

# Specialisation in Film Studies and Production

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# Specialisation in Film Studies and Production

The Film Studies and Production specialisation combines critical film scholarship with advanced cinematic practice. The curriculum develops students' understanding of film theory, cultural contexts, and global cinema traditions while strengthening professional skills in screenwriting, cinematography, editing, documentary filmmaking, and visual effects.

Through a balance of analytical study and hands-on production, students engage with cinema as both a cultural text and a creative medium. The programme culminates in an independent capstone film project and research thesis, allowing students to integrate theoretical insight with professional filmmaking practice.

**SEMESTER VII – Film**

**Advanced Practice &  
Conceptual Expansion**

<b>Sem. VII</b>	<b>Cultural Studies 1: Elementary Aspects of Culture, Society and Media</b>			<b>C4MM23071T</b>
	Major (Core)	Theory	Marks: 100	<b>Credits 4</b>

### Course Objective

This course critically examines foundational cultural studies frameworks to analyse how media systems construct identity, power relations, and ideological formations within contemporary socio-cultural contexts, with particular attention to visual media representation across animation, design, and film.

### Course Content

Topics	No. of Classes	CO Mapping	Cognitive Level
Meaning of culture, culture and society	8	CO1, CO5	K1, K2
Media as cultural institution, representation	8	CO1, CO3	K1, K2
Signs, symbols, identity, stereotypes	8	CO2, CO3	K2, K3
Indian culture, globalisation, media flows	8	CO4, CO5	K3, K4
Review, critique, cultural discussions	8	All COs	K6

### Course Outcomes (COs):

CO1: Critically interrogate foundational concepts of culture, society, and media as interconnected systems shaping ideological formations.

CO2: Analyse semiotic processes through which media constructs meaning, identity, and stereotypes in visual narratives.

CO3: Evaluate representational strategies in media texts, identifying mechanisms of power and cultural hegemony.

CO4: Synthesize Indian cultural contexts with globalization dynamics to assess media flows and hybridity.

CO5: Apply cultural theory frameworks to contemporary animation and multimedia case studies.

CO6: Produce theoretically informed critiques and multimodal responses to cultural issues in media practice.

### Learning Outcomes (LOs):

- Understand basic relation between culture, society, and media.
- Read simple signs and symbols in visual media.
- Identify stereotypes and unfair representation.
- Explain how media shapes identity and culture.
- Relate media examples to Indian and global contexts.
- Write short reflections on cultural issues in media.

## Evaluation

- CIA: 20 marks
- CA: 30 marks (Multi-media project)
- Semester Exam (Written): 50 marks
- TOTAL: 100 marks

## Paper Structure for Semester Exam (50 marks):

- Section A: Short Answer - any 2 of 3 questions ( $2 \times 5 = 10$  marks)
- Section B: Medium Answer - any 2 of 3 questions ( $2 \times 10 = 20$  marks)
- Section C: Long Answer - any 1 of 2 questions ( $1 \times 30 = 30$  marks)

## Text Books

1. Hall, S. (Ed.). (1997). *Representation: Cultural Representations and Signifying Practices*. Sage.
2. Storey, J. (2018). *Cultural Theory and Popular Culture: An Introduction* (8th ed.). Routledge.
3. During, S. (Ed.). (2007). *The Cultural Studies Reader* (3rd ed.). Routledge.

## Suggested Readings

- Williams, R. (1983). *Culture and Society: 1780-1950*. Columbia University Press.
- Foucault, M. (1980). *Power/Knowledge: Selected Interviews and Other Writings*. Pantheon Books.
- Gramsci, A. (1992). *Prison Notebooks*. International Publishers.
- hooks, b. (1992). *Black Looks: Race and Representation*. South End Press.
- Said, E. W. (1978). *Orientalism*. Pantheon Books.
- Bendazzi, G. (2016). *Animation: A World History* (Volumes I-III). CRC Press.
- Meggs, P. B., & Purvis, A. W. (2016). *Meggs' History of Graphic Design* (6th ed.). Wiley.
- Bordwell, D., & Thompson, K. (2016). *Film Art: An Introduction* (12th ed.). McGraw-Hill.
- Tomlinson, J. (1999). *Globalization and Culture*. Polity Press.
- Iwabuchi, K. (2002). *Recentering Globalization: Popular Culture and Japanese Transnationalism*. Duke University Press.

## Web Resources

- MIT OpenCourseWare: Introduction to Media Studies
- Senses of Cinema: Film theory articles
- Design Observer: Essays on design and culture
- TED Talks: Cultural and media studies

<b>Sem. VII</b>	<b>Concepts in Film Theory</b>			<b>C4CMM23072C</b>
	Major (Core)	Theory	Marks: 100	<b>Credits 4</b>

### Course Objective:

Introduces foundational film theory frameworks and critical approaches to cinema. Students analyse major theoretical schools – including classical theory, psychoanalysis, formalism and contemporary approaches – to develop a conceptual toolkit for reading films as cultural and aesthetic texts, which will be applied and extended in later courses on movements, regions and experimental practices.

### Course Content:

Topics	No. of classes	CO mapping	Cognitive Level
Classical film theory: montage, mise-en-scène, realism	8	CO1, CO5	K1, K2
Psychoanalytic and narrative theory: gaze, spectatorship, plot	8	CO1, CO3	K1, K2
Formalism and structuralism: semiotics, visual grammar, codes	8	CO2, CO3	K2, K3
Contemporary theory: digital cinema, postmodernism, global cinema	8	CO4, CO5	K3, K4
Film analysis, critique, and seminar presentations	8	All COs	K5, K6

### Course Outcomes (COs):

**CO1:** Demonstrate understanding of classical, psychoanalytic, formalist, and contemporary film theory frameworks.

**CO2:** Apply theoretical concepts such as montage, mise-en-scène, and semiotics to film analysis.

**CO3:** Evaluate spectatorship, narrative structure, and cinematic meaning-making.

**CO4:** Analyse contemporary developments including digital cinema, postmodernism, and global cinema theory.

**CO5:** Construct theoretical arguments through written film criticism and research-based discussion.

**CO6:** Synthesize multiple perspectives to develop original insights into cinema.

### Learning Outcomes (LOs):

- Identify key classical theories in film studies.
- Apply psychoanalytic and narrative frameworks to selected films.
- Conduct formalist and structuralist analysis of film language.
- Critique films using contemporary theoretical lenses.

- Write a short theoretical paper or critical response.
- Present film ideas clearly in class discussion and seminar form.

**Evaluation:**

- Continuous Assessment: 20 marks
- Film analysis presentations: 30 marks
- Theoretical research paper (2500 words): 50 marks
- Total: 100 marks

**Textbooks:**

1. Stam, R. (2000). *Film Theory: An Introduction*. Blackwell.
2. Braudy, L., & Cohen, M. (Eds.). (2016). *Film Theory and Criticism* (8th ed.). Oxford University Press.
3. Bordwell, D., & Carroll, N. (Eds.). (1996). *Post-Theory: Reconstructing Film Studies*. University of Wisconsin Press.

**Suggested Readings:**

- Mulvey, L. (1989). *Visual and Other Pleasures*. Indiana University Press.
- Barthes, R. (1977). *Image-Music-Text*. Fontana Press.
- Bazin, A. (2005). *What Is Cinema?* University of California Press.

<b>Sem. VII</b>	<b>Advanced Cinematography &amp; Editorial Practice</b>			<b>C4CMM23073P</b>
	Major (Core)	Practical	Marks: 100	<b>Credits 4</b>

### Course Objective:

Advances professional cinematography and editorial practice through a semester-long **studio workflow**. Students spend the majority of contact hours in **lighting labs, camera tests, timeline exercises and grading/edit suites**, culminating in a 6–8 minute integrated cinematic sequence and technical viva. The emphasis is on **hands-on production discipline**, workflow integrity and platform-ready finishing rather than classroom theory.

### Course Content

Topics	No. of Classes	CO Mapping	Cognitive Level
Lighting Labs & Visual Strategy - Studio lighting drills (multi-source, motivated lighting, mixed interiors/exterior) - Exposure tests, contrast ratios, HDR capture exercises - Lens and focal length tests; blocking and continuity exercises (Deliverable: 2–3 graded lighting exercises with stills and short shot sequences.)	8	CO1, CO5	K2, K3
Digital Camera & Colour Workflow Lab - Sensor and codec tests; Log/RAW recording sessions - Data wrangling and backup simulations; card/media management - ACES pipeline setup, LUT creation, on-set monitoring practice (Deliverable: documented RAW-to-ACES workflow for a short test scene.)	8	CO1, CO2	K2, K3
Editing Architecture & Sound Integration - Timeline exercises with multi-camera and multi-track audio - Parallel/non-linear narrative edit exercises in NLE - Fairlight (or equivalent) sessions for dialogue, ambience and basic mix (Deliverable: edited exercise sequence (2–3 min) with integrated sound design.)	8	CO3, CO5	K3, K4
Professional Delivery & Exhibition Standards - Export formats, frame rate/aspect ratio checks, QC runs - OTT/theatrical spec simulations; SDR/HDR grading demonstrations - Subtitle creation and basic accessibility checks (Deliverable: master exports and delivery spec sheet for the final sequence.)	8	CO4, CO5	K3, K4

Topics	No. of Classes	CO Mapping	Cognitive Level
Integrated Production, Documentation & Viva Prep - Supervised work on 6–8 minute integrated cinematic sequence - Preparation of lighting diagrams, workflow charts, timeline screenshots - Short technical pitch/viva rehearsal (sequence screening + oral defence) (Deliverables: final 6–8 min sequence, documentation dossier, viva/pitch.)	8	All COs	K5, K6

### Course Outcomes (COs)

**CO1:** Design and execute advanced lighting systems for controlled cinematic environments.

**CO2:** Implement professional RAW and ACES-based cinematography workflows from capture to final export.

**CO3:** Construct complex narrative edits integrating multi-layer sound and colour systems.

**CO4:** Deliver cinematic sequences optimised for different exhibition platforms (OTT, theatrical, festival).

**CO5:** Apply structured data management, documentation, and pipeline discipline in production contexts.

**CO6:** Present and defend a technically robust cinematic sequence using basic industry pitching formats (screening, documentation, oral pitch).

### Learning Outcomes (LOs)

- Plan lighting strategies that support narrative intention and continuity.
- Capture and process Log/RAW footage within a controlled ACES pipeline and manage data securely.
- Edit multi-camera/multi-track sequences with integrated sound design and colour decisions.
- Prepare technically compliant masters with appropriate formats, subtitles, and delivery specs.
- Produce concise technical and creative documentation for their final sequence.
- Pitch their project through a short presentation (logline, visual strategy, workflow summary) in a viva or industry-style setting.

### Assessment

Assessment is based on progressive practical exercises and a final integrated production.

### Module-Based Evaluation

- Module 1 – Advanced Lighting Systems: 15 Marks
- Module 2 – RAW & Colour Workflow: 15 Marks
- Module 3 – Editing Architecture: 20 Marks
- Module 4 – Integrated Cinematic Production: 30 Marks
- Viva Voce (Based on Final Submission): 20 Marks

## **Total: 100 Marks**

### **Final Practical Submission**

Each student must submit:

1. A 6–8 minute cinematic sequence demonstrating integrated lighting, RAW workflow, editorial architecture, and professional delivery standards.
2. Lighting breakdown documentation (diagrams, exposure notes, lens details).
3. RAW-to-ACES workflow evidence (node structure, colour pipeline setup).
4. Editing timeline documentation with sound integration details.
5. Export and delivery specification sheet.

### **Viva Voce**

The viva voce evaluates the student's practical understanding of their final submission. The discussion focuses on:

- Lighting and exposure decisions
- Colour management workflow
- Editorial architecture and sound design integration
- Technical problem-solving
- Platform-specific delivery strategies

The viva assesses professional articulation, workflow clarity, and production discipline.

### **Textbooks**

- Brown, B. *Cinematography: Theory and Practice* (latest edition).
- Murch, W. *In the Blink of an Eye*.
- Van Hurkman, A. *Color Correction Handbook*.
- Hullfish, S. *The Art and Technique of Digital Color Correction*.
- Blackmagic Design. Official DaVinci Resolve Workflow Guides.

### **Suggested Readings**

- Harris, M. *Cinematography*.
- Fordham, J. *The Complete Digital Video Edit Room*.
- Walter, M. *Sound Design for Low Budget Films*.
- Prince, S. *Digital Visual Effects in Cinema*.

<b>Sem. VII</b>	<b>Advanced Screenwriting: AI and New Media</b>			<b>C4CMM23074P</b>
	Major (Core)	Practical	Marks: 100	<b>Credits 4</b>

### Course Objective:

Develops advanced screenwriting skills through intensive **writing workshops and table-read sessions** across feature, television, web and interactive formats, while introducing AI-assisted writing and transmedia storytelling as **tools to extend – not replace – core craft**.

### Course Content:

Topics	No. of classes	CO Mapping	Cognitive Level
Advanced narrative structures - In-class deconstruction of selected films/episodes - Exercises in non-linear, multiple-perspective and hybrid structures - Beat sheets and outline rewrites of existing scenes (Output: 2–3 revised scene/sequence outlines using alternative structures.)	8	CO1, CO5	K2, K3
Character development & dialogue - Character bible creation and relationship webs - Dialogue drills on subtext, conflict, genre tone - Short monologue/scene writing and peer table reads (Output: character dossiers + 2 polished dialogue scenes.)	8	CO2, CO3	K2, K3
Writing for different formats - Format-specific exercises (feature, TV episode, web short) - Loglines, episode breakdowns, and series/feature “engines” - Page-count and structure management for 30–40 page script (Output: format-correct outline for chosen project (feature/pilot/short).)	8	CO1, CO3	K3, K4
Interactive, Transmedia & AI-assisted writing - Branching story maps and simple choice trees - Transmedia extensions (social, short form, ancillary content) - Critically supervised use of AI tools for ideation/variants (Output: branching map or transmedia sketch + reflection on AI use.)	8	CO4, CO5	K3, K4
Script Polish, Table Reads & Pitching - Group table-reads and feedback sessions - Revision passes on structure, character and dialogue - Preparation of logline, 1–2 page synopsis and short oral pitch (Output: 30–40 page polished script + pitch packet and in-class pitch.)	8	CO3, CO6	K5, K6

### **Course Outcomes (COs):**

**CO1:** Master advanced narrative structures for linear, non-linear and branching screen stories.

**CO2:** Develop complex characters with psychologically coherent arcs and nuanced dialogue.

**CO3:** Write professional-standard scripts for film, episodic and web formats.

**CO4:** Explore AI-assisted and interactive narrative forms ethically and purposefully.

**CO5:** Apply experimental and data-informed approaches while maintaining core craft principles.

**CO6:** Prepare basic pitch materials (logline, synopsis, series/feature bible extract) and present them orally in a short pitching session.

### **Learning Outcomes (LOs):**

- Construct sophisticated screen stories using three-act, alternative or branching structures.
- Create detailed character biographies and write subtext-rich, genre-appropriate dialogue.
- Format scripts correctly for film, television and web series.
- Design simple interactive or transmedia extensions of a core narrative concept.
- Use AI writing tools for ideation, outlines or variants with critical oversight and attention to ethics.
- Develop a concise logline, synopsis and short pitch for their script and present it in class.

### **Evaluation:**

- Continuous Assessment: 20 marks
- Scene and sequence assignments: 30 marks
- Complete screenplay (30-40 pages): 50 marks
- Total: 100 marks

### **Textbooks:**

1. Truby, J. (2007). *The Anatomy of Story*. Faber & Faber.
2. McKee, R. (1997). *Story: Style, Structure, Substance*. HarperCollins.
3. Seger, L. (1992). *The Art of Adaptation*. Henry Holt.

### **Suggested Readings:**

- Field, S. (2005). *Screenplay: The Foundations of Screenwriting*. Delta.
- Snyder, B. (2005). *Save the Cat! Writes a Novel*. Michael Wiese Productions.
- Egri, L. (1960). *The Art of Dramatic Writing*. Simon & Schuster.

<b>Sem. VII</b>	<b>Hollywood Cinema: Forms &amp; Narrative</b>			<b>C4CMM23075T</b>
	Minor	Theory	Marks: 100	<b>Credits 4</b>

**Course Objective:**

Analyses the evolution, industrial practices, and narrative conventions of Hollywood cinema from the classical studio era to contemporary franchises and streaming platforms.

**Course Content:**

<b>Topics</b>	<b>No. of classes</b>	<b>CO Mapping</b>	<b>Cognitive Level</b>
Classical Hollywood cinema: studio system, star system, genre, classical narrative, technical standardisation	8	CO1, CO2	K1, K2
Studio era to New Hollywood: TV's impact, auteurs, blockbuster emergence, independent cinema	8	CO1, CO2	K2, K3
Contemporary Hollywood: franchises, digital effects, transmedia storytelling, global markets, streaming	8	CO1, CO3, CO5	K3, K4
Ideology and representation: gender, race, class, politics, stereotypes	8	CO4, CO5	K3, K4
Case-study screenings and critical essays on selected Hollywood films	8	All COs	K5, K6

**Course Outcomes (COs):**

**CO1:** Analyse the historical evolution of Hollywood from the studio era to the contemporary streaming age.

**CO2:** Evaluate Hollywood's industrial practices including the star system, genre production, and franchise strategies.

**CO3:** Examine classical and post-classical narrative structures and their persistence in mainstream cinema.

**CO4:** Critique representations of gender, race, class, and ideology within Hollywood films.

**CO5:** Assess Hollywood's global cultural influence and its relationship to international markets.

**CO6:** Contextualise contemporary shifts such as transmedia storytelling and digital spectacle.

**Learning Outcomes (LOs):**

- Identify key characteristics of classical Hollywood style (continuity, causality, genre).
- Trace the transition from the studio system to New Hollywood and the blockbuster era.
- Analyse genre conventions and their evolution in Hollywood films (e.g., Western, noir, science fiction).
- Critique cultural politics and representation of marginalised groups in Hollywood cinema.
- Evaluate the impact of digital technology and streaming on production and distribution.
- Write critical essays analysing Hollywood films through historical, industrial, and ideological frameworks.

**Evaluation:**

- Continuous Assessment: 20 marks
- Film analysis presentations: 30 marks
- Critical essay on Hollywood film (2500 words): 50 marks
- Total: 100 marks

**Textbooks:**

1. Bordwell, D., Staiger, J., & Thompson, K. (1985). *The Classical Hollywood Cinema*. Columbia University Press.
2. Thompson, K., & Bordwell, D. (2010). *Film History: An Introduction* (3rd ed.). McGraw-Hill.
3. Maltby, R. (2003). *Hollywood Cinema* (2nd ed.). Blackwell.

**Suggested Readings:**

- Schatz, T. (1988). *The Genius of the System*. Pantheon Books.
- Gomery, D. (1992). *Shared Pleasures*. University of Wisconsin Press.
- Neale, S. (Ed.). (2002). *Genre and Cinema*. Routledge.

<b>Sem. VII</b>	<b>Introduction to Asian Cinema</b>			<b>C4CMM23076T</b>
	Minor	Theory	Marks: 100	<b>Credits 4</b>

### Course Objective:

Explores the rich traditions and diverse aesthetics of Asian cinema, focusing on major national cinemas, cultural contexts, and influential filmmakers across Japan, China/Hong Kong, India/South Asia, and other Asian regions.

### Course Content:

Topics	No. of classes	CO Mapping	Cognitive Level
Japanese cinema: auteurs (Ozu, Kurosawa), anime, aesthetics and cultural values	8	CO1, CO2	K2, K3
Chinese & Hong Kong cinema: traditions, action cinema, contemporary mainland film, political/cultural contexts	8	CO1, CO3	K2, K3
Indian & South Asian cinema: Bollywood, regional cinemas, parallel cinema, contemporary trends	8	CO1, CO4	K2, K3
Other Asian cinemas: Korean, Southeast Asian, Iranian, festival circuits and global influence	8	CO1, CO5	K3, K4
Screenings and critical analysis of selected Asian films (seminars, short presentations, essays)	8	All COs	K5, K6

### Course Outcomes (COs):

**CO1:** Analyse major Asian film traditions including Japanese, Chinese, Korean, Indian, and Iranian cinemas.

**CO2:** Understand cultural, philosophical, and aesthetic principles distinguishing Asian cinema from Western models.

**CO3:** Evaluate contributions of key Asian auteurs to cinematic language.

**CO4:** Contextualise Asian films within specific political, social, and historical environments.

**CO5:** Analyse diverse genres such as anime, wuxia, melodrama, and parallel cinema.

**CO6:** Assess the global impact of Asian cinema via festivals, co-productions, and transnational circulation.

**Learning Outcomes (LOs):**

- Identify stylistic traits of major national cinemas (e.g., contemplative Japanese style, Hong Kong action, Iranian realism).
- Analyse the work of key directors (e.g., Kurosawa, Wong Kar-wai, Ray, Kiarostami) in relation to their contexts.
- Examine how Asian cultural values and histories shape cinematic aesthetics and narratives.
- Interpret political and social commentary embedded in Asian film movements and genres.
- Compare Asian conventions with Classical Hollywood norms in narrative and visual style.
- Produce research-based analyses of Asian films situating them within cultural and historical frameworks.

**Evaluation:**

- Continuous Assessment: 20 marks
- Film screening and discussion participation: 30 marks
- Research paper on Asian cinema (2500 words): 50 marks
- Total: 100 marks

**Textbooks:**

1. Dissanayake, W. (Ed.). (1994). *Colonialism and Nationalism in Asian Cinema*. Indiana University Press.
2. Yoshimoto, M. (2000). *Kurosawa: Film Studies and Japanese Cinema*. Duke University Press.
3. Berry, M. (Ed.). (2010). *Chinese Cinemas: International Dimensions*. BFI Publishing.

**Suggested Readings:**

- Gopalan, L. (2002). *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema*. BFI Publishing.
- Nowell-Smith, G. (Ed.). (1996). *The Oxford History of World Cinema*. Oxford University Press.
- Ashish, R. (Ed.). (2008). *The Essential Akira Kurosawa*. Rupa & Co.
- Richie, Donald, 1924-2013. 2001. *A Hundred Years of Japanese Film: A Concise History, With a Selective Guide to Videos and DVDs*. Kodansha International.
- Dabashi, Hamid. (2001). *Close Up: Iranian Cinema, Past, Present, and Future*.

**SEMESTER VIII - Film**

**Systems, Theory & Research**

**Orientation**

<b>Sem. VIII</b>	<b>Cultural Studies 2: Cultural Subjectivity and Issues of Representation</b>			<b>C4MM23081T</b>
	Major (Core)	Theory	Marks: 100	<b>Credits 4</b>

### Course Objective

This course extends Cultural Studies 1 by examining how subjectivity, power, and representation are shaped through contemporary media systems, with particular emphasis on algorithms, Indian media policy, and visual culture across animation, design, and film.

### Course Content

Topics	No. of Classes	CO Mapping	Cognitive Level
Postmodernism/Intersectionality/Identity	10	CO1, CO2	K3, K4
Ideology/Power (Althusser/Foucault)	8	CO2, CO3	K4
Algorithmic Representation/Bias	6	CO3	K5
Indian Policy/Censorship/OTT	6	CO4	K4, K5
Visual Culture in Animation	6	CO5	K5, K6
Multimodal Critique Project	4	All COs	K6

### Practice Component: Multimodal Cultural Critique Project

Students create a short practice-based cultural analysis using their specialisation:

#### *Animation students*

- 1–2 minute animated critical essay or visual commentary

#### *Design students*

- Visual culture audit, design activism poster series, or interactive media critique

#### *Film students*

- Duration = **2–3 minutes** per student (or up to 5 minutes for a group project).
- They can **draw on rushes** from Documentary or the Capstone where appropriate.

### Output 2 (compulsory):

A Multimodal Cultural Critique Project presented in a public classroom screening/exhibition.

### Course Outcomes (COs):

CO1: Analyse postmodern and intersectional theories of subjectivity and identity in relation to media and culture.

CO2: Apply ideological and power-based critiques (e.g., Althusser, Foucault) to questions of media representation.

CO3: Evaluate the role of digital platforms and algorithms as cultural agents shaping visibility, bias, and exclusion.

CO4: Interpret Indian media laws, censorship frameworks, and policy debates in relation to creative practice and audience rights.

CO5: Critically assess visual culture across animation, design, and film for encoded nationalism, identity, and ideological messages.

CO6: Produce practice-based cultural critique projects that integrate theory, research, and creative expression in a medium aligned with the student's specialisation (animation, design, or film).

### **Learning Outcomes (LOs):**

- Use intersectionality to examine how gender, caste, class, religion, and other axes of identity are represented in media texts.
- Apply concepts of ideology, discourse, and power to analyse selected visual and audiovisual examples.
- Identify and discuss forms of algorithmic bias, visibility, and “censorship by design” on digital platforms.
- Explain key elements of Indian media policy, including certification, OTT regulation, and intellectual property, and relate them to creative practice.
- Decode visual symbols, composition, and design strategies that communicate nationalism, identity, or political ideology in visual media.
- Create a short practice-based cultural critique project—such as an animated essay, design activism piece, or documentary/video essay—according to the student's specialisation, and present it with a brief analytical statement.

### **Assessment Structure (100 Marks)**

- CIA – 20 Marks
- Weekly discussions, quizzes, reading reflections, short analytical tasks.
- CA – 20 Marks (based off Unit 6)
- Multimodal Cultural Critique Project with a brief explanatory statement (Short film, mini-animation, design activism project, mixed-media essay)
- Semester-End Written Exam – 50 Marks
- Section A: Short answers (2 out of three, 5 marks each)  
Section B: Medium answers (2 out of three, 10 marks each)  
Section C: Long analytical essay (1 out of two, 20 marks)

### **Reading List**

#### **Core Texts**

1. Hall, S. (Ed.). (1997). *Representation: Cultural Representations and Signifying Practices*. Sage.
2. Storey, J. (2018). *Cultural Theory and Popular Culture: An Introduction* (8th ed.). Routledge.
3. During, S. (Ed.). (2007). *The Cultural Studies Reader* (3rd ed.). Routledge.
4. Appadurai, Arjun, 1999. *Modernity at Large: Cultural Dimensions of Globalisation*. Minneapolis, MN :University of Minnesota Press, 1996.
5. Selected writings by Lawrence Liang, Nalin Mehta, Shohini Ghosh, among others.

### Suggested Readings

- Williams, R. (1983). *Culture and Society: 1780-1950*. Columbia University Press.
- Foucault, M. (1980). *Power/Knowledge: Selected Interviews and Other Writings*. Pantheon Books.
- Gramsci, A. (1992). *Prison Notebooks*. International Publishers.
- hooks, b. (1992). *Black Looks: Race and Representation*. South End Press.
- Said, E. W. (1978). *Orientalism*. Pantheon Books.
- Bendazzi, G. (2016). *Animation: A World History (Volumes I-III)*. CRC Press.
- Meggs, P. B., & Purvis, A. W. (2016). *Meggs' History of Graphic Design (6th ed.)*. Wiley.
- Bordwell, D., & Thompson, K. (2016). *Film Art: An Introduction (12th ed.)*. McGraw-Hill.
- Tomlinson, J. (1999). *Globalization and Culture*. Polity Press.
- Iwabuchi, K. (2002). *Recentering Globalization: Popular Culture and Japanese Transnationalism*. Duke University Press.
- Benjamin, Walter. 2008. *The Work of Art in the Age of Mechanical Reproduction*. Translated by J. A. Underwood. London: Penguin Books.
- Du Gay, Paul, Stuart Hall, Linda Janes, Hugh Mackay, and Keith Negus. *Doing Cultural Studies: The Story of the Sony Walkman*. London: Sage, 1997.

### Web Resources

- MIT OpenCourseWare: Introduction to Media Studies
- Senses of Cinema: Film theory articles
- Design Observer: Essays on design and culture
- TED Talks: Cultural and media studies

<b>Sem. VIII</b>	<b>Indian Cinema – Popular Forms</b>			<b>C4CMM23082T</b>
	Major (Core)	Theory	Marks: 100	<b>Credits 4</b>

**Course Objective:**

Provides a comprehensive analysis of popular Indian cinema, examining narrative conventions, star systems, song-and-dance aesthetics, regional industries, and the socio-cultural significance of commercial Indian film in the multiplex/OTT era.

**Course Content:**

<b>Topics</b>	<b>No. of classes</b>	<b>CO Mapping</b>	<b>Cognitive Level</b>
Hindi cinema history: studio era, golden age, narrative styles, star system, music & dance	8	CO1, CO2	K2, K3
Bengali cinema: origins, golden age & new cinemas, populism, globalisation, contemporary trends	8	CO1, CO3	K2, K3
Regional cinemas: Tamil, Telugu, Malayalam, Kannada, Marathi; regional star systems	8	CO1, CO3	K2, K3
Popular forms, parallel/independent cinema, diaspora audiences, multiplex & OTT era	8	CO4, CO5, CO6	K3, K4
Screenings and critical analysis of selected Indian films (presentations, short essays)	8	All COs	K5, K6

**Course Outcomes (COs):**

**CO1:** Analyse the history and evolution of Bollywood and major regional Indian film industries.

**CO2:** Evaluate narrative conventions of popular Indian cinema, including melodrama and musical sequences.

**CO3:** Examine distinct traditions, aesthetics, and star systems of regional cinemas (Tamil, Telugu, Malayalam, etc.).

**CO4:** Compare mainstream commercial cinema with parallel and independent film movements.

**CO5:** Assess the impact of globalisation, diaspora audiences, and streaming on contemporary Indian cinema.

**CO6:** Contextualise Indian films within debates on nationalism, modernity, and cultural identity.

**Learning Outcomes (LOs):**

- Trace the historical development of Indian cinema from the studio era to the present.
- Analyse the function of song, dance, and melodrama in Indian narrative structures.
- Identify unique characteristics and cultural contexts of key regional film industries.
- Examine the role of star systems and fan cultures in the Indian film economy.
- Evaluate shifts in themes and aesthetics in the multiplex and OTT era.
- Write critical analyses of Indian films interpreting their social and cultural meanings.

**Evaluation:**

- Continuous Assessment: 20 marks
- Indian film analysis presentations: 40 marks
- Research Paper on Indian Cinema (2000 words) : 40 marks
- Total: 100 marks

**Textbooks:**

1. Dwyer, R., & Patel, D. (2002). *Cinema India: The Visual Culture of Hindi Film*. Rutgers University Press.
2. Gopalan, L. (2002). *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema*. BFI Publishing.
3. Mazumdar, R. (2007). *Bombay Cinema: An Archive of the City*. Routledge.

**Suggested Readings:**

- Rajadhyaksha, A. (1996). *Indian Cinema in the Time of Celluloid*. Oxford University Press.
- Vasudevan, R. (Ed.). (2000). *Making Meaning in Indian Cinema*. Oxford University Press.
- Chandra, S. (2012). *Law and Tradition in Indian Cinema*. Oxford University Press.

<b>Sem. VIII</b>	<b>Experimental Cinema and New Cinema Movements of the World</b>			<b>C4CMM23083C</b>
	Major (Core)	Theory	Marks: 100	<b>Credits 4</b>

### Course Objective:

Explores avant-garde and experimental film traditions that challenge conventional storytelling, covering early avant-garde movements, global art cinema, contemporary experimental practice and key aesthetic themes. The course is primarily **theory-driven**, but culminates in a **short experimental moving-image project or artistic statement** that applies these concepts in a focused, small-scale creative exercise.

### Course Content:

Topics	No. of classes	CO Mapping	Cognitive Level
Early avant-garde & experimental cinema (Dada, Surrealism, Soviet montage, abstract film)	8	CO1, CO4	K2, K3
Global art cinema movements (French New Wave, Italian Neorealism, German movements, Latin American revolutionary cinema)	8	CO1, CO2	K2, K3
Contemporary experimental practice (structural film, performance/video art, digital, installation/mixed media)	8	CO3, CO5	K3, K4
Themes & aesthetics (non-narrative forms, time/duration, visual music, political/activist cinema, personal cinema)	8	CO4, CO5	K3, K4
Screenings and critical/artistic responses (analysis, artistic statement or concept for an experimental work)	8	All COs	K5, K6

### Course Outcomes (COs):

CO1: Analyse the history and aesthetics of early avant-garde movements such as Dadaism, Surrealism, and Soviet montage.

CO2: Compare global “new cinema” movements through close textual analysis using defined theoretical frameworks.

CO3: Examine contemporary experimental practices including structural film, video art, and installation work.

CO4: Understand aesthetic strategies such as non-narrative structure, abstraction, and temporal manipulation.

CO5: Critically assess the role of experimental cinema in expanding the boundaries of visual language and political expression.

CO6: Develop conceptual frameworks for creating or analysing non-traditional moving-image works.

### **Learning Outcomes (LOs):**

- Identify key characteristics of major experimental movements and avant-garde filmmakers.
- Analyse the political and aesthetic goals of global art cinema and “new wave” movements.
- Examine non-narrative techniques including abstraction, looping, and material manipulation.
- Evaluate how experimental film form can function as ideological critique or resistance.
- Analyse video art and gallery-based moving-image practices in relation to cinema.
- Formulate an artistic concept or critical essay articulating an experimental approach to the moving image.

### **Evaluation:**

- Continuous Assessment: 20 marks
- Experimental cinema analysis: 30 marks
- Artistic statement and experimental film project **3–5 minutes (group work or solo)** – 50 marks.
- Projects may be produced in small groups with clearly defined individual roles; emphasis is on conceptual experimentation, not production scale
- Total: 100 marks

### **Textbooks:**

1. Sitney, P. A. (2002). *Visionary Cinema: The American Avant-Garde 1943-2000* (3rd ed.). Oxford University Press.
2. Renov, M. (Ed.). (2008). *Theorizing Documentary*. Routledge.
3. Le Grice, M. (2001). *Experimental Cinema in the Digital Age*. British Film Institute.

### **Suggested Readings:**

- Meigh-Andrews, G. (2006). *A History of Video Art* (2nd ed.). Berg Publishers.
- Horne, S., & Taberham, P. (2010). *Experimental Film and Video*. John Libbey.
- Grüner, S. (2010). *The Archive*. Whitechapel Gallery Guides.

<b>Sem. VIII</b>	<b>Advanced Visual Effects Pipeline &amp; Integration</b>			<b>C4CMM23084P</b>
	Major (Core)	Practical	Marks: 100	<b>Credits 4</b>

### Course Objective:

Advances students from VFX tool proficiency to **full pipeline integration** through intensive **shot-based lab work**. Across the semester, students design and execute multi-layer composites, matchmoving and 3D integration, simulations and pipeline documentation, culminating in a short VFX-driven sequence presented with professional breakdowns and a viva-style defence.

### Course Structure

Topics	No. of classes	CO Mapping	Cognitive Level
Advanced Compositing Architecture Labs - Keying and matte refinement drills on green/blue-screen plates - Multi-pass integration (foreground/mid-ground/background) and holdout mattes - Light-wrap, edge treatment, atmosphere and shadow reconstruction exercises (Output: 2–3 composite shots showing clean keys and convincing layer integration.)	8	CO1, CO3	K2, K3
Matchmoving, 3D Space Reconstruction & Simulation - Camera and object tracking sessions with varied lenses and moves - 3D scene reconstruction, ground plane alignment and scale matching - Simple particle/environment simulations (dust, rain, smoke, debris) tied to live-action (Output: 1–2 shots with tracked 3D elements and basic simulation integrated into plates.)	8	CO2, CO4	K2, K3
VFX Pipeline Design & Supervision Exercises - Shot breakdown and bid-style lists (assets, passes, effort estimates) - Asset naming/versioning conventions; render pass (AOV) planning - Basic render-farm / GPU workflow simulation, error logging and iteration tracking (Output: VFX workflow dossier for a short sequence: breakdown sheets, asset tree, pipeline chart.)	8	CO3, CO5	K3, K4
Integrated VFX Production Project - Planning and execution of a 3–5 hero shots totalling <b>60–90 seconds</b> of integrated VFX work - Live-action shoot for plates (or use of provided plates, where needed) - Shot assignment, schedule, and intermediate review of key shots (Output:	8	CO1–CO4, CO6	K3, K4

Topics	No. of classes	CO Mapping	Cognitive Level
near-final cut of sequence with all major VFX shots in place.)			
Documentation, Breakdown Reels & Viva Preparation - Before/after breakdown reel construction for key shots - Node-tree and pass documentation; problem/solution write-ups - Short oral presentation rehearsals (technical + aesthetic justification) (Output: final rendered sequence, breakdown reel, documentation pack and viva-style pitch.)	8	All COs	K5, K6

### Course Outcomes (COs)

**CO1:** Design complex multi-layer compositing structures for high-end visual integration.

**CO2:** Execute advanced matchmoving and 3D scene reconstruction workflows.

**CO3:** Integrate CGI elements with accurate lighting, depth and environmental coherence.

**CO4:** Construct simulation-based effects using professional rendering pipelines.

**CO5:** Design, evaluate and manage VFX production workflows including asset control, budgeting and pipeline optimisation.

**CO6:** Produce a professionally integrated VFX sequence demonstrating pipeline discipline and aesthetic continuity.

### Learning Outcomes (LOs)

- Integrate 3D-rendered assets into live-action footage with spatial and lighting accuracy.
- Build structured node-based compositing trees for multi-pass integration.
- Create VFX breakdown documentation suitable for production teams.
- Manage render passes and GPU/render workflows efficiently.
- Present and defend technical and aesthetic decisions in a professional review/viva setting.
- Deliver a VFX-driven cinematic sequence that meets industry-grade visual standards.

### Textbooks:

1. Okun, J. & Zwerman, S. *The VES Handbook of Visual Effects*.
2. Brinkmann, R. *The Art and Science of Digital Compositing*.
3. Wright, S. *Digital Compositing for Film and Video*.
4. Birn, J. *Digital Lighting and Rendering*.
5. Prince, S. *Digital Visual Effects in Cinema*.

### Suggested Readings:

- Sawicki, M. (2011). *Filming the Fantastic* (2nd ed.). Focal Press.
- Fordham, J. (2008). *Digital Compositing in Depth*. Sybex.

<b>Sem. VIII</b>	<b>Advanced Documentary &amp; Non-Fiction Filmmaking</b>			<b>C4CMM23085P</b>
	Major (Core)	Practical	Marks: 100	<b>Credits 4</b>

### Course Objective

Develops advanced non-fiction filmmaking through **field-based research, shooting and editing labs**, focusing on authorship, ethics and cinematic construction in real environments. The course leads to an 8–12 minute documentary (or essay film) supported by a professional dossier and a short industry-style pitch and viva.

### Course Structure

<b>Topics</b>	<b>No. of classes</b>	<b>CO Mapping</b>	<b>Cognitive Level</b>
Documentary Authorship, Ethics & Research Labs - Viewing and discussion of selected documentary modes (observational, participatory, essay, etc.) - Case-based exercises on consent, power, representation and legal/archival constraints - Research tasks: mapping issues, subjects, locations; preliminary field visits where feasible (Output: 2–3 one-page research notes + an ethical framework sheet for proposed film.)	8	CO1, CO5	K2, K3
Research to Narrative Design & Pre-Production - Interview question design and test interviews (in class or field) - Treatment and “paper edit” workshops (from rushes/transcripts to structure) - Location, access, and schedule planning for the main shoot (Output: research-informed treatment + paper edit outline + basic pre-production dossier.)	8	CO2, CO3	K2, K3
Field Production Labs: Camera & Sound in Real Environments - Shooting exercises in uncontrolled light and sound conditions (streets, interiors, events) - Sync sound recording drills; handling background noise, wild tracks, room tone - Observational and interaction exercises with real subjects (Output: short filmed exercises + key rushes for the final film.)	8	CO3, CO4	K3, K4
Post-Production Labs: Shaping the Documentary - Assembly edit from rushes; experimenting with structure and pacing - Use of voice-over, on-screen text, archival material and graphics where appropriate - Rough cut →	8	CO3, CO4	K3, K4

Topics	No. of classes	CO Mapping	Cognitive Level
fine cut process with guided feedback sessions (Output: fine cut of an 8–12 minute documentary or essay film.)			
Project Consolidation, Dossier & Pitch - Final picture/sound polish, basic mix and titles - Preparation of project dossier (treatment, synopsis, director’s statement, stills, credits) - Trailer/teaser creation and 5–10 minute pitch rehearsal to an internal panel (Output: final 8–12 min film, dossier, trailer/teaser and short viva/pitch presentation.)	8	All COs	K5, K6

### Viva Voce (Based on Final Documentary Submission)

The viva evaluates:

- Research grounding
- Ethical negotiation
- Narrative construction
- Editorial decision-making
- Representation choices
- Audience positioning

Discussion is based entirely on the submitted documentary and production dossier.

Marks: 20

### Assessment Summary

Module 1 – Research Proposal & Ethics Framework: 15

Module 2 – Treatment & Pre-production Dossier: 20

Module 3 – Documentary Segment Exercise: 20

Module 4 – Final 8–12 Minute Documentary Film: 25

Viva Voce: 20

Total: 100 Marks

### Course Outcomes (COs)

**CO1:** Critically evaluate documentary representation, ethics and authorship in non-fiction cinema.

**CO2:** Design research-informed non-fiction narratives using appropriate field methodologies.

**CO3:** Construct coherent documentary structures from real-world, unscripted material.

**CO4:** Integrate cinematic strategies within uncontrolled environments and shape them in post-production.

**CO5:** Develop reflexive awareness of their own positionality and power in non-fiction practice.

**CO6:** Produce and defend a research-grounded documentary film, supported by a professional dossier and a short industry-style pitch.

### **Learning Outcomes (LOs)**

- Develop documentary proposals grounded in field research and ethical frameworks.
- Structure unscripted material into coherent narrative arcs via treatment, paper edit and timelines.
- Make ethically responsible representation decisions when filming real people and events.
- Construct documentary pacing distinct from fictional storytelling, using image, sound and voice-over.
- Prepare a basic **industry-facing package** (treatment, synopsis, key visuals, short trailer/teaser) for their film.
- Present their project in a **brief pitch** (logline, context, audience, platform fit) and respond to viva/industry-style questions.

### **Textbooks**

- Nichols, B. *Introduction to Documentary*.
- Renov, M. *Theorising Documentary*.
- Aufderheide, P. *Documentary Film: A Very Short Introduction*.
- Rabiger, M. *Directing the Documentary*.

### **Suggested Readings**

- Bruzzi, S. *New Documentary*.
- Corner, J. *The Art of Record*.
- Winston, B. *Claiming the Real*.

<b>Sem. VIII</b>	<b>Research Methodology for Film Studies &amp; Production</b>			<b>C5CMM23091D</b>
	Major (Core)	Theory	Marks: 0	<b>Credits 12</b>

### Course Objective:

Introduce film-specific research methods for both film studies and production, enabling students to frame researchable questions, review existing scholarship, select appropriate methodologies (textual, archival, industrial, audience and practice-based), and develop a viable thesis proposal in film studies and production (PASS/FAIL, Sem VIII).

**Note:** This course forms the first 0-credit, PASS/FAIL phase of the continuous paper **C5CMM23091D**, which is completed as the 12-credit **Final Thesis** in Semester IX.

### Course Content:

Topics	No. of Weeks	CO Mapping	Cognitive Level
Research questions & theory in film studies and production	2	CO1	K3
Methodologies & archives (textual, historical, industrial, practice-based, audience research)	2	CO2	K4
Literature review & state of the field (film and media studies sources)	2	CO3	K4, K5
Thesis proposal design & academic writing	4	CO4, CO5, CO6	K5, K6

### Course Outcomes (COs)

**CO1:** Formulate researchable questions in film studies and film production (e.g., textual, historical, industrial, audience, or practice-based).

**CO2:** Select suitable research methods (textual analysis, archival research, interviews, ethnography, industrial and practice-based inquiry) for defined film topics.

**CO3:** Conduct focused literature reviews using key film and media studies journals, books, and archives.

**CO4:** Apply relevant theoretical frameworks (film theory, cultural studies, media industry studies, documentary theory, etc.) to structure research design.

**CO5:** Develop a coherent thesis proposal that clearly states research question, rationale, method, corpus, and provisional chapter plan.

**CO6:** Demonstrate academic rigour, citation practice, and ethical awareness in film and media research.

**Learning Outcomes:**

- Identify gaps and questions in film studies and film-practice research.
- Justify appropriate methodologies and case selection for their topic.
- Synthesize existing scholarship into a structured literature review.
- Build a theoretical framework linking concepts to their research question.
- Write a thesis proposal with clear objectives, methods, and bibliography.
- Compile an annotated bibliography of 15–20 relevant scholarly and primary sources.

**Evaluation (PASS/FAIL):**

- Week 4: Methodology statement ( $\approx$  500 words)
- Week 6: Annotated bibliography (15–20 sources)
- Week 10: Thesis proposal outline with preliminary bibliography

**Core Resources:**

**Textbooks:**

1. Eco, U. *How to Write a Thesis*. MIT Press.
2. Booth, W. C., et al. *The Craft of Research* (4th ed.). University of Chicago Press.
3. Nichols, B. *Introduction to Documentary* or Bordwell, D. & Thompson, K. *Film Art: An Introduction* (for film-specific research models).

**Key Journals & Archives**

*Screen, Journal of Film and Video, Film Quarterly, Cinema Journal / JCMS*, plus key festival and archive resources (e.g., national film archives, OTT catalogues, studio and festival documents).

**SEMESTER IX - Film**

**Research Development &  
Project Pre-Production**

<b>Sem. IX</b>	<b>Cinema &amp; the Other Arts</b>			<b>C5CMM23091C</b>
	Major (Core)	Composite	Marks: 100	<b>Credits 4</b>

### Course Objective:

Explores relationships between cinema and other art forms—literature, theatre, visual arts, music, and environmental arts—showing how these traditions shape cinematic form, aesthetics, and meaning.

### Course Content:

Topics	No. of classes	CO Mapping	Cognitive Level
Film and literature: adaptation, fidelity debates, narrative differences, authorship and auteurism	8	CO1, CO6	K2, K3
Film and visual arts: painting, photography, composition, colour, installation and experimental moving image	8	CO2, CO6	K2, K3
Film, theatre and performance: mise-en-scène, theatrical conventions, performance, stage-to-screen adaptation	8	CO3, CO6	K2, K3
Film and music/sound: score, diegetic/non-diegetic sound, music video, synchronisation and sonic immersion	8	CO4, CO6	K2, K3
Film, space and environment: production design, landscape, environmental arts, political dimensions of space	8	CO5, CO6	K3, K4

### Course Outcomes (COs):

**CO1:** Analyse relationships between cinema and literature, including adaptation theory, fidelity debates, and narrative transposition.

**CO2:** Evaluate visual arts influences on cinema, including painting, photography, composition principles, and installation-based moving-image works.

**CO3:** Examine the impact of theatrical conventions on film performance, staging, and mise-en-scène.

**CO4:** Analyse music and sound in cinema, including score composition, diegetic vs non-diegetic sound, and music video/visual music.

**CO5:** Assess spatial and environmental arts in relation to cinema, including production design, location, and political dimensions of space.

**CO6:** Synthesise interdisciplinary perspectives to understand cinema as a multimedia art form shaped by diverse aesthetic traditions.

## Learning Outcomes (LOs):

- Examine how cinema interacts with literature through adaptation, narrative transformation, and authorship debates.
- Analyse the influence of painting and photography on cinematic composition, colour, and visual design.
- Evaluate how theatrical traditions inform performance, staging, and mise-en-scène in film.
- Interpret the role of music and sound in constructing mood, meaning, and immersion in cinema.
- Assess how space, environment, and production design shape cinematic storytelling and ideology.
- Integrate insights from literature, visual arts, theatre, music, and environmental arts to read cinema as an interdisciplinary art form.

## Evaluation:

- Continuous Assessment: 20 marks
- Interdisciplinary analysis presentations: 30 marks
- Final Analytical Film Project **5–7 minutes** (may re-edit or build upon existing student material plus new footage) – 50 marks
- Projects may be group-based with clear individual roles; students are encouraged to reuse and re-contextualise footage from earlier practice courses where appropriate.
- Total: 100 marks

## Textbooks:

1. Stam, R., & Raengo, A. (Eds.). (2004). *Literature and Film*. Blackwell.
2. Wagner, G. (Ed.). (1975). *The Novel and the Cinema*. Fairleigh Dickinson University Press.
3. Cartmell, D., & Whelehan, I. (Eds.). (2007). *The Cambridge Companion to Literature on Screen*. Cambridge University Press.

## Suggested Readings:

- McFarlane, B. (1996). *Novel to Film*. Oxford University Press.
- Seger, L. (1992). *The Art of Adaptation*. Henry Holt.
- Weis, E., & Belton, J. (Eds.). (1992). *Film Sound: Theory and Practice*. Columbia University Press.
- Monaco James, Lindroth David, . 1981. *How to Read a Film*. New York: Oxford University Press.
- Allen, Steven and Laura Hubner. Ed. *Framing Film: Cinema and the Visual Arts*. Bristol/Chicago: Intellect, 2012.

- Dalle Vacche, Angela. *Cinema and Painting: How Art is Used in Painting*. Austin: University of Texas Press, 1996.
- Graeme Harper and Jonathan Rayner (eds), *Film Landscapes: Cinema, Environment and visual culture*, Cambridge Scholars Publishing, 2013.

<b>Sem. IX</b>	<b>Afterlives of Film: Curation, Distribution, Streaming &amp; Emerging Platforms</b>			<b>C5CMM23092P</b>
	Major (Core)	Practical	Marks: 100	<b>Credits 4</b>

### Course Objective:

Focuses on contemporary film distribution, exhibition and curation through **applied labs and project work**. Students analyse festival circuits, theatrical and independent distribution, streaming platforms and alternative exhibition spaces, and then design **concrete festival, distribution and exhibition strategies** for specific films, culminating in a curatorial project and industry-style presentation.

### Course Content:

<b>Topics</b>	<b>No. of classes</b>	<b>CO Mapping</b>	<b>Cognitive Level</b>
Film Festivals & Curation Practice - Case studies of 2–3 international and Indian festivals (programming patterns, sections, politics) - Exercise: programming a small themed sidebar (3–5 films) for a hypothetical festival - Writing a short curatorial note for the sidebar (Output: mini-programme + curatorial note for a festival section.)	8	CO1, CO4	K2, K3
Distribution Models & Release Planning - Mapping theatrical, independent and international distribution models using real case examples - Exercise: design a basic release pathway for an Indian/Asian independent film - Drafting a one-page distribution plan (windows, territories, marketing pointers) (Output: 1–2 page distribution strategy for a chosen film.)	8	CO2, CO5	K2, K3
Streaming Platforms & OTT Analysis - Comparative analysis of 2–3 streaming platforms (catalogue, originals, UI, recommendation logic) - Exercise: identify platform fit for sample projects (genre, audience, region) - Drafting a content pitch angle or placement note aimed at a specific platform (Output: short OTT/platform fit analysis and placement note.)	8	CO3, CO6	K2, K3
Exhibition Ecologies & Audience Design - Field/desk study of one local exhibition context (cinema hall, cine-club, campus screening, gallery) - Exercise: design an	8	CO1, CO4, CO6	K3, K4

Topics	No. of classes	CO Mapping	Cognitive Level
event (screening, mini-festival, or cine-club series) for a defined audience - Accessibility and community-engagement checklist (Output: one-page exhibition concept with venue, target audience, and access strategy.)			
Curatorial & Distribution Project (Capstone Assignment) - Students integrate festival, distribution and OTT insights into a coherent strategy for a selected film - Preparation of a basic festival route + release/OTT plan + exhibition concept - Short in-class presentation or viva simulating a pitch to producers/funders or festival programmers (Output: final “Afterlives dossier” (festival + distribution + exhibition plan) and oral presentation.)	8	All COs	K5, K6

#### Course Outcomes (COs):

**CO1:** Analyse film festival circuits, programming strategies, curatorial practices, and festivals’ cultural and political functions.

**CO2:** Evaluate traditional and contemporary distribution models including theatrical, independent, international and digital distribution.

**CO3:** Understand streaming platforms’ impact on film production, acquisition, exhibition and consumption patterns.

**CO4:** Design exhibition strategies and curatorial programmes for diverse venues such as theatres, galleries, clubs and alternative spaces.

**CO5:** Develop comprehensive distribution strategies for independent films across festivals, theatrical, streaming and hybrid release models.

**CO6:** Assess cinema’s transformation from a primarily theatrical medium to a multi-platform experience including home and mobile viewing.

#### Learning Outcomes (LOs):

- Examine the role of film festivals and curators in shaping circulation, visibility and audience engagement.
- Analyse theatrical and independent distribution models, including international challenges and marketing approaches.
- Evaluate how streaming services and digital platforms reshape film production, acquisition and global consumption.
- Assess exhibition contexts (theatres, alternative venues, film clubs, community screenings) as cultural spaces for cinema.
- Design basic curatorial or distribution strategies for a film across festival, theatrical and digital platforms.

- Interpret shifts in viewing practices—multi-platform distribution, home viewing and global streaming cultures—in relation to “afterlives” of film.

**Evaluation:**

- Continuous Assessment: 20 marks
- Distribution strategy project: 30 marks
- Final curatorial exhibition project: 50 marks
- Total: 100 marks

**Textbooks:**

1. Drake, P. (Ed.). (2016). *Film Festivals and Film Society Programming*. Routledge.
2. de Valck, M. (2007). *Film Festivals: From European Geopolitics to Global Cinephilia*. Amsterdam University Press.
3. Lorenzen, L., & Newman, M. (Eds.). (2017). *Going Global: The Transnational Reception*. Oxford University Press.

**Suggested Readings:**

- Rhyne, R. (2006). *The Unfinished Business of Film Festival Culture*. Wide Angle.
- Stringer, J. (Ed.). (2003). *Movie Blockbusters*. Routledge.
- Harbord, J. (2002). *Film Cultures*. SAGE Publications.

<b>Sem. IX</b>	<b>Final Thesis</b>			<b>C5CMM23091D</b>
	Major (Core)	Theory	Marks: 200	<b>Credits 12</b>

### Course Objective:

Execute a 10,000-word **academic research thesis in film studies**, based on the approved proposal from *Research Methodology for Film Studies & Production* (Sem VIII). The thesis is a **scholarly written study**, not a production dossier or project report.

### Nature of Learning

- One common **orientation/briefing session** at the start of the semester.
- Thereafter, **individual consultations** with the thesis guide at agreed intervals.
- Independent viewing, reading, data collection, analysis and writing.

### Thesis Specifications:

- Length: 10,000 words (excluding abstract, appendices)
- Abstract: Maximum 300 words
- Structure: Introduction, Literature Review, Methodology, Analysis, Conclusion, Bibliography
- Citation: Chicago Manual of Style
- Film Citations: Proper format including director, year, title, distributor

### Course Outcomes (COs)

**CO1:** Refine a viable research design in film studies using appropriate qualitative or mixed methods and clearly framed questions.

**CO2:** Conduct systematic research using primary and secondary sources such as films, archives, policy documents, industrial data and scholarly literature.

**CO3:** Apply relevant theoretical frameworks from film and media studies (e.g., film theory, cultural studies, industry studies, audience studies) to analyse their corpus.

**CO4:** Organise a coherent academic thesis structure integrating introduction, literature review, methodology, analysis and conclusion.

**CO5:** Demonstrate accurate academic writing, referencing and ethical research practice in line with recognised standards (e.g., Chicago).

**CO6:** Produce an original 10,000-word thesis that offers critical insight into cinema and/or screen media as an object of academic study.

### Learning Outcomes (LOs)

- Implement and, where necessary, refine their chosen research question, corpus and methodology within film studies.
- Gather, organise and interpret data through textual, historical, industrial, audience and/or policy analysis (not through production documentation).
- Use film and media theory to frame arguments and interpret cinematic forms, contexts and institutions.

- Write a structured scholarly thesis with clear argumentation, chapter flow and sustained engagement with existing scholarship.
- Follow recognised academic citation conventions and uphold research ethics (consent, confidentiality where relevant, proper attribution).
- Submit a complete, supervisor-approved thesis that demonstrates independent critical inquiry and analytical depth in film studies.

### Requirements for PASS

Students must:

- Work with an assigned guide and attend scheduled consultations.
- Submit a **complete academic thesis of approx. 10,000 words** (plus abstract and bibliography) in the department’s prescribed format and within the deadline.
- Obtain a satisfactory evaluation from the supervisor and pass an internal viva or equivalent academic review, as per departmental regulations.

### Evaluation (GRADED: 200 marks):

Component	Marks
Research Design & Execution	50
Literature Review & Contextualization	40
Analysis & Original Findings	60
Writing Quality & Academic Rigor	30
Originality & Contribution	20
<b>TOTAL</b>	<b>200</b>

### Assessment Timeline:

- Week 2: Research progress check
- Week 6: Draft sections review
- Week 10: Final submission

### Faculty Support:

- Weekly or bi-weekly advisor meetings
- Seminar peer feedback sessions
- Writing workshops (Week 2, 5, 8)

<b>Sem. IX</b>	<b>Individual Project - Pre-Production (Semester IX)</b>			<b>C5CMM23101PJ</b>
	Major (Core)	Practical	Marks: 0	<b>Credits 4</b>

### Course Objective

Guide students through the complete **pre-production design** of their capstone film (fiction, documentary, hybrid or series pilot), including concept development, script or detailed treatment, visual and sound strategy, breakdowns, schedules and risk planning, culminating in an **internal pre-production pitch** before a review panel.

### Nature of Learning

- One common **orientation/briefing session** at the start of the semester.
- Thereafter, students work mainly through **regular meetings with assigned project guides** plus independent preparation of all documents and materials.
- No regular “taught” theory classes; the emphasis is on **mentored project planning**.

### Course Structure

<b>Phases</b>	<b>Deliverables</b>	<b>PASS Criteria</b>
Concept & Research	Project concept note, director’s statement, and research summary (references, case studies, visual/tonal inspirations).	Conceptual clarity, originality, and alignment with realistic scope and resources.
Script & Narrative	Screenplay (short film), or detailed treatment and step outline for documentary/essay/hybrid film.	Strong story structure, character or thematic arcs, and cinematic potential.
Visual & Sound Strategy	Lookbook / mood boards, sample frames, sound design notes, reference clips.	Cohesive visual and sonic language suited to the concept and intended platform.
Breakdown & Planning	Scene breakdown, location list, casting plan, equipment list, and rough budget (if required by college norms).	Feasible production plan within institutional and time constraints.
Schedule & Risk Plan	Shooting schedule, post-production schedule, crew structure, risk assessment and contingency plan.	Realistic timeline, clear division of responsibilities, awareness of risks and mitigation.

### Course Outcomes (COs)

**CO1:** Develop and refine a feasible capstone film concept through viewing, contextual research and feedback.

**CO2:** Write or revise a screenplay, step outline or detailed treatment that supports cinematic

storytelling at the required scale.

**CO3:** Design a coherent visual and sound strategy (look, tone, genre, references) appropriate to the project.

**CO4:** Prepare scene breakdowns, technical and artistic requirements, and basic budgets aligned with institutional resources.

**CO5:** Construct realistic production and post-production schedules, including contingency and risk considerations.

**CO6:** Present an internal **pre-production pitch** of the project and respond constructively to critical questions from a review panel.

### **Learning Outcomes (LOs):**

- Refine a capstone film idea using contextual research, viewing and structured guide feedback.
- Produce a script, step outline or treatment that clearly communicates story, character and structure.
- Create visual and sound reference materials (lookbook, reference frames/clips, sound notes) that express intended mood and style.
- Prepare scene breakdowns, location/casting/equipment lists, and a basic budget/risk overview suited to their production context.
- Build a workable production and post-production schedule that factors in institutional timelines and constraints.
- Deliver a short, structured **pitch presentation** (logline, synopsis, visual/sound approach, feasibility) and respond to panel feedback for final refinement.

### **Requirements for PASS**

Students must submit at minimum:

- Project proposal and **director's statement**.
- Screenplay or detailed treatment/step outline (as approved by the guide).
- Visual and sound strategy (lookbook, reference frames/clips, sound design notes).
- Scene breakdowns and location/casting/equipment plans.
- Production and post-production schedules with basic risk assessment / contingency notes (and budget overview where required).
- Participation in an **internal pre-production pitching session** before a faculty review panel (and invited industry guests, where possible), followed by incorporation of essential feedback into the final pre-production dossier.

In addition, students must:

- **Participate in an internal pre-production pitching session** where they present the project to a faculty panel (and, where possible, invited industry guests) using a short oral pitch and selected visual materials (e.g., mood frames, reference clips).
- Incorporate panel feedback into final revisions of the pre-production dossier before it is locked for Semester X.

**SEMESTER X - Film**

**Capstone Production &  
Professional Integration**

<b>Sem. X</b>	<b>Individual Project - Production/Postproduction</b>			<b>C5CMM23101PJ</b>
	Major (Core)	Project	Marks: 400	<b>Credits 22</b>

### Course Objective

Complete the capstone **film** project through full production, post-production, and professional presentation. Students apply directing, cinematography, sound, editing, and research competencies developed across the programme to deliver a polished short film or equivalent work suitable for festivals, OTT portfolios, **industry pitching**, or further study.

Where appropriate, students may build on work developed in earlier practice courses (e.g., Advanced Documentary, Experimental Cinema, VFX, Cinema & the Other Arts) by expanding, re-shooting, or re-editing, provided there is significant new work and higher-level refinement.

### Phases and Deliverables

Phases	Key Tasks	Deliverables
Production	Principal photography; directing performance; location sound; on-set data management and continuity.	Raw footage and synced sound for all scenes; on-set logs and continuity notes.
Post-Production	Picture edit; sound design and mix; colour correction/grading; titles and subtitles; credits.	Locked picture; final sound mix; graded master with titles and subtitles.
Polish & Presentation	Trailer/teaser; festival/OTT deliverables (as appropriate); press-kit basics (synopsis, stills, director's note); showreel integration; short industry-style pitching session (logline, positioning, platform fit) to faculty/industry panel or equivalent review body.	Festival/industry submission package; showreel segment; brief process documentation; pitch slide/one-pager and recorded/live pitch.

### Course Outcomes (COs)

**CO1:** Manage a complete film production pipeline from shoot to final master with professional discipline.

**CO2:** Direct actors and/or documentary subjects to achieve coherent performance and narrative intention.

**CO3:** Integrate cinematography, production design, and sound recording into a unified cinematic vision.

**CO4:** Execute picture editing, sound design/mixing, and colour grading to an exhibition-ready standard.

**CO5:** Demonstrate critical reflection on the relationship between research, concept, and finished film.

**CO6:** Prepare and present the project for screenings, festivals, or **industry contexts**, including portfolio/showreel use and a concise industry-style pitch.

### **Learning Outcomes (LOs):**

- Meet production milestones through self-directed planning and problem-solving in real shooting conditions.
- Work with crews and collaborators while maintaining a clear directorial and production vision.
- Integrate visual and sonic elements into a coherent final cut.
- Deliver a technically compliant exhibition master for theatrical, festival, or streaming-style screening.
- Document their creative and technical process for internal assessment and external use.
- Extract, curate, and present material from the project within a professional portfolio or showreel, and **pitch the project using a clear logline, target audience, platform strategy, and visual/sound highlights in a brief industry-style presentation.**

### **Project Requirements**

Students may produce one of the following (to be specified by department):

- Fiction short film
- Creative documentary or essay film
- Hybrid/experimental film project
- Web-series pilot or equivalent long-form episode

Recommended duration (to be finalised by the department) is typically in the **8–15 minute** range for a single work, or an equivalent body of work agreed with the supervisor.

### **Evaluation (400 Marks)**

- Concept & Originality – 60 marks
- Direction & Cinematic Realisation (performance, mise-en-scène, visual strategy) – 90 marks
- Technical Execution (camera, sound, editing, colour) – 100 marks
- Production Management & Workflow Discipline – 60 marks
- Final Presentation & Screening (including Q&A) – 40 marks
- Documentation & Process Record (dossier, reflective report) – 50 marks

**Total: 400 Marks**