

| WEST BENGAL STATE UNIVERSITY | MA IN FILM STUDIES |



***SYLLABUS FOR TWO-YEAR POSTGRADUATE PROGRAMME
UNDER NEP PG FRAMEWORK
DEPARTMENT OF FILM STUDIES***

2026

<i>Programme Title</i>	<i>M.A. in Film Studies</i>
<i>Awarding University</i>	<i>West Bengal State University (W.B.S.U.)</i>
<i>Programme Level</i>	<i>Postgraduate (NEP Curriculum Framework for PG Programme at WBSU, 2026)</i>
<i>Duration</i>	<i>2-Years, Full Time (4 Semesters, 88 Credits)</i>
<i>Admission Criteria</i>	<i>3-year Bachelor's Degree programme or equivalent in any discipline with any subject combination from C.B.C.S. and NEP, with a minimum of 120 Credits, solely through Entrance Examination conducted by the Department of Film Studies, W.B.S.U.</i>

Programme Overview

The MA in Film Studies at Department of Film Studies, West Bengal State University (WBSU) is a two-year full-time postgraduate programme (with multiple exit options), intends to blend professionalisation and academic rigour in exploring cinema in the digital era. The postgraduate degree program is designed in accordance with the National Education Policy (NEP) 2020 framework. It integrates critical humanistic inquiry with computational tools and generative artificial intelligence to address the contemporary issues in pedagogy and research in Film Studies. The programme synthesises film history, film theory, decolonial pedagogy, digital humanities, and practice-based research methods to cultivate scholar-filmmakers, transmedia storytellers, and future leaders equipped to navigate the contemporary global media ecology.

Anchored in the concept of Expanded Cinema and the methodology of Practice as Research (PaR), the programme moves beyond conventional written scholarship to embrace hybrid digital filmmaking, multimodal audio-visual design, videographic criticism, and immersive multimedia creation. The programme prepares graduates for diverse careers across the creative industry, information technology, NGO/CSR sectors, and academia, equipping them with transferable, scalable, and future-ready competencies, documented through professional portfolios.

Programme Educational Objectives (PEOs)

Programme Educational Objectives describe what graduates are expected to achieve professionally and personally within 3–5 years of graduation, consistent with the vision of the institution and the demands of the discipline.

- Demonstrate advanced theoretical and critical competencies in film history, film theory, and interdisciplinary film studies, contributing original knowledge to national and international academic discourse.
- Apply decolonial critical frameworks to analyse, contextualise, and foreground the cinemas of the Global South, with special emphasis on Indian cinema, thereby enriching the global film studies canon.
- Utilise digital humanities tools, data visualisation, database design, and generative AI foundation models to conduct computational film analysis and contribute to the evolving field of digital film scholarship.
- Design and execute hybrid filmmaking projects and creative media designs using AI-integrated workflows, essay film conventions, and experimental/digital ethnography as recognised practice-based and practice-led research methods.
- Exercise leadership skills through project management, community engagement, and collaborative experiential learning, translating these into professional portfolios that sustain careers across the creative industry, academia, information technology, and the social sector.

Graduate Attributes (GAs)

Graduate Attributes describe the qualities, values, and capabilities that all graduates of this programme are expected to embody, irrespective of their specific career trajectory. These align with the NEP 2020 emphasis on holistic, multidisciplinary, and value-based education.

- Combining Critical Thinking with Computational Processes to analyse texts, artefacts, and media ecologies with intellectual independence and evidence-based reasoning.
- Exploring Non-Western film cultures, marginalised cinematic traditions, particularly in Indian cinema and the cinemas of the Global South.
- Research through practice and real-life problem solving, producing original creative and scholarly work through iterative, reflective, and research-informed filmmaking and media design practice.
- Digital native with technical and digital literacy navigating contemporary media environments responsibly, with awareness of ethical, cultural, and political dimensions of AI and creative technology.
- Articulating complex ideas effectively across oral, written, visual, and multimodal registers in academic and professional contexts.
- Leading and participating in diverse project teams, demonstrating adaptability, initiative, empathy, and professional accountability.
- Lifelong Learning for continuous intellectual and professional growth, remaining responsive to emergent technologies, critical methodologies, and industry shifts.
- Community Engagement connecting academic and creative work with real-world community needs, through socially responsible, ethically grounded projects.
- Innovation and Futuristic vision, experimenting with the future of moving image culture beyond the conventions of two-dimensional screens, embracing expanded and immersive media forms.

Programme Outcomes (POs)

Programme Outcomes define the knowledge, skills, and dispositions that students are expected to acquire upon successful completion of the programme. These are aligned with NEP PG Framework competency descriptors and Bloom's Taxonomy.

- Recall, explain, and critically evaluate foundational and advanced concepts in film history, film theory, research methodology, and academic writing across national and global film traditions.
- Analyse and contextualise Indian cinema and the cinemas of the Global South within decolonial, postcolonial, and transnational critical frameworks.
- Construct rigorous academic arguments through critical writing, scholarly presentation, and evidence-based interdisciplinary research.
- Design and execute research projects using practice-based and practice-led research (PaR) methods, including essay film, experimental ethnography, and digital ethnography.
- Apply computational film analysis techniques and generative AI tools (text, audio, and video foundation models) to investigate and interpret cinematic texts.
- Operate digital humanities tools, database design systems, and data visualisation platforms to support theoretical film studies research.
- Develop and implement AI-integrated hybrid digital filmmaking workflows, demonstrating technical proficiency across pre-production, production, and post-production stages.
- Create videographic criticism and multimodal audio-visual outputs using appropriate digital platforms and post-production tools.
- Conceptualise, design, and produce interactive and immersive audio-visual multimedia installations and experiences informed by the expanded cinema tradition and Practice as Research (PaR).
- Develop curatorial strategies for creative media that situate moving image beyond the conventions of the two-dimensional screen.
- Manage complex individual and group projects across multiple phases, demonstrating planning, coordination, risk management, and professional documentation through process journals and portfolios.

- Build a professional portfolio of creative and scholarly work that evidences transferable and scalable skill-sets for employment and career sustenance in the creative industry, information technology, CSR/NGO sector, and academia.
- Communicate and collaborate effectively with diverse stakeholders in real-world project environments, demonstrating civic responsibility and community awareness.

Programme Specific Outcomes (PSO)

Programme Specific Outcomes define the discipline-specific competencies unique to this programme that distinguish its graduates from those of related postgraduate programmes.

- **Film History and Theory:** Demonstrate mastery of film historiography and film theory with the ability to produce original written and videographic scholarship that contribute to film studies and allied disciplines.
- **Decolonial Film Pedagogy:** Apply decolonial and Global South critical perspectives to critique Eurocentric film canons, especially in the context of Indian cinemas, across languages, regions, and media forms, in scholarly and creative research.
- **Digital Humanities and Computational Film Analysis:** Design digital humanities research projects that integrate database design, data visualisation, and computational methods to investigate film histories, film texts, and media archives.
- **Generative AI and Videographic Criticism:** Produce videographic criticism and AI-augmented multimodal research outputs using foundation models for text, audio, and video, demonstrating critical reflexivity about the ethical and aesthetic implications of AI in film scholarship.
- **Hybrid Digital Filmmaking and Practice-as-Research:** Conceptualise and execute AI-integrated hybrid digital films—including essay films, experimental ethnographies, and digital ethnographies—as rigorous, documented, and peer-evaluated practice-based/led research outputs.

- **Expanded Cinema and Immersive Media Design:** Design, prototype, and present interactive and immersive audio-visual multimedia experiences demonstrating curatorial vision, technical proficiency, and critical creative autonomy.
- **Capstone Research and Portfolio:** Complete a comprehensive, multi-phase individual or group capstone project—comprising of an exploration project and a capstone project—evaluated through specific deliverables, process journals, and a professional portfolio that integrates research, creative practice, and reflective documentation.
- **Transmedia Storytelling and Scholarly-Filmmaking:** Synthesise humanistic critical inquiry, computational competencies, and creative media practice to function as scholar-filmmakers and transmedia storytellers, capable of innovating across academic, industrial, and community-facing media environments.

Course Structure

Two-Year NEP-PG Structure in Film Studies

Semester	Type of Course	Credits	Marks	Total
Semester I	Core 1 (FMS2PCOR01T)	4	50	Credits - 22 Marks – 300
	Core 2 (FMS2PCOR02T)	4	50	
	Core 3 (FMS2PCOR03P)	4	50	
	Core 4 (FMS2PCOR04P)	4	50	
	Core 5 (FMS2PCOR05M)	4	50	
	AECC (FMS2PAEC01M)	2	50	
Semester II	Core 6 (FMS2PCOR06T)	4	50	Credits - 20 Marks – 250
	Core 7 (FMS2PCOR07T)	4	50	
	Core 8 (FMS2PCOR08P)	4	50	
	Core 9 (FMS2PCOR09P)	4	50	
	Core 10 (FMS2PCOR10P)	4	50	

Semester III	DSE 1 (FMS2PDSE01T)	4	50	Credits - 22 Marks – 300
	DSE 2 (FMS2PDSE02M)	4	50	
	Core 11 (FMS2PCOR11M)	4	50	
	Core 12 (FMS2PCOR12M)	4	50	
	Core 13 (FMS2PCOR13M)	4	50	
	SEC (FMS2PSEC01T)	2	50	
Semester IV	Core 14 (FMS2PCOR14M)	4	50	Credits - 24 Marks – 300
	Core 15 (FMS2PCOR15M)	4	50	
	Core 16 (FMS2PCOR16M)	4	50	
	Core 17 (FMS2PCOR17M)	4	50	
	Core 18 (FMS2PCOR18M)	4	50	
	Core 19 (FMS2PCOR19M)	4	50	
				Total Marks = 1150 Total Credits = 88

Course Titles

Semester I

Core 1 FMS2PCOR01T	History of International Cinema
Core 2 FMS2PCOR02T	Film Theory: The Classical & its Legacy
Core 3 FMS2PCOR03P	Critical Film Analysis & Videographic Criticism
Core 4 FMS2PCOR04P	Creative Media Design & Multimedia Storytelling
Core 5 FMS2PCOR05M	Basic Aspects of Film Language & Cinematic Practice
AECC FMS2PAEC01M	Professionalization

Semester II

Core 6 FMS2PCOR06T	History of Indian Cinema
Core 7 FMS2PCOR07T	Post-Classical Film Theory
Core 8 FMS2PCOR08P	Computational Film Analysis & Videographic Criticism
Core 9 FMS2PCOR09P	Audio-Visual Transmedia Art & Research

Core 10 | FMS2PCOR10P | Academic Filmmaking: Practice as Research

Semester III

DSE 1 | FMS2PDSE01T | Research Methods-I: Theoretical Research in Film Studies / Research Methods-II: Practice-Based & Practice-Led Research in Film Studies

DSE 2 | FMS2PDSE02M | Academic Writing & Publication Ethics in Film Studies / Digital Humanities & Database Design in Film Studies

Core 11 | FMS2PCOR11M | Exploration Project (Phase-1)—Mapping the Field of Research: Literature Survey / Field Work

Core 12 | FMS2PCOR12M | Exploration Project (Phase-2)—Exploring Research Methods & Preparing Research Design

Core 13 | FMS2PCOR13M | Exploration Project (Phase-3)—Presenting Proof-of-Concept: Submission of Research Journal / Process Journal

SEC | FMS2PSEC01T | Creative Arts & Social Media Management

Semester IV

Core 14 | FMS2PCOR14M | Capstone Project (Phase-1)—Research Framework: Proposal Development & Approval

Core 15 | FMS2PCOR15M | Capstone Project (Phase-2)—Research Workflow: Project Planning & Budgeting

Core 16 | FMS2PCOR16M | Capstone Project (Phase-3)—Project Execution: Final Iteration/Draft & Research Documentation

Core 17 | FMS2PCOR17M | Capstone Project (Phase-4)—Feedback & Peer Review

Core 18 | FMS2PCOR18M | Capstone Project (Phase-5)—Revision & Refinement

Core 19 | FMS2PAEC19M | Capstone Project (Phase-6)—Final Submission & Presentation of the Project, Process/Research Journal & Portfolio

Detailed Syllabus

Semester – I

|Core I|

History of International Cinema

Course Code: FMS2PCOR01T

| Credits: 4 | Course Type: Core | Teaching Mode: Lecture-Based Theory |
| Assessment: Continuous + End Sem Examination |

Course Description

This course gives an overview of histories of cinema as a technological invention in the last decade of 19th century till its so-called ‘death’ with advent of digital technologies. It covers major milestones like cinema emerging as an industry, standardization of its narrative structure especially after coming of sound in Classical Hollywood, early avant-garde experiments in form of German Expressionism, Soviet Montage and Surrealism, its embodiment of regional/national imaginations, and simultaneously its development as means of personal artistic expressions in art cinema.

Students will also study alternative practices in this journey, where cinema was imagined as a collective tool for social transformation in movements like Third Cinema. The course intends to decolonize the Western pedagogy of studying the film cultures across the globe. In addition to understanding forms, institutions and traditions of cinema in larger social, aesthetic, and technological contexts, students will acquire critical perspectives relevant to all audio-visual media including Film Studies.

Course Objectives (COs)

- Critical survey of the history of International Cinema from a non-Western perspective.

- Understanding films as social texts in relation to social, cultural and political history.
- Understanding the major historical film movements and their influences across film industries.
- Grasp over film historiography, major concepts & debates in film history, and critical analysis of films as historical artefacts.

Learning Outcomes (LOs)

- Introductory knowledge and coherent understanding of the history of international cinema.
- Practical and procedural knowledge of film analysis and criticism from a historical perspective.
- Ability to think about the same text in different ways through clear expression of thoughts and ideas orally and in writing.
- Sense of observation, inquiry and capability for asking insightful questions.

Course Content

Module-1 | Silent Cinema: Development of Narrative and its Alternative Styles

- Early tendencies of Silent Cinema: Actualities (Lumiere Brothers) and Magical Effects (Melies).
- Multi-reel films and the development of Continuity Editing.
- Cinema as high art: French Impressionism, German Expressionism, and Surrealism.
- In pursuit of Pure Cinema: The historical Avant-Garde.
- Cinema as a political tool: Soviet Montage.

Module-2 | Coming of Sound and Classical Hollywood

- The Studio System of Hollywood: The Big Five and Three Minor studios.
- Vertical Integration, Star System and Genres.
- Self-censorship and Hays Code.
- Narrative Devices of Classical Hollywood.

Module-3 | Cinema after World War II: Italian Neo-Realism and its Afterlife

- The resurgence of Humanism and the global influence of Italian Neo-Realism.
- Cinema as Political Manifesto: First, Second and Third Cinema as defined by Solanas.
- Distinction between Third Cinema and Third World Cinema.
- Fourth Cinema: Cinema made at the margins of the nation state (indigenous cinema).

Module-4 | ‘National’ Film Movements, Concepts of ‘World Cinema’ and ‘Transnational Cinema’

- The French New Wave Movement and its influence on global film culture
- World Cinema and Eurocentrism: decolonizing film history
- World Cinema in the era of Globalization: mapping Transnational Cinema
- Cinema of the Diaspora, Identity Politics, and Neoliberalism

Teaching Learning Methods

- Lecture, screening and discussion
- Presentation and feedback
- End-Semester written examination

Assessment Framework

Component	Marks	Weightage
Continuous Assessment	10	20%
End Semester Examination	40	80%
Total	50	100%

Suggested Readings

Abel, Richard. *French Cinema: The First Wave 1915-1929*. Princeton, NJ: Princeton University Press, 1984.

Bondanella, Peter. *Italian Cinema: From Neorealism to the Present*. NY: Continuum, 2001.

Bordwell, David, and Kristin Thompson. *Film History: An Introduction*. 2nd ed. NY: McGraw-Hill, 2003.

Bordwell, David, Janet Staiger, and Kristin Thompson. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. NY: Columbia University Press, 1985.

Crofts, Stephen. "Reconceptualising National Cinema/s". *Quarterly Review of Film and Video* 14, no.3 (1993): 49-67.

Elsaesser, Thomas. *Weimar Cinema and After: Germany's Historical Legacy*. London: Routledge, 2000.

Ezra, Elizabeth, and Terry Rowden, eds. *Transnational Cinema: The Film Reader*. London: Routledge, 2006.

Fernando Solanas, and Octavio Getino. "Towards a Third Cinema"
<http://documentaryisneverneutral.com/words/camagun.html>

Gabriel, Teshome H. *Third Cinema in the Third World: The Aesthetics of Liberation*. Ann Arbor, MI: UMI Research Press, 1982.

Gunning, Tom. *D.W. Griffith and the Origins of American Narrative Film*. Urbana: University of Illinois Press, 1991.

Lucia Nagib, "Towards a Positive Definition of World Cinema" in *Remapping world cinema: Identity, culture and politics in film* 2006 (2006): 30-37.

Martin, Michael T., ed. *New Latin American Cinema*. 2 vols. Detroit: Wayne State University, 1997.

Nagib, Lucia. *World Cinema and the Ethics of Realism*. NY: continuum, 2011

Nowell-Smith, Geoffrey, ed. *The Oxford History of World Cinema*. London: OUP, 1996.

Richardson, Michael. *Surrealism and Cinema*. Oxford: Berg, 2006.

Shohat, Ella, and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. 2nd ed. London: Routledge, 2014.

Taylor, Richards & Ian Christie, eds. *The Film Factory: Russian and Soviet Cinema in Documents 1896-1939*. London: Routledge, 1994.

Will Higbee, and Song Hwee Lim. "Concepts of transnational cinema: towards a critical transnationalism in film studies". *Transnational Cinemas*, 1, no. 1 (2010): 7-21.

(Note: Selected films will be screened as per the discretion of the instructor and according to the focus area regarding the course in that particular academic session.)

Course Design: Dr. Sourav Roychowdhury

|Core 2|

Film Theory: The Classical & its Legacy

Course Code: FMS2PCOR02T

| Credits: 4 | Course Type: Core | Teaching Mode: Lecture-Based Theory |
| Assessment: Continuous + End Sem Examination |

Course Description

This course is a survey of the most significant scholarly perceptions about cinema since its invention till its establishment as ‘the most powerful mass medium of the twentieth century’ by the 1960s. ‘Theory’ in this context is a specific mode of modernist understanding where excitement about a new art form/ technological invention, its defining qualities, potentials and possible future trajectories were debated as consequences of industrial societies, their conventions, desires, anxieties or revolts against contemporary world order.

Medium specificity of cinema was connected to human essence in Bazin’s ideas of Realism, Eisenstein saw political transformative potential in dialectic association of multiple shots, Truffaut sought existentialist statements through authorial exploration of the medium. In this course, students will acquire broad philosophical and historical perspectives on the theoretical debates in cinema studies.

Course Objectives (COs)

- Grasp over basic Film Theory, Philosophy and the defining features of Cinematic Arts.
- Perception of Cinematic arts as an evolving processes.
- Understanding of cinema in relation to other arts.
- Grasp the methods of Film analysis and Criticism through a theoretical grounding in the medium

Learning Outcomes (LOs)

- Introductory knowledge and coherent understanding of Cinematic Arts.
- Practical and procedural knowledge of Cinema and Media analysis.
- Ability to think about the same cinematic texts from multiple perspectives.
- Sense of close reading, inquiry and capability for asking critical questions.

Course Content

Module-1 | Early Aesthetic Theories of a New Medium, Realism and Critical Realism (Apparatus Theory)

- Cinema of Attractions; Visceral appeal of the Moving Image
- Realism as Medium Specificity, Redemption, Ontology and Mythology
- Criticisms of the Realist Claim: Reality Effect as Apparatus

Module-2 | Formalism and Avant Garde Movements

- Avant-Garde films as quests for pure cinema, the anti-narrative style
- Formalism in Film Theory: debates & discourses

Module-3 | Classical Hollywood and Genre Studies

- Genre as codes, rituals and conventions
- Genre and Ideology
- Genre Cycles and Subversion

Module-4 | Auteur Theory/Art Film

- The specific context of Authorship in Cinema
- Authorship and its historical discourse

Teaching & Learning Methods

- Lecture, screening and discussion
- Presentation and feedback
- End-Semester written examination

Assessment Framework

Component	Marks	Weightage
Continuous Assessment	10	20%
End Semester Examination	40	80%
Total	50	100%

Suggested Readings

Andrew, Dudley. *Andre Bazin*. NY: OUP, 1978.

Arnheim, Rudolf. *Film as Art*. Berkley: University of California Press, 1957.

Balazs, Bela. *Theory of the Film: Character and Growth of a New Art*. NY: Dover Publications, 1970.

Bazin, Andre. *What is Cinema?* Vols 1&2. Translated by Hugh Grey. Berkley: University of California Press, 1967.

Caughie, John. *Theories of Authorship: A Reader*. London: Routledge, 1981.

Eisenstein, Sergei. *Film Form: Essays in Film Theory*. Edited and Translated by Jey Leyda. NY: Harcourt Brace, 1948.

Grant, Barry Keith, ed. *Film Genre Reader IV*. Austin: University of Texas Press, 2012.

Kracauer, Seigfried. *Theory of Film: The Redemption of Physical Reality*. Princeton, NJ: Princeton University Press, 1960.

Mast, Gerald, Marshall Cohen & Leo Braudy, eds. *Film Theory and Criticism: Introductory Readings*. 6th ed., NY: OUP, 2004.

Munsterberg, Hugo. *The Photoplay: A Psychological Study*. NY: D. Appleton & Co., 1916.

Nichols, Bill. *Movies and Methods*. 2 vols. Berkley: University of California Press, 1976-85.

Shohat, Ella. & Robert Stam. *Unthinking Eurocentricism: Multiculturalism and the Media*. 2nd ed. London: Routledge, 2014.

Stam, Robert. & Toby Miller, eds. *Film and Theory: An Anthology*. Malden, MA: Blackwell Publishing, 2000.

Stam, Robert. *Film Theory: An Introduction*. Malden, MA: Blackwell Publishing, 2000.

Wayne, Mike. *Political Film: The Dialectics of Third Cinema*. London: Pluto Press, 2001.

Wollen, Peter. *Signs and Meaning in the Cinema*. 5th ed. London: BFI Publishing, 1998.

(Note: Selected films will be screened as per the discretion of the instructor and according to the focus area regarding the course in that particular academic session.)

Course Design: Dr. Sourav Roychowdhury

|Core 3|

Critical Film Analysis & Videographic Criticism

Course Code: FMS2PCOR03P

| Credits:4 | Course Type: Core | Teaching Mode: Lab-Based Practical |
| Assessment: Continuous + Individual Project |

Course Description

This lab-based practical course introduces students to Videographic Criticism as a mode of scholarly and creative inquiry, in a multimodal form, through AI integrated digital technologies. It combines critical film analysis based on written language and audio-visual arguments using editing to construct images (stills, moving), sounds (speech, music, effects), and onscreen texts as analytical processes. The course emphasises on Practice-based research, culminating in students producing 10-15 minute video essays, accompanied by process journals, critical/reflective exegeses, and professional portfolios.

Course Objectives (COs)

- Develop skills in writing film criticism and creating video essay.
- Train students in AI integrated editing workflows as a means of argumentation.
- Understand the process of writing film criticism and editing videographic criticism as modes of practice-based research.
- Prepare students for industry and interdisciplinary careers in academics.

Learning Outcomes (LOs)

- Construct critical arguments through written and audio-visual multimodal forms.
- Apply editing techniques to video, text, and sound as analytical tools.
- Use AI tools ethically in multi-layered media workflows.
- Produce publishable-quality film reviews and video essays.
- Develop industry-ready portfolios on successful completion of the course.

Course Content

Module-1 | Writing Film Criticism

- Evolution of Film Criticism, Film Literacy, and *Cinephilia*.
- Methods and techniques of writing Film Review.

Deliverable

Film review writing practice

Module-2 | Video Essay Production: Editing as Argumentation

- Methods and practices of Videographic Criticism.
- Editing as Critical Thinking; Montage as an essay form of filmmaking.
- Found footage and remix practices; File Management and Export Standards.

Deliverable

3-5 min Montage-based argumentative framework using Discontinuity editing parameters in video form without sound and text

Module-3 | Use of Text in Video Essay

- Text as digital graphic asset; Text as annotation and critique
- Typography and visual rhetoric; Citation in audio-visual scholarship

Deliverable

- 6-8 min annotated video essay

Module-4 | Sound and Voiceover

- Voiceover as narrative authority; Recording and editing voiceover
- Sound Design in video essay; Ethical use of sound

Deliverable

- 2-3 min sequence with voiceover narration and sound design

Final Submission Components

- I. Video Essay (10-15 min)
- II. Process Journal (Weekly documentation)
- III. Exegesis (2000-3000 words)
- IV. Professional Portfolio

Teaching-Learning Methods

- Studio workshops & guided editing labs.
- Screening/discussion sessions & peer-review/ feedback sessions

Assessment Framework

Component	Marks	Weightage
Module Exercises	20	40%
Process Journal	5	10%
Professional Portfolio	5	10%
Exegesis	10	20%
Final Project & Evaluation	10	20%
Total	50	100%

Suggested Readings

Betancourt, Michael. *Semiotics and Title Sequences: Text-Image Composites in Motion Graphics (Routledge Studies in Media Theory and Practice)*. New Delhi: Routledge, 2017

Eisenstein, Sergei. *Film Form: Essays in Film Theory*. Translated by Jay Leyda. NY: Harcourt Brace, 1969

Eisenstein, Sergei. *Film Sense*. Translated by Jay Leyda. NY: Harcourt Brace, 1969 •

Roberts, Chris and Simon Hall. *The Beginner's Guide to DaVinci Resolve 20*. Melbourne: Black Magic Design, 2025

Garwood, Ian. "The place of Voiceover in Academic Audiovisual Film and Television Criticism". *Audio Visual Essays*. NECSUS, Autumn (2016)

Keathley, Christian, Catherine Grant, and Jason Mittell, eds. *The Videographic Essay: Criticism in Sound and Image*. Montreal: Caboose, 2019

Lowell, Harriet. *Adobe Premiere Pro CC User Manual*. Tach Whisperer Guides, 2025

Martin, Adrian. *Mise-en-Scene and Film Style: from Classical Hollywood to new Media Art (Palgrave Close Readings in Film and Television)*. NY: Palgrave, 2014.

Pearlman, Karen. *Cutting Rhythms: Intuitive Film Editing*. Second Edition. New York, London: Focal Press, 2016

Perez, Gilberto. *The Eloquent Screen: A Rhetoric of Film*. Minneapolis: University of Minnesota Press, 2019.

Rosenbaum, Jonathan. *Moving Places: a Life at the Movies*. Berkeley: University of California Press, 1995.

(Note: Selected films will be screened as per the discretion of the instructor and according to the focus area regarding the course in that particular academic session.)

Course Design: Dr. Rajdeep Roy

|Core 4|

Creative Media Design& Multimedia Storytelling

Course Code: FMS2PCOR04P

| Credits:4 | Course Type: Core | Teaching Mode: Studio-Based Practical |
| Assessment: Continuous + Group Project |

Course Description

This studio-based practical course reimagines film studies as a dynamic practice of creative media design, focused on contemporary job prospects in creative media industries and practice-based multimedia and transmedia creative arts research. This course trains students in creative project management through rigorous hands-on studio workshops, real-life problem-solving, and multimedia design within an AI-integrated workflow, facilitated by creative media design aesthetics. During this artistic process, students undertake a human-centred design-thinking approach from the perspective of a creative media designer, combining solution-driven problem-solving skills with empathy and affective storytelling.

Emphasizing the competencies of creative and critical conceptualization, this course combines photography, videography, editing, and graphic design in a hybrid audiovisual form that pervades across contemporary media. The progressive studio-based experiential learning starts with small-scale audiovisual exercises and scales up to animated storyboarding, mixed media video art, experimental sound design, and dynamic presentation. Process journals, exegesis/artist's statements, and professional

portfolios will accompany the creative outcomes. The progress of individual students will be tracked through continuous assessment and their contributions in the final group project.

Course Objectives (COs)

- Conceptualize creative media design as critical inquiry & creative reflection.
- Understand creative media design & production through arts research practices.
- Develop multimedia design skillsets.
- Adopt and innovate hybrid aesthetics for digital art dissemination in mixed platforms.
- Introduce students to cutting-edge, collaborative, flexible & AI-integrated digital workflow.
- Develop professional ethics and leadership in collaborative project environment.

Learning Outcomes (LOs)

- Design and execute creative media production.
- Use multimedia assets for practice research projects.
- Ethical use of AI and digital asset creation for creative media production.
- Demonstrate artistic process through documentation, curation & event design prototyping.
- Develop professional portfolio for industry and academia.

Course Content

Module-1 | Narrativization through Creative Media Tools

- Multimedia aesthetics, ethical remixing practices

- Narrative design & previsualization

Deliverable

- Design ideation & exercises

Module-2 | Visual Hybridity & Graphic Art

- Characterization & worldbuilding: introduction to the hybrid workflow
- Graphic design experiments: critical perspectives & reflections
- Graphic asset creation & dissemination: ethics, problems & innovation

Deliverable

- Design experiments & iterations

Module-3 | Mixed Media Videography: Design & Development

- Asset list & shooting schedule: methods & workflow
- Mixed media production, peer review & feedback

Deliverable

- Asset library

Module-4 | Critical Inquiry, Creative Artefact & Community Outreach

- Timeline preparation & mixed media editing workflow
- Process documentation, curation & event design prototyping

Deliverable

- Short mixed media video art & event design prototype

Final Submission Components

- I. Mixed Media Video Art & Event Design Prototype (Group Project)

II. 2,000-3,000 word Exegesis (Group Project) + 300-500 word Artist's Statement (Individual)

III. Process Journal (Individual)

IV. Professional Portfolio (Individual)

Teaching-Learning Methods

- Studio workshops & guided editing lab.
- Peer review & feedback sessions.
- Professional portfolio & process journal

Assessment Framework

Component	Marks	Weightage
Module Exercises	20	40%
Process Journal	5	10%
Professional Portfolio	5	10%
Exegesis + Artist Statement	10	20%
Final Project & Evaluation	10	20%
Total	50	100%

Suggested Readings

Bishop, Claire. *Installation Art: A Critical History*. London: Tate Publishing, 2005.

Grau, Oliver. *Virtual Art: From Illusion to Immersion*. Cambridge, MA: MIT Press, 2003.

Hilton, Penny. *Design in Motion: Applying Design Principles to Filmmaking*. New Delhi: Bloomsbury, 2020.

Manovich, Lev. *The Language of New Media*. Cambridge, MA: MIT Press, 2017.

McErlean, Kelly. *Interactive Narratives and Transmedia Storytelling: Creating Immersive Stories Across New Media Platforms*. London: Routledge 2018.

Meigh-Andrews, Chris. *A History of Video Art: The Development of Form and Function*. 2nd ed. Oxford: Berg, 2014.

Miller, Carolyn Handler. *Digital Storytelling: A Creator's Guide to Interactive Environment*. 4th ed. NY: Routledge, 2019.

Rees, A.L., David Curtis, Duncan White, and Steven Ball, eds. *Expanded Cinema: Art, Performance, Film*. London: Tate Publishing, 2011.

Shaw, Jeffery. & Peter Weibel, eds. *Future Cinema: The Cinematic Imaginary after Film*. Cambridge, MA: MIT Press, 2003.

Vaughan, Tay. *Multimedia: Making it Work*. 9th ed. NY: McGraw-Hill Education, 2014.

(Note: Selected films will be screened as per the discretion of the instructor and according to the focus area regarding the course in that particular academic session.)

Course Design: Dr. Somdatta Halder

|Core 5|

Basic Aspects of Film Language and Cinematic Practice

Course Code: FMS2PCOR05M

| Credits:4 | Course Type: Core | Teaching Mode: Mixed |
| Assessment: Continuous + Group Project |

Course Description

This is a mixed course that introduces students to the constituent elements of cinematic arts, like the narrative, mise-en-scene, cinematography, editing and sound. Through an overview of the functioning of these elements as well as their harmonic interactions by which meanings are made in cinema, students will learn about film styles, directorial voices, industrial norms and their evolution. They will familiarize themselves with vocabularies of the film form, general concerns of Cinema Studies as a discipline, the relationship of cinema with other arts and learn methods of critical film analysis.

Simultaneously, students will apply these theoretical concepts into their own production, learning about basic aspects of motion picture production starting from screenplay writing till editing. They'll develop collaboration skills exchanging ideas with fellow student crew members in the process. This training will prepare students for social media broadcasting, online content creation, advertising, event management, and video presentations, in addition to careers in the film, OTT or television industries. While the screenplay and the short fiction film produced during the semester will be part of student portfolios, relevant readings and screenings will provide them with critical perspectives and insights.

Course Objectives (COs)

- Perception of Cinema as an art form, industrial product, personal vision and mass culture.
- Grasp over basic elements of Cinematic Media and their interrelationship.
- Foundational technological competence in various phases of cinematic productions.
- Discovery of individual aptitudes for specialization which can be pursued in more advanced classes.
- Learning collaboration skills from the experience of working in a group.

Learning Outcomes (LOs)

- Introductory knowledge and coherent understanding of the discipline.
- Practical and Procedural Knowledge for carrying out professional work and undertaking self-employment initiatives in the field of cinematic arts.
- Ability to think out of the box and find creative solutions to problems like low budget, inadequate equipment, small crew or narrative complexities.
- Ability to work efficiently and respectfully with diverse groups.

- Management skills for setting tasks, time management and guiding fellow workers towards successful completion of a project.

Module-1 | Aesthetics & Narrative

- Time, Space, Movement, and Representation
- Components of Mise-en-scene
- Overview of the Film Industry Triad: Production, Distribution, and Exhibition
- Phases of Film Production; Major Departments in Film Making
- Fundamentals of Film Narrative; Intermedial Narratives: Animation; Video Art; Gaming

Deliverable

Screenplay for 5-10 min fiction (or scene).

Module-2 | Production Design

- Responsibilities of a Director
- Types of Directors and Roles of each type of Directors
- Aspects of Art Direction

Deliverable

- A basic set prepared for shooting the written screenplay.

Module-3 | Cinematography & Sound Design

- The Photographic Image: Photography & Cinematography
- Framing & Perspective; Cinematography & Time
- Relationship between Image and Sound in Cinema
- Dimensions of Film Sound: Rhythm, Fidelity and Space
- Synchronous, asynchronous, Diegetic and non-Diegetic Sound

Deliverable

- Camera & Sound exercises

Module-4 | Editing

- Dimensions of Film Editing: Graphic, Rhythmic, Temporal and Spatial Relationship between shots
- Basic Aspects of Continuity Editing
- Spatial & Temporal Continuity
- Alternatives to Continuity Editing

Deliverable

- A short fiction film or a scene

Final Submission Components

- I. Written Assignment
- II. Short Fiction Film/Scene

Assessment Framework

Component	Marks	Weightage
Written Assignment	10	20%
Pre-Production	10	20%
Production	10	20%
Post-Production	10	20%
Final Project & Evaluation	10	20%
Total	50	100%

Suggested Readings

Agnes Petho, *Cineman and Intermediality: the Passion for the In-Between*, 2nd Edition (Newcastle upon Tyne: Cambridge Scholars Publishing, 2011).

Barry Salt, *Film Style and Technology: History and Analysis*, 2nd Edition (London : Starword, 1992).

Bela Balazs, “The Close-Up,” and “The Face of Man,” In *Film Theory and Criticism*, 6th edition, ed. Leo Braudy and Marshall Cohen, (New York: Oxford University Press, 2004).

Ben Ogrodnik, “Focalization Realism and Narrative Asymmetry in Alfonso Cuarón’s Children of Men,” *Senses of Cinema* (June 2014)

(<http://www.sensesofcinema.com/2014/feature-articles/focalization-realism-and-narrative-asymmetry-in-alfonso-cuarons-children-of-men/>).

Brian Henderson, “The Long Take” *Film Comment* 7, no. 2 (Summer 1971). 6-11.

David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 8th Edition (NY: Tata McGraw-Hill, 2008).

David Bordwell, “The Social Network: Faces Behind Facebook,” David Bordwell’s Website on Cinema, accessed July 17, 2023,

<http://www.davidbordwell.net/blog/2011/01/30/the-social-network-faces-behind-facebook/>

David Bordwell, “Who Blinked First?” in *Poetics of Cinema* (New York: Routledge, 2007), http://www.davidbordwell.net/books/poetics_whoblinkedfirst.pdf .

Dziga Vertov, *Kino Eye: The Writings of Dziga Vertov* ed. Annette Michelson, trans. Kevin O’Brien (Berkeley: University of California Press: 1984).

Hugo Münsterberg, “Depth and Movement” In *Hugo Munsterberg on Film: The Photoplay: A Psychological Study and Other Writings* ed. Allan Langdale, (New York: Routledge, 2002).

Jean Epstein, “On Certain Characteristics of Photogenie” In *French Film Theory and Criticism 1907-1939*, Vol. 1, ed. Richard Abel (New Jersey: Princeton University Press, 1988).

Mary Ann Doane, “The Voice in the Cinema: Articulation of Body and Space” In *Film Sound: Theory and Practice*, ed. Elisabeth Weis and John Belton (New York: Columbia University Press, 1985).

Michael Walsh, “The First Durational Cinema and the Real of Time,” in *Slow Cinema* (Edinburgh University Press, 2016).

Rudolph Arnheim, “Film and Reality,” In *Film as Art* (Berkeley: University of California Press, 1957).

Sergei Eisenstein, “A Dialectic Approach to Film Form,” and “Dramaturgy of Film Form” In *Film Form: Essays in Film Theory* ed. Jay Leyda (Harvest/HBJ Books: 1949).

Sergei Eisenstein, V.I. Pudovkin, and G.V. Alexandrov, “A Statement” In *Film Sound: Theory and Practice*, ed. Elisabeth Weis and John Belton (New York: Columbia University Press, 1985).

Siegfried Kracauer, *From Caligari to Hitler* (Princeton, NJ: Princeton University Press, 1947).

Susan Hayward, *Cinema Studies: The Key Concepts* (New York: Routledge, 2013).

Tom Gunning, “Griffith: The Frame, the Figure,” In *Early Cinema: Space, Frame, Narrative*, ed. Thomas Elsaesser and Adam Barker (London: BFI Publishing, 1990).

(Note: Selected films will be screened as per the discretion of the instructor and according to the focus area regarding the course in that particular academic session.)

Course Design: Dr. Sourav Roychowdhury

|AECC|

Professionalization

Course Code: FMS2PAEC01M

| Credits:2 | Course Type: Ability Enhancement Compulsory Course (AECC) |

| Teaching Mode: Mixed |

| Assessment: Continuous + Assignments |

Course Description

This course prepares the students for professional careers across academia, creative industries, IT, social & cultural organizations, and independent practice. It primarily focuses on skills such as leadership, communication, AI-based office skills, project management and so on for the changing job market.

Course Objectives (COs)

- Enable students for professional communication and ethical professional practice
- Train student in project management skills
- Impart students essential skills for networking, entrepreneurship, and portfolio building

Learning Outcomes (LOs)

- Students will be able to identify career pathways and create career development plans
- Students will be able to prepare professional portfolios and communicate effectively
- Students will be able manage small-scale, diverse projects with a clear understanding of the ethical and legal parameters

Course Content

Module-1 | Understanding professional ecosystem, workplace ethics, and career planning

- Film studies beyond filmmaking
- Emerging professions in digital media and platform culture

Deliverable

- Career mapping exercise

Module-2 | Professional communication and office management tools

- Email etiquette
- Meeting and presentation skill

Deliverable

- Professional email and presentation

Module-3 | Portfolio and professional identity development

- Research profile, online professional presence, and digital visibility

Deliverable

- Academic profile creation

Module-4 | Project Management and Entrepreneurship

- Basics of project design, budgeting, and scheduling

Deliverable

- Budget planning exercise

Final Submission Components

- I. CV/Resume & Career Development Plan
- II. Academic & Creative Portfolio
- III. Online Professional Profile
- IV. Project Proposal & Pitch

Assessment Framework

Component	Marks	Weightage
Continuous Assessment	20	40%
CV & Portfolio	10	20%
Online Professional Profile	10	20%
Project Proposal Pitch	10	20%
Total	50	100%

Suggested Readings

Batty, Craig and Susan Kerrigan, eds. *Screen Production Research: Creative Practice as Mode of Enquiry*. Cham: Palgrave Macmillan, 2018.

Bridgstock, Ruth. *Creative Careers and Employability: Developing Professional Identity and Portfolio Careers*. London: Routledge, 2023.

Course Design: Dr. Rajdeep Roy