression and storytelling.	M1, M2, M3, M4, M5
CO3	To evaluate the relationship between documentary cinema, politics, ideology, society, and ethical practices.	M2, M3, M4
CO4	To learn the contributions of key documentary filmmakers and their influence on documentary aesthetics and theory.	M2, M4, M5
CO5	To summarize documentary theories and develop critical, analytical, and research skills through screenings and written assignments.	M1, M2, M3, M4, M5

Learning Outcomes

Students completing the course should be able to:

- Trace the historical evolution of documentary film.
- Distinguish between different documentary modes and practices.
- Critically analyze documentary texts using theoretical frameworks.
- Understand documentary's role in nation-building, propaganda, activism, and memory.
- Conduct independent research on documentary traditions and filmmakers.

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Module Number	Content	Total Hours	% of questions	Blooms Level (applicable)	Remarks, if any
THEORY					
M1	Origins and Early Documentary Traditions	12	15%	1,2,5	NA
M2	Documentary, Propaganda and War	12	15%	1,2,4,5	NA
M3	Post-War Documentary and Direct Cinema	12	20%	1,2,4,5	NA
M4	Third Cinema, Political Documentary and Indian Traditions	20	25%	1,2,4,5	NA
M5	Contemporary Documentary Practices	19	25%	1,2,3,4,5	NA
TOTAL		75	100%		

Detailed Syllabus

Paper Code: FTTA 701 (Theory)			Credit : 5	Total Hour: 75
SL.N O.	MODULE NO.	MODULE TITLE	DETAILS	TOTALHOURS
1	Module I	Origins and Early Documentary Traditions	Topics: - Actualities and the beginnings of non-fiction cinema - The Lumière tradition and early ethnographic films - Travelogues and newsreels - Robert Flaherty and romantic realism - John Grierson and the British Documentary Movement - Documentary and state institutions Suggested Screenings: <i>Nanook of the North</i> <i>Drifters</i> <i>Lumière Actuality Films</i>	12

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2	Module II	Documentary, Propaganda and War	Topics: • Soviet documentary and montage • Dziga Vertov and Kino-Eye • Propaganda documentaries during World War II • Documentary and nationalism • State-sponsored documentary traditions Suggested Screenings: • <i>Man with a Movie Camera</i> • <i>Triumph of the Will</i> • <i>Night Mail</i>	12
3	Module III	Post-War Documentary and Direct Cinema	Topics: • Post-war realism and television documentary • Cinéma Vérité and Direct Cinema • Portable technology and observational practices • Documentary and everyday life • Interviews, participation, and reflexivity Suggested Screenings: • <i>Chronicle of a Summer</i> • <i>Primary</i> • <i>Don't Look Back</i>	12

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4	Module IV	Third Cinema, Political Documentary and Indian Traditions	Topics: • Latin American political documentary • Documentary activism • Development of Indian documentary cinema • Films Division and post-independence documentary • Analysis of Rabindranath, Inner Eye, Nine Months to Freedom : Story of Bangladesh, India 67, I am 20 • Independent documentary film movement in India: Anand Patwardhan, Ramesh Sharma, Nakul Swahney, Meghnath Bhattacharya and Biju Toppo • Women documentary filmmakers in India: Manjira Dutta, Saba Dewan, Rina Mohan, Deepa Dhanraj, Nishtha Jain, Nisha Pahuja • Case study : Sachin: A Billion Dreams / Elephant Whisperers / To Kill a Tiger / House of Secrets: The Burari Deaths Suggested Screenings: • <i>The Hour of the Furnaces</i> • <i>India 67</i> • <i>I am 20</i> • <i>The House that Ananda Built</i> • <i>Selected documentaries by Anand Patwardhan & Ramesh Sharma</i>	20
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5	Module V	Contemporary Documentary Practices	Topics: • Digital documentary and new media • Performative documentary and autobiographical modes • Mockumentary and hybrid forms • Streaming platforms and documentary culture • Fahrenheit 9/11 by Michael Moore: A case study Suggested Screenings: • <i>Bowling for Columbine</i> • <i>Stories We Tell</i> • <i>Collective</i> • <i>Searching for Sugarman (2012)</i> • <i>Period: End of Sentence (2018)</i> • <i>Life in a Day (Produced by YouTube)</i> • <i>HOME by Yann Arthus-Bertrand</i> • <i>All That Breathes</i>	19
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Suggested Readings

1. Introduction to Documentary – Bill Nichols
2. Documentary: A History of the Non-Fiction Film – Erik Barnouw
3. Representing Reality
4. New Challenges for Documentary – Alan Rosenthal
5. Why Documentary Matters
6. Documentary Film: A Very Short Introduction – Patricia Aufderheide
7. An Introduction to Film Studies – Jill Neldes
8. Writings of John Grierson and Dziga Vertov

Suggested Assignments

- Documentary film review
- Comparative analysis of documentary modes
- Research paper on a documentary movement
- Short field-based documentary exercise
- Presentation on documentary ethics and representation

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Paper: Degree Film Project (Non-Fiction)

Paper Code: FTTA 702 (Theory) + FTTA 792 (Practical)

Credits: 5(3L) + (2P)

Aim of the Course:

This course is designed as a culminating practical project in non-fiction filmmaking. Students will conceptualize, research, develop, produce, and present a short documentary or non-fiction audio-visual project demonstrating their understanding of documentary form, cinematic language, production practices, and ethical representation. The course emphasizes independent research, field engagement, visual storytelling, and collaborative production processes. Students are expected to apply theoretical knowledge acquired through documentary cinema, cinematography, sound, editing, and production design courses into a coherent non-fiction film project. The project may include observational, participatory, essayistic, ethnographic, archival, experimental, or hybrid documentary forms.

Course Objective- By the end of the course, students will be able to

SI	Graduate attributes	Mapped modules
CO1	To understand the process of developing a non-fiction film concept through research, proposal writing, and production planning.	M1, M2, M3, M4
CO2	To analyze documentary filmmaking techniques and their application in real-world situations and creative storytelling.	M1, M2, M3, M4
CO3	To learn the practical skills of direction, cinematography, sound recording, editing, and overall documentary production.	M4, M5, M6, M7
CO4	To evaluate ethical concerns related to documentary representation, authenticity, and consent in non-fiction filmmaking.	M1
CO5	To summarize and present a technically and aesthetically coherent non-fiction film project through documentation, viva, and critical reflection.	M1, M2, M3, M4, M5, M6, M7

Learning Outcome/ Skills:

Students completing the course should be able to:

- Independently conceptualize and execute a documentary project.
- Conduct field-based research and visual investigation.
- Apply documentary narrative structures and cinematic techniques.
- Demonstrate collaborative and organizational production skills.
- Critically reflect on documentary ethics and representation.
- Produce a completed short non-fiction film suitable for festival or academic presentation.

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Module Number	Content	Total Hours	% of questions	Blooms Level (applicable)	Remarks, if any
THEORY & PRACTICAL					
M1	Introduction to Documentary Forms, Ethics and Representation	10	20%	1,2,4,5	NA
M2	Research and Development for Documentary	10	30%	2,3,4,6	NA
M3	Budgeting, Funding and Distribution of Documentaries	10	15%	2,3,4,6	NA
M4	Documentary Film Planning, Scheduling and Production Preparation	15	35%	2,3,4,5,6	NA
Total Theory		45			
M5	Concept Development, Research and Pre-Production Planning	12	20%	1,2,3,4,5,6	NA
M6	Documentary Production and Field Execution	16	40%	1,2,3,4,5,6	NA
M7	Post-Production, Documentary Editing and Final Presentation	32	40%	1,2,3,4,5,6	NA
Total Practical		60			
TOTAL		105	100%		

Detailed Syllabus

Paper Code: FTTA 702 (Theory)			Credit : 3	Total Hour: 45
SL.N O.	MODULE NO.	MODULE TITLE	DETAILS	TOTAL HOURS
1	Module I	Introduction to Documentary Forms, Ethics and Representation	Topics • Difference between documentaries, corporate films, and promotional films • Documentary as an art form and a medium of subjective expression • Understanding and defining documentary cinema • Major characteristics and functions of documentary films	10

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			• Ethics, authenticity, and representation in contemporary documentary practice • Reality versus reconstruction in documentary filmmaking • Environmental documentaries and ecological concerns • Feminist documentaries and gender representation • Queer documentaries and identity politics • Activist and political documentaries as tools for social change	
2	Module II	Research and Development for Documentary	Topics • Introduction to documentary research methods • Primary and secondary research techniques • Field research and data collection • Proposal writing for documentary projects • Developing documentary ideas and themes • Treatment writing and synopsis preparation • Character identification and profiling • Location research and recce • Structuring research material for visual storytelling	10
3	Module III	Budgeting, Funding and Distribution of Documentaries	Topics • Fundamentals of documentary budgeting • Internationally followed documentary budgeting formats	10

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			• Budget estimation for independent and commissioned documentaries • Sources of funding for documentaries in India and abroad • Government grants, film funds, NGOs, and crowd-funding • Pitching platforms and documentary markets • Preparing pitch decks and presentations • Distribution and exhibition platforms for documentaries. • Film festivals, OTT platforms, television, and digital release strategies	
4	Module IV	Documentary Film Planning, Scheduling and Production Preparation	Topics • Script writing and documentary structure outline • Narrative approaches in documentary storytelling • Production scheduling and workflow planning • Shot division and visual treatment planning • Storyboarding for documentary sequences • Equipment planning and technical requirements • Camera, sound, and lighting considerations • Crew allocation and role distribution • Permissions, legal clearances, and location approvals • Risk assessment and production logistics	15
Paper Code: FTTA 792 (Practical)			Credit : 2	Total Hour: 60

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5	Module V	Concept Development, Research and Pre-Production Planning	Topics: • Topic identification and selection of documentary theme • Conducting background research and field research on the chosen topic • Research methodology and source verification • Ethical considerations, permissions, and participant consent • Preparing script / documentary structure outline • Character profiling and location study • Visual approach and treatment development • Production scheduling and workflow planning • Budget preparation and resource allocation for documentary production • Risk assessment and logistical planning Submission: • <i>Project proposal (1000–1500 words)</i> • <i>Synopsis, Logline and Treatment</i> • <i>Preliminary visual references / mood board</i>	12
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6	Module VI	Documentary Production and Field Execution	Topics: • Documentary shooting and visual data collection • Camera handling and composition for documentary filmmaking • Interview recording techniques and framing • Studio and location sound recording • Capturing observational and actuality footage • Collection of archival footage and supplementary materials • Managing continuity and documentation during production • Field production management and coordination • Crew management and on-location problem solving • Managing production ethics and real-time decision making Submission: • <i>Edit Note</i>	16
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7	Module VI	Post-Production, Documentary Editing and Final Presentation	Topics: • Editing workflow and narrative structuring • Documentary pacing, sequencing, and rhythm building • Sound design, dubbing, ambience, and audio mixing • Colour correction and visual consistency • Subtitle preparation and graphics integration • Use of archival inserts, lower thirds, and transitions • Final mastering and export formatting for multiple platforms • Preparing documentaries for screenings, festivals, OTT, and digital platforms Submission: • <i>Post Shooting Script & Paper Edit</i> • <i>Rough cut</i> • <i>Final cut (Duration – 30 minutes maximum)</i>	32
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Suggested Readings:

1. Introduction to Documentary – Bill Nichols
2. Directing the Documentary – Michael Rabiger
3. Documentary Storytelling – Sheila Curran Bernard
4. Documentary Film – John Corner
5. Claiming the Real – Brian Winston
6. New Challenges for Documentary – Alan Rosenthal

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Paper: Advanced Concepts in Film Production and Workflow

Paper Code: FTTA 703 (Theory)

Credits: 4 (3L) + (1T)

Aim of the Course

This course is designed for advanced-level Film & Television students to critically engage with the aesthetics, logistics, collaborative practices, and industrial realities of contemporary film production. The course moves beyond introductory filmmaking techniques and focuses on professional production workflows, creative decision-making, interdisciplinary collaboration, and emerging technologies in cinema production. Students will develop a deeper understanding of the relationship between form, production design, direction, cinematography, sound, editing, and production management within fiction and non-fiction filmmaking.

Course Objectives

By the end of the course, students will be able to:

SI	Graduate attributes	Mapped modules
CO1	To critically analyze advanced production methodologies and practices in contemporary cinema and audio-visual media.	M1, M5
CO2	To understand the integration of aesthetic, technical, and conceptual approaches in film production and visual storytelling.	M2, M6, M7
CO3	To learn professional production planning, creative management strategies, and collaborative workflows used in industry-standard filmmaking.	M3, M4, M8
CO4	To evaluate emerging production ecosystems and advanced workflows in cinematography, sound, editing, and post-production processes.	M3, M4, M8
CO5	To connect the collaborative role of production designers with the creation of production design concepts for short films and audio-visual projects.	M3, M4, M8

Learning Outcomes

Students completing the course should be able to:

1. Understand advanced film production processes and collaborative workflows.
2. Apply professional pre-production techniques including EP scheduling and budgeting.
3. Analyze mise-en-scène, direction, and visual storytelling strategies.
4. Integrate technical and creative approaches in film production.
5. Develop production management and coordination skills.

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Module Number	Content	Total Hours	% of Questions	Bloom's Level (Applicable)	Remarks, if any
Module 1	Film Production as System and Practice	12 Hours	20%	1,2,4	Focus on collaborative authorship, production cultures, and industrial structures.
Module 2	Advanced Development and Pre-Production	12 Hours	20%	3,4,5	Includes screenplay breakdown, EP scheduling, budgeting, and production planning.
Module 3	Directorial Strategies and Mise-en-scène Construction	14 Hours	20%	1, 4, 5	Emphasis on staging, performance aesthetics, and visual narration.
Module 4	Advanced Cinematography and Visual Design	14 Hours	25%	3,4,5	Covers visual grammar, lighting, camera movement, and digital workflows.
Module 5	Contemporary Production Ecosystems	8 Hours	15%	1, 3, 4	Focus on OTT platforms, co-productions, festivals, AI, and sustainability in production.
TOTAL		60	100		

Detailed Syllabus

Paper Code: FTTA 703 (Theory)			Credit : 4	Total Hours : 60
SL. No.	Module No.	Module Title	Details	Total Hours
1	Module I	Film Production as System and Practice	- Film production as collaborative authorship; - Interrelationship between direction, cinematography, sound, editing, and production design; - Studio vs independent production models; - Production ecology and workflow. - Executive Producer's role in financing, coordination and	12

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			production supervision	
2	Module II	Advanced Development and Pre-Production	• Development pipeline from concept to production package; • Advanced screenplay interpretation; • Visual scripting and cinematic visualization; • Script breakdown and production analytics; • Scheduling methodologies& call sheet design; • Budget architecture& cost control; • Production documentation; • Casting methodologies; • Production logistics and resource allocation;	12
3	Module III	Directorial Strategies and Mise-en-scène Construction	• Directorial vision and cinematic authorship; • Spatial politics and blocking; • Performance aesthetics and actor direction; • Choreography of movement within frame; • Mise-en-scène and ideology; • Temporality and rhythm in staging; • Long take aesthetics	14
4	Module IV	Advanced Cinematography and Visual Design	• Cinematic image construction; • Lens language and psychological framing; • Lighting design for genre and mood; • Motivated and expressive lighting; • Camera movement as narrative discourse • Visual texture and aspect ratio aesthetics	14
5	Module V	Contemporary Production Ecosystems	• Transnational co-production; • Film festival circuits and project markets; • Legal frameworks, copyright and contracts; • Production ethics and sustainability	8

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Suggested Readings

- Film Production Management – Bastian Clevé
- The Complete Film Production Handbook – Eve Light Honthaner
- Producing and Directing the Short Film and Video – Peter W. Rea, David K. Irving
- On Directing Film – David Mamet
- In the Blink of an Eye – Walter Murch
- The Five C's of Cinematography – Joseph V. Mascelli
- Directing Actors – Judith Weston
- Sculpting in Time – Andrei Tarkovsky
- The Visual Story – Bruce Block
- Cinematic Storytelling – Jennifer Van Sijll
- Directing: Film Techniques and Aesthetics – Michael Rabiger
- The Filmmaker's Handbook – Steven Ascher & Edward Pincus
- Setting Up Your Shots – Jeremy Vineyard & Dorothy Vineyard

Suggested Screenings:

- The Grand Budapest Hotel (2014, Wes Anderson)
- Blade Runner 2049 (2017, Denis Villeneuve)
- Joker (2019, Todd Phillips)
- *The Revenant* (2015, Alejandro G. Iñárritu)
- *The Social Network* (2010, David Fincher)