



# **UNIVERSITY OF CALCUTTA**

## **Notification No. CSR/124/2024**

It is notified for information of all concerned that in terms of the provisions of Section 54 of the Calcutta University Act, 1979, (as amended), and, in the exercise of her powers under 9(6) of the said Act, the Vice-Chancellor has, by an order dated 27.09.2024, approved the syllabus (Semester – 1 to 4) of Film Studies (3-year MDC & Minor), under CCF.

The new CSR shall take effect from the Odd semester examinations, 2024 and onwards.

**SENATE HOUSE**

**Kolkata-700073**

**03.10.2024**

A handwritten signature in blue ink, followed by the date '03/10/2024' written in blue ink.

**Prof.(Dr.) Debasis Das**

**Registrar**

### Semester I

Paper	Course	Title	Page No.
MN1	MFST	Introduction to Film History, Film Language and Classical Hollywood Cinema	2 – 4
CC1/CC2	MFST – MDC - CC	Introduction to Film History, Film Language and Classical Hollywood Cinema	2 – 4
SEC	MFST - SEC	Screenplay Writing, Videography & Editing	19 – 20
IDC	FSTD	Introducing Cinema: Film Language & Narrative	17 – 18

### Semester II

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MN 2	MFST	Introduction to Different Western Film Styles	5 – 8
CC1/CC2	MFST – MDC - CC	Introduction to Different Western Film Styles	5 - 8
SEC	MFST - SEC	Screenplay Writing, Videography & Editing	19 - 20
IDC	FSTD	Introducing Cinema: Film Language & Narrative	17 - 18

### Semester III

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MDC_m1	MFST – MDC – Minor	Introduction to Film History, Film Language and Classical Hollywood Cinema	2 - 4
SEC	MFST - SEC	Screenplay Writing, Videography & Editing	19 – 20
IDC	FSTD	Introducing Cinema: Film Language & Narrative	17 - 18

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CC1 / CC2	MFST – MDC - CC	Documentary & Non-fiction Cinema: History, Styles & Debates; Special reference to Indian Documentaries	12 – 15
CC1/CC2	MFST – MDC - CC		
MDC_m2	MFST – MDC – Minor	Introduction to Different Western Film Styles	5 – 8

**MFST – MDC – CC**  
CC 1 / CC 2 (1<sup>st</sup> Semester)

**MFST – MDC - Minor**  
MDC\_m1 (3<sup>rd</sup> Semester)

**MFST (Minor for 4 year programme)**  
MN 1 / MN 3 (1<sup>st</sup> or 3<sup>rd</sup> Semester)

**Title –Introduction to Film History, Film Language, and Classical Hollywood Cinema**

**Credit – 4 [3 Th + 1P]**

**Full Marks – 100 [75 Th + 25 P]**

**Theoretical Module(s) - 3 Credits / 75 marks**

Module – I

- **Early Cinema: Evolution, form, PMR to IMR**  
The aim of this module is to trace the history of cinema from **different visual techniques, device and toys** from **magic lantern to photography**, from Edison's **Kinetograph** to Cinematograph of Lumiere brothers, which constitute the overall regime of early film history. This module will study the **early cinema film form**, emphasizing on the twin contributions of **Lumiere brothers and George Melies**. This will be followed by the significant transitional phase, with special focus on works of **Edwin Porter and D. W. Griffith**, as **PMR** gives way to **IMR**.
- Hollywood emerged as the benchmark of industrial filmmaking during 1910s. One of the most remarkable aspects of Hollywood film industry is the **“Studio System”**. This section is designed to study the history and emergence of the Studio System.

**Text films:**

*Early shorts by Lumiere Brothers*

*A Trip to the Moon* (George Melies, 1902)

*The Great Train Robbery* (Edwin Porter, 1903)

*The Lonedale Operator* (D. W. Griffith, 1911)

*Casablanca* (Michael Curtiz, 1942)

**Reading materials:**

The Cinema of Attraction: Early Film, Its spectators and the Avant-Garde by Tom Gunning

An Aesthetics of Astonishment: Early film and the (In)Credulous spectator by Tom Gunning

Life to Those Shadows by Noel Burch

A Companion to Early Cinema - Andre Gaudreault (Editor), Nicolas Dulac (Editor),  
Santiago Hidalgo (Editor)

ফিল্মস্টাডিজ পরিচয় (প্রথম খণ্ড)-সুমন্ত বন্দ্যোপাধ্যায়

চলচ্চিত্রের প্রথম যুগঃ আদিরনতুন পাঠ- মৈনাক বিশ্বাস ও হলিউডঃ প্রথম পঞ্চাশ বছর- অর্নববসু; শতবর্ষে

চলচ্চিত্র(দ্বিতীয় খণ্ড) - নির্মাল্য আচার্য ও দিব্যেন্দু পালিত (সম্পাদিত)

## Module – II

- How a film is made from Script to Screen.  
Stages of Production: Pre-production, Production, Post-production  
Marketing & distribution
- Component of film craft  
The frame, shot & mise-en-scene, lighting & setting, continuity editing, sound designing.  
These components work together to form the classical Hollywood narrative style which is characterised by character & closure driven narrative form.

## Module – III

- **Film Genre: An overview:**  
Genre is more than mere generic cataloguing. Genre not only refers just to film type but to spectator expectations and hypothesis. It also refers to the specific institutional discourses that feed into the form generic structures. In this context this module tries to provide an idea about Hollywood film genre with special reference to Thriller and Western genre.

### **Text films:**

*Psycho* (Alfred Hitchcock, 1961)

*The Good, The Bad & Ugly* (Sergio Leone, 1966)

### **Reading materials (Module II and III):**

Film Art: An Introduction by David Bordwell and Kristin Thompson

The classical Hollywood cinema by David Bordwell, Kristin Thompson, and Janet Steiger

How to Read A Film by James Monaco

সিনেমার কথা - গান্ধী রোবের্জ

ফিল্মস্টাডিজ পরিচয় (প্রথম খণ্ড)/(দ্বিতীয় খণ্ড)- সুমন্ত বন্দ্যোপাধ্যায়

## **Practical Module – 1 Credit / 25 Marks**

This module will involve an **audio-visual film**, executed as a group project with each **group consisting of 5 or 6 students**, based on the teacher's and students' mutual discretion. It can be **ANY ONE** of the following exercises:

### **1. Mise-en-scene exercise**

This film will be of **one scene**, within **3 minutes** of duration and **NOT exceed 10 shots**. The groups can select **any three different aspects** of mise-en-scene – **Setting, Light, Colour, Costume, Makeup, Sound, Movement**, and construct a scenario which will communicate the meaning of the scene. The scene will have **NO dialogue**.

The students will **pitch an idea** and start working **once it is approved** by the concerned teacher. The final film will be **evaluated** based on the **clarity of communication** – how well the different aspects of mise-en-scene are **combining together, contributing** to (or **enhancing**) the **meaning** of the scene.

Along with the final film, a printed file needs to be submitted. The **file will contain the synopsis (200 words), shot division, and geo-tagged photographs** of the group members during the pre-production, production, and post-production stages. On the day of the examination, the student groups are required to **carry the film in a HD mp4 format, along with two copies of the file, previously signed and stamped** by the concerned teacher. A **viva voce exam** will be conducted group-wise, based on the film.

### **2. Continuity exercise**

This film will involve a scenario within **3 minutes** of duration and **NOT exceed 10 shots**. The scenario should involve **one or more characters** and their **actions taking place across multiple spaces**. The **primary objective** in this film is to **maintain continuity** across the different shots. There should be **NO dialogue** involved.

The students will **pitch an idea** and start working **once it is approved** by the concerned teacher. The final film will be **evaluated** based on **how well**, and using **how many different techniques**, continuity has been maintained.

Along with the final film, a printed file needs to be submitted. The **file will contain the synopsis (200 words), shot division, and geo-tagged photographs** of the group members during the pre-production, production, and post-production stages. On the day of the examination, the student groups are required to **carry the film in a HD mp4 format, along with two copies of the file, previously signed and stamped** by the concerned teacher. A **viva voce exam** will be conducted group-wise, based on the film.

**MFST – MDC – CC**  
CC 1 / CC 2 (2<sup>nd</sup> Semester)

**MFST – MDC - Minor**  
MDC\_m2 (4<sup>th</sup> Semester)

**MFST (Minor for 4 year programme)**  
MN 2 / MN 4 (2<sup>nd</sup> or 4<sup>th</sup> Semester)

**Title –Introduction to Different Western Film Styles**

**Credit – 4 [3 Th + 1Tu]**

**Full Marks – 100 [75 Th + 25 Tu]**

**Theoretical Module(s) - 3 Credits / 75 marks**

**Module – I**

**German Expressionism**

Expressionism had begun around 1908 as a **style in painting and the theatre** appearing in other European countries but finding its most intense manifestations in the Weimar Republic of Germany. Like other modernist movements, German Expressionism was one of several tendencies around the turn of the century that **reacted against realism**.

This module aims to explore the

- **Background (Expressionist Painting, WWI)**
- **Salient features** of German Expressionism
- Influence

**Text films:**

*The Cabinet of Doctor Caligari* (Robert Wiene, 1920)

*Nosferatu* (F. W. Murnau, 1922)

**Reading materials:**

From Caligari to Hitler: A Psychological History of the German Film by Siegfried Kracauer

The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt by Lotte H. Eisner, Roger Greaves

The Oxford History Of World Cinema Edited by Geoffrey Nowell-Smith

A History of Narrative Film by David Cook

ফিল্মস্টাডিজ পরিচয় (প্রথম খণ্ড)-সুমন্ত বন্দ্যোপাধ্যায়

- Module – II Linkage Montage)

## **Soviet Montage**

Cinema of Soviet Union after the Bolshevik Revolution is marked by experiments & innovations with emphasis on Eisenstein's initiation of a metaphorical film language as a contrast to the Hollywood style of narrative.

This module involves study of

- Role of Soviet Government
- Kuleshov Effect
- Montage of Attraction (Sergei Eisenstein)
- Linkage Montage.( Vsevolod Pudovkin)

### **Text films:**

*The Kuleshov Experiment*

*The Battleship Potemkin* (Sergei Eisenstein, 1925)

*Mother* (Vsevolod Pudovkin, 1926)

### **Reading materials:**

Film Form: Essays in Film Theory by Sergei Eisenstein

European Film Theory and Cinema by Ian Aitken

Inside the Film Factory: New Approaches to Russian and Soviet Cinema Edited By Ian Christie, Richard Taylor

A History of Narrative Film by David Cook

সোভিয়েত চলচ্চিত্র- সত্যজিৎ রায়; বিষয় চলচ্চিত্র

ফিল্মস্টাডিজ পরিচয় (প্রথম খণ্ড)-সুমন্ত বন্দ্যোপাধ্যায়

## Module – III

### • **Surrealism**

Surrealist cinema started in the 1920s at Paris with an intention to counter the established narrative style. It attacked the traditional form of representing reality with juxtaposition of shocking, strange & irrational images.

The module involves the study of the

- Background (Surrealism art movement)
- Salient Features

### **Text Film:**

Un ChienAndalou (1929)

### **Reading Materials:**

“Surrealism and Un ChienAndalou” in "The Filming of Modern Life: European Avant-Garde Film by Malcolm Turvey

A History of Narrative Film by David Cook

## Module – IV

### **Italian Neorealism (1942 -1951)**

One of the most influential movements in film history is Italian Neorealism. The movement stands synonymous with a specific, rigorous, and carefully realized **vision of reality on film**.

The objective of this module is to study the

- **Historical and cultural context of Neorealism**
- **Characteristic features of the movement**
- **Influence**

### **Text films:**

*Rome, Open City* (Roberto Rossellini, 1945)

*Bicycle Thieves* (Vittorio De Sica, 1948)

### **Reading materials (Module II and III):**

Some Ideas on the Cinema by Cesare Zavattini

An Aesthetic of Reality: Cinematic Realism and the Italian School of the Liberation by Andre Bazin

Bicycle Thief by Andre Bazin

The Films of Roberto Rossellini (Cambridge Film Classics) by Peter Bondanella

The Oxford History Of World Cinema Edited by Geoffrey Nowell-Smith

A History of Narrative Film by David Cook

বিশ্বযুদ্ধ, ফ্যাসিভন ও ইতালীয় চলচ্চিত্রের ইতিহাস- বাস্তবতা- নবীনানন্দসেন; শতবর্ষে চলচ্চিত্র (দ্বিতীয় খণ্ড)-

নির্মাল্য আচার্য ও দিব্যেন্দু পালিত (সম্পাদিত)

ফিল্মস্টাডিজ পরিচয় (প্রথম খণ্ড)-সুমন্ত বন্দ্যোপাধ্যায়

## Module V

### **French New Wave**

After the WW II, there seems to be a **growing discontent** among a new generation of French cinephiles, critics, and artistes, **regarding the existing cinematic culture**. A new **idea of a personal cinema** grew out of this discontent throughout the world of which French New Wave emerged to be the most significant.

This module will explore the

- **Concept of auteur & importance of Cahiers du Cinema, edited by Andre Bazin**
- **Stylistic features of the text films to understand the diversity of the movement.**
- **Influence of French New Wave on contemporary and later filmmakers.**

### **Text films:**



*The 400 Blows*(Francois Truffaut, 1959)

*Breathless* (Jean-Luc Godard, 1960)

**Reading materials:**

A Certain Tendency in French Cinema by Francois Truffaut

Making Waves: New Cinemas of the 1960s by Geoffrey Nowell-Smith

The Oxford History Of World Cinema Edited by Geoffrey Nowell-Smith

A History of Narrative Film by David Cook

ফরাসিসিনেমাঃসাফল্য ও সম্ভবনা-অজয়বসু, শতবর্ষে চলচ্চিত্র(দ্বিতীয়খণ্ড)- নির্মাল্যআচার্য ও দিব্যেন্দুপালিত  
(সম্পাদিত)

ফিল্মস্টাডিজ পরিচয় (প্রথম খণ্ড)-সুমন্ত বন্দ্যোপাধ্যায়

**Tutorial Module – 1 Credit / 25 Marks**

This module will involve a tutorial project to be submitted individually. Following the **work sheet given in the attached sheet**, the students will **individually** submit a **written assignment** of approximately **1000 words**, analyzing a sequence in detail from **ANY ONE** of the following films:

1. *The Battleship Potemkin* (Sergei Eisenstein, 1925)
2. *Bicycle Thieves* (Vittorio De Sica, 1948)
3. *Charulata* (Satyajit Ray, 1964)
4. *The Godfather* (Francis Ford Coppola, 1972)
5. *In The Mood for Love* (Wong Kar-wai, 2000)

The assignment should begin with the title of the film, the name of the director, the year of release, and the language, followed by a brief description of the sequence, for not more than 200 words. The rest of the assignment should be an analysis providing detailed observations about every aspect of narrative, stylistic, and formal choices, and a close reading of those observations, concluding with a brief discussion about the realist/formalist tendency witnessed in the given sequence. If required, the students can use frame grabs for explanatory purposes.

The final submission should be in the form of printed sheets in a channel file, duly signed and stamped by the concerned teacher. A viva examination will be conducted wherein the students will be asked questions pertaining to the assignment they have submitted. The questions can be asked from the film they have selected, or their method of observations and readings, and their general understanding of the film language, they have applied in the assignments.

**MFST – MDC – CC**  
CC 1 / CC 2 (3<sup>rd</sup> Semester)

**MFST – MDC - Minor**  
MDC\_m3 (5<sup>th</sup> Semester)

**MFST (Minor for 4 year programme)**  
MN 5 (5<sup>th</sup> Semester)

**Title - Indian Cinema: Introduction to History, Film Forms and Auteurs**

**Credit – 4 [3 Th + 1P]**

**Full Marks – 100 [75 Th + 25 P]**

**Theoretical Module(s) - 3 Credits / 75 marks**

**Total Lecture Hours - 45**

Module – I

- **Early period**

The first module mainly emphasizes on the pioneering figure of D.G. Phalke, and his contributions to Indian cinema. The aim of this module is to study the aesthetic and ideological significance of Phalke's film form, in the broader context of Nationalism, and *Swadeshi* movement.

**Text films:**

*Raja Harishchandra* (1913), *KaliyaMardan* (1919)

**Reading materials:**

*The Phalke era: Conflict of traditional form and modern technology* by Ashish Rajadhyaksha  
Chapter 1 from *Cinemas of India (1996-2000)* by Yves Thoraval

পর্ব ২; দ্বিতীয় পরিচ্ছেদ; ফিল্ম স্টাডিজ পরিচয় (প্রথম খণ্ড)-সুমন্ত বন্দ্যোপাধ্যায়

Module – II

**Transition from Studio Era (1930s) to Popular Hindi Melodrama (1950s to 1970s)**

Section - I

The studio era had been a significant landmark in both production and reception of cinema in India. The first section of this module will provide an introductory overview of the studio era by studying the contribution and significance of two major establishments – Prabhat and New Theatres.

The primary objective will be to study how the films from these studios addressed the question of modernity during the pre-independence years in India.

**Text films:**

*Mukti* (Pramathesh Barua, 1937), *Kunku* (V. Shantaram, 1937)

**Reading materials:**

Chapter 2 from *Cinemas of India (1996-2000)* by Yves Thoraval

Section – II

This section of the module will focus on the widely recognized form of popular melodrama in Hindi cinema. A significant development, particularly during the post-independent years, the Hindi popular melodrama took shape in the form of heavily coded narratives involving questions of virtue, justice, good, and evil within a modern context. This section emphasizes on the historical, social, and political context of these films, thus providing a theoretical account of this popular film form. The text films are to be discussed to underscore the correspondence between cinema and nation – transformations within Indian nationhood corresponding with shifts in popular cinema.

**Text films:**

*Awaara* (Raj Kapoor, 1951), *Pyasa* (Guru Dutt, 1957), *Mother India* (Mehboob Khan, 1957), *Deewar* (Yash Chopra, 1975), *Sholay* (Ramesh Sippy, 1975)

**Reading materials:**

Chapters 1 and 2 from *Ideology of the Hindi Film: A Historical Construction* by M. Madhava Prasad

Chapter 3 & 4 from *Cinemas of India (1996-2000)* by Yves Thoraval

পর্ব-২; তৃতীয় ও চতুর্থ পরিচ্ছেদ; ফিল্ম স্টাডিজ পরিচয় (প্রথম খণ্ড)-সুমন্ত বন্দ্যোপাধ্যায়

Module – III

- **Auteurs: Ritwik Ghatak and Satyajit Ray**

**Ritwik Ghatak (1925 – 1976)** The module will focus on the significance of Ghatak's personal take on the melodramatic form. The mythic codes which tend to bind together the world of his films, are to be given special emphasis. The films of Partition Trilogy are to be studied in the context of the history of Partition of India in 1947.

**Text films:**

*Meghe Dhaka Tara* (1960), *Komal Gandhar* (1961), and *Subarnarekha* (1965)

**Reading materials:**

*Cinema and I* by Ritwik Ghatak

*Ritwik Ghatak: A Return to the Epic* by Ashish Rajadhyaksha

*Riwiktantra* by Sanjoy Mukhopadhyay

*The Film We Accompany* by Raymond Bellour

*Her Mother's Son: Kinship and History in Ritwik Ghatak* by Moinak Biswas

পর্ব ২; পঞ্চম পরিচ্ছেদ; ফিল্ম স্টাডিজ পরিচয় (প্রথম খণ্ড)- সুমন্তবন্দ্যোপাধ্যায়

ঋত্বিক ঘটকঃ চিন্তা ও সৃষ্টি- সঞ্জয় মুখোপাধ্যায়;

শতবর্ষে চলচ্চিত্র- নির্মাল্য আচার্য ও দিব্যেন্দু পালিত (সম্পাদিত)

**Satyajit Ray (1921 - 1992)** Ray's Apu Trilogy, are to be studied in the context of Bengal and India's encounter with modernity during the turn of the century. Understanding the specificity of Ray's realism in the Apu Trilogy will be a primary objective of this module.

**Text films:**

*PatherPanchali* (1955), *Aparajito* (1956), and *ApurSansar* (1959)

**Reading materials:**

Chapter 6 (The Apu Trilogy) from *Satyajit Ray: The Inner Eye* by Andrew Robinson

Chapters 1 and 2 (on Apu Trilogy) from *Satyajit Ray: In Search of the Modern* by

SuranjanGanguly

পর্ব ২; পঞ্চম পরিচ্ছেদ; ফিল্ম স্টাডিজ পরিচয় (প্রথম খণ্ড)- সুমন্ত বন্দ্যোপাধ্যায়

অপু ত্রিলোজিঃ রবিনউড; অনুবাদঃ চিন্ময় গুহ

**Practical Module – 1 Credit / 25 Marks**

**Total Alloted Hours - 15**

This module will involve **silent fiction filmmaking**. The said film will be within **4 – 5 minutes** of duration. It is to be executed as a group project with each group consisting of 5 or 6 students. The students will **pitch an idea**, and once approved, **submit the screenplay**. There will be **NO dialogue**, however, background score & effect sound may be added.

**Once the screenplay is approved**, students will work on a **schedule for pre-production, production, and post-production, and submit a detailed report** on the same.

The final film will be evaluated on its **filmmaking merits – idea, writing, direction, cinematography, editing, and sound**. Along with the final film, a printed file needs to be submitted. The **file will contain the synopsis (200 words), the final screenplay, shot division, and geo-tagged photographs** of the group members during the pre-production, production, and post-production stages. On the day of the examination, the student groups are required to **carry the film in a HD mp4 format, along with a copy of the file, previously signed and stamped** by the concerned teacher. A **viva voce exam** will be conducted, based on the film.

**MFST – MDC – CC**  
CC 1 / CC 2 (4<sup>th</sup> Semester)

**MFST – MDC - Minor**  
MDC\_m4 (6<sup>th</sup> Semester)

**MFST (Minor for 4 year programme)**  
MN 6 (6<sup>th</sup> Semester)

**Title –Documentary and Nonfiction Cinema: History, Styles and Debates;  
Special Reference to Indian Documentaries**

**Credit – 4 [3 Th + 1P]**

**Full Marks – 100 [75 Th + 25 P]**

**Theoretical Module(s) - 3 Credits / 75 marks**

**Total Lecture Hours - 45**

Module – I

- **Introduction: From actualities to Documentary**

### Section I

The history and inception of cinema coincides with that of the documentary and nonfiction films. The earliest “films” made by Lumiere brothers were nothing but slices of everyday lives, or actualities, shot and projected for an audience. This module is meant to provide with a proper historical approach of studying documentary and nonfiction cinema – not as a certain genre/style/format, but rather an approach to “document”, inscribed within the cinematic apparatus itself.

### **Text films:**

*Early shorts by Lumiere Brothers*

### **Reading materials:**

Chapter 1 from A New History of Documentary Film by Betsy A. McLane

Chapter 6 from Introduction to Documentary by Bill Nichols

পর্ব ১; প্রথম পরিচ্ছেদ; ফিল্ম স্টাডিজ পরিচয় (প্রথম খণ্ড)-সুমন্ত বন্দ্যোপাধ্যায়

পর্ব ৫; প্রথম পরিচ্ছেদ; ফিল্ম স্টাডিজ পরিচয় (দ্বিতীয় খণ্ড)-সুমন্ত বন্দ্যোপাধ্যায়

তথ্যচিত্র কথকতা – তপন দাস সম্পাদিত (প্রকাঃ ঋত্বিক সিনে সোসাইটি)

## Section – II

The documentary film as a recognized format and aesthetics, certainly came together in the hands of Robert Flaherty and his pioneering films. This module intends to study Flaherty's films not only as significant milestones, but also incredible formal and aesthetic achievements. If Flaherty can be looked upon as a romantic and explorer, his admirer John Grierson further marched on with a definite vision. In this module, Grierson's work is to be explored through the lens of his socio-political vision in the context of British Imperialism in early 20<sup>th</sup> century.

### **Text films:**

*Nanook of the North* (Robert Flaherty, 1922), *Drifters* (John Grierson, 1929)

### **Reading materials:**

Chapter 2 and 5 from *A New History of Documentary Film* by Betsy A. McLane

*Documentary : A History of the non-fiction film* by Erik Barnouw

পর্ব ৫; প্রথম পরিচ্ছেদ; ফিল্ম স্টাডিজ পরিচয় (দ্বিতীয় খণ্ড)-সুমন্ত বন্দ্যোপাধ্যায়

তথ্যচিত্রঃ তত্ত্ব, তথ্য ও ভবিষ্যত- সুরজিৎ দাশগুপ্ত; শতবর্ষে চলচ্চিত্র – নির্মাল্য আচার্য ও দিব্যেন্দু পালিত (সম্পাদিত)

তথ্যচিত্র কথকতা – তপন দাস সম্পাদিত (প্রকাঃ ঋত্বিক সিনে সোসাইটি)

## Module – II

- **Newsreel to TV Documentary**

Newsreels in different formats, screened in theatres, have been an essential landmark in the trajectory of audience's encounter with nonfiction cinema. This module aims to trace the historical trajectory of newsreel footages, right from Soviet agitprop to newsreels about world wars. This tendency and practice will take a decisive turn with the coming of television and the emergence of a certain category of TV documentary. The objective of this module is to study this shift with reference to questions of apparatus, and changes in content and form.

### **Text films:**

Newsreels: Footages from Agitprop (Dziga Vertov), World War battles, and Events from India's freedom struggle (Films Division of India Archive)

### **Reading materials:**

Chapter 3 and 9 from *A New History of Documentary Film* by Betsy A. McLane

পর্ব ৫; প্রথম পরিচ্ছেদ; ফিল্ম স্টাডিজ পরিচয় (দ্বিতীয় খণ্ড)-সুমন্ত বন্দ্যোপাধ্যায়

তথ্যচিত্রঃ তত্ত্ব, তথ্য ও ভবিষ্যত- সুরজিৎ দাশগুপ্ত; শতবর্ষে চলচ্চিত্র- নির্মাল্য আচার্য ও দিব্যেন্দু পালিত (সম্পাদিত)

## Module – III

- **Documentary as Discourse and Propaganda**

A documentary film, owing to its claim to be authentic representations and access to truth can have far reaching consequences. While a film can truly engage with a situation or an event and attempt to explore the different complexities and debates within, it can also consciously ignore all that and construct a narrative intended to produce only one, uncontested meaning. This module will study both these tendencies – the former being discourse and the latter propaganda. The aim is to understand how certain cinematic techniques, tropes, and devices can produce such almost opposite ramifications, highlighting the complex relationship between truth, reality, and cinema.

**Text films:**

*Spanish Earth* (Joris Evens, 1937), *Triumph of the Will* (Leni Reifenstahl, 1935), *Night & Fog* (Alain Resnais, 1956), *Fahrenheit 9/11* (Michael Moore, 2004)

**Reading materials:**

*Triumph of the Will: Notes on Documentary and Spectacle* by Steve Neale

*Night and Fog* by Phillip Lopate

পর্ব৫; প্রথমপরিচ্ছেদ ও পর্ব৪; দ্বিতীয়পরিচ্ছেদ;ফিল্মস্টাডিজপরিচয় (দ্বিতীয়খণ্ড)- সুমন্তবন্দ্যোপাধ্যায়  
তথ্যচিত্রঃতত্ত্ব, তথ্য ও ভবিষ্যত- সুরজিৎ দাশগুপ্ত; শতবর্ষেচলচ্চিত্র- নির্মাণ্যআচার্য ও দিব্যেন্দুপালিত  
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তথ্যচিত্র কথকতা – তপন দাস সম্পাদিত (প্রকাঃ ঋত্বিক সিনে সোসাইটি)

## Module – IV

- **Towards a Non-narrative Cinema**

The objective of this module is to first and foremost clear the confusion between concepts of nonfiction and non-narrative. Most of the documentary films tend to construct a narrative, even if they are not fictionalizing it per se. In this module, the objective is to clearly understand the notion of non-narrative cinema as a distinct practice by taking into account questions of form, aesthetic, technology, and medium.

**Text films:**

*The Man with a Movie Camera* (Dziga Vertov, 1929), *Glas* (Bert Haanstra, 1958), *Koyaniscatsi* (Godfrey Reggio, 1983)

**Reading materials:**

David Bordwell & Kristen Thompson - *Film Art: An Introduction* (10th Edition)

*Night and Fog* by Phillip Lopate

*Documentary: A History of the non-fiction film* by Erik Barnouw

*The Qatsi Trilogy* by Scott MacDonald

পর্ব ৫; প্রথম পরিচ্ছেদ; ফিল্ম স্টাডিজ পরিচয় (দ্বিতীয় খণ্ড)-সুমন্ত বন্দ্যোপাধ্যায়

তথ্যচিত্রঃ তত্ত্ব, তথ্য ও ভবিষ্যত- সুরজিৎ দাশগুপ্ত; শতবর্ষে চলচ্চিত্র - নির্মাল্য আচার্য ও দিব্যেন্দু পালিত  
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## Module – V

- **The Post-war Era: Cinema Verite and Direct Cinema**

Among the many impacts of WWII, have been the marked shifts in technology and thinking. Both these tendencies can be witnessed in documentary practices on Both sides of the Atlantic, 1960s onward. This module takes up two most significant documentary movements of this era which have undoubtedly paved way for what can be considered as modern documentary. The aim of this module is to study the changes in approach and form, and the significance of the participatory mode in filmmaking.

### **Text films:**

*Chronicle of a Summer* (Jean Rouch, Edgar Morin, 1961), *Gimme Shelter* (Maysles Brothers, 1970)

### **Reading materials:**

Chapter 11 from A New History of Documentary Film by Betsy A. McLane

পর্ব ৫; প্রথম পরিচ্ছেদ; ফিল্ম স্টাডিজ পরিচয় (দ্বিতীয় খণ্ড)-সুমন্ত বন্দ্যোপাধ্যায়

তথ্যচিত্রঃ তত্ত্ব, তথ্য ও ভবিষ্যত- সুরজিৎ দাশগুপ্ত; শতবর্ষে চলচ্চিত্র- নির্মাল্য আচার্য ও দিব্যেন্দু পালিত  
(সম্পাদিত)

## Module – VI

- **Introducing Indian Documentary**

This module aims to introduce the history and documentary filmmaking practices in the Indian context which has its root in actualities made by HiralalSen & Savedada.

The two broad tendencies – the Government initiatives in the form of Films Division, and the more independent scenario where documentary filmmaking is largely associated with socio - political issues and objectives - will be addressed here.

The goal of this module is to have a clear idea of these two distinct approaches which have produced their own distinct style, directors, and body of work, over the years.

### **Text films:**

*Rabindranath Tagore* (Satyajit Ray, 1961), *Ram KeNaam* (AnandPatwardhan, 1992)

### **Reading materials:**



*Ram KeNaam In the Name of God* by AnandPatwardhan

*Filming Reality\_The Independent Documentary Film Movement in India* by Shoma A. Chatterjee (SAGE Publication 2015)

পর্ব ৫; দ্বিতীয় পরিচ্ছেদ ও পর্ব ৪; দ্বিতীয় পরিচ্ছেদ;ফিল্ম স্টাডিজ পরিচয় (দ্বিতীয় খণ্ড)- সুমন্ত বন্দ্যোপাধ্যায়

### **Practical Module – 1 Credit / 25 Marks**

#### **Total Alloted Hours - 15**

This module will involve **documentary filmmaking**. The said film will be within **5 minutes** of duration. It is to be executed as a group project with each group consisting of 5 or 6 students, based on the teacher’s and students’ mutual discretion. The students will **pitch an idea**, and **once approved**, the groups will work on a **schedule for pre-production, production, and post-production, and submit a detailed report** on the same.

The final film will be evaluated on its **filmmaking merits – idea, engagement with reality, stylistic approach, direction, cinematography, editing, and sound**. Along with the final film, a printed file needs to be submitted. The **file will contain the synopsis (200 words), shot division, and geo-tagged photographs** of the group members during the pre-production, production, and post-production stages. On the day of the examination, the student groups are required to **carry the film in a HD mp4 format, along with a copy of the file, previously signed and stamped** by the concerned teacher. A **viva voce exam** will be conducted group-wise, based on the film.

**FSTD**  
**IDC (1<sup>st</sup>, 2<sup>nd</sup> & 3<sup>rd</sup> Semester)**

**Title:** Introducing Cinema: Film Language and Narrative

**Total credit:** 3

**Total classes in an average 20-week semester** 3 X 20 = 60

Theoretical Modules (40 classes)

1. Basic aspects of film language: 12 class lectures

Shot (Framing, composition, types, and categories, use of different lenses)

Sound (Sync/non sync, diegetic/non diegetic)

Editing (Constructing a scene with continuity, different types of transitions)

Space and Time in Cinema

2. Mise en Scene and its components: 6 class lectures

The basic concept of mise en scene, and how the different aspects of mise en scene contribute to produce meaning in cinema

3. Film narrative and film form: 6 class lectures

Introducing the idea of narrative as representation. The difference and relation between story and plot, and the story/diegetic word. Explaining how different themes and ideas are “narrativized”.

4. Textual analysis of films: 16 class lectures

Two films are prescribed as part of syllabus. One is selected from a classical canon of Indian films, while the other is a relatively contemporary film.

*Mahanagar* (Satyajit Ray, 1963)

This film is selected for multiple reasons. Directed by Satyajit Ray, arguably the most widely known Indian auteur, this film is a suitable introduction to his body of work. It belongs to his classic black and white era, particularly marked by his collaboration with Subrata Mitra. Like many of his films, *Mahanagar* also deals with the woman’s question but in a contemporary, urban setting. Therefore, it makes for an interesting analytical exercise from multiple perspectives such as gender, urbanity, postindependence history, and literary adaptations to name a few.

*Dev D* (Anurag Kashyap, 2009)

Anurag Kashyap has been one of most innovative and exciting directors in Hindi cinema in recent times. This particular film is selected for its radical strategies of adapting a literary classic and completely inverting it. This makes for an ideal case study of how cinematic narratives stand on their own and can completely subvert the literary sources. Kashyap also applies interesting mise en scene to establish the

character arcs of the three primary characters. Dev D can also be analysed from multidisciplinary perspectives of globalization or digital aesthetics.

**Note:**

One can also consider *Masan* (Neeraj Ghaywan, 2015), or *Court* (Chaintanya Tamhane, 2014) as options for contemporary films. Both these films have proved to be significant in their reception and impact, dealing with social and political issues which concerns not only Film Studies but almost every discipline of Humanities.

**Suggested reading list:**

- ◎ Film Art: An Introduction by David Bordwell & Kristin Thomson
- ◎ How to read a film by James Monaco
- ◎ Grammar of the Shot by Roy Thompson & Christopher J. Bowen
- ◎ Grammar of the Edit by Roy Thompson & Christopher J. Bowen

**Practical Module**

(20 classes)

Any of these two exercises mentioned below can be selected for the practical modules in this paper:

◎ **Continuity Exercise**

This involves making a short silent film involving a maximum number of 10 shots. The main emphasis of the film will be on the successful application of continuity editing. The film is to be evaluated on the basis of appropriate framing and composition, and properly placed transitions such match cut, maintenance of 180 degree and 45 degree rules, eye line matches, and screen directions across shots.

It is a group exercise of 3 – 5 students.

The students are to finally submit the film in mp4 format, along with a file with the student details, brief synopsis, and shot division.

◎ **Mise en scene exercise**

This involves making a short film, with ambient sound, but no dialogue, with no more than 12 shots and no more than 3 scenes (3 separate spaces). The main emphasis of the project is the design and execution of different aspects of mise en scene such as setting, light, costume, make up, colour, etc. to communicate the meaning of the scene.

Evaluation is to be done on the basis of planning, writing and designing the mise en scene, and how those elements are working together to make the scene meaningful.

It is a group project of 5 students.

The students are to finally submit the film in mp4 format, along with a file with the student details, brief synopsis, and shot division.

**MFST – SEC**  
1<sup>st</sup>, 2<sup>nd</sup> & 3<sup>rd</sup> Semester

**Title:** Screenplay Writing, Videography & Editing

Total Marks: 100 (Theory: 75 Practical: 25)

Total Credit: 4 (3 Th + 1Pr)

**Module I**

**Screenplay Writing:**

- a) What is the difference between Script & Screenplay? Screenplay writing formats.
- b) Basic ideas on Story, Plot, Act, Scene and Sequence.
- c) The Writer's Journey and Three-Act Structure.
- d) The Art of Dialogue writing.
- e) Adaptation.
- f) Screenplay analysis of Satyajit Ray's *Kapurush* (1965) and *Two* (1964)

Assessment Method:

End of the module students will write and submit a short film screenplay (under 10 minutes fiction) written in screenplay writing format.

**Module II**

**Videography**

- a) Basic ideas on videography and its differences from Cinematography.
- b) Basics of Camera (Video camera, DSLR, Cellphone Camera & etc). Their operations and application.
- c) Visual Composition: Shots, Angle, Camera movement, Framing
- d) Importance of continuity, Cut way, Filler, Reaction shots & etc.
- e) Role of gears: Tripod, Monopod, Slider, Gimbal, Drone, Microphones etc.
- f) Basics of lighting techniques.
- g) Basics of sound recording during shooting

**Module III**

**Editing**

- a) Basics Idea of Video Editing
- b) Different stages of Editing Process: Sorting, Assemble, Rough cut, Final Cut

- c) Basic Concept of continuity editing.
- d) Introduction to Editing software.
- e) Introduction to Sound Editing software

**Practical:** Making of a narrative film (audio/visual) of 3 minutes duration by each group of students comprising of maximum 5 students.

**Suggested Readings:**

- ⊙ The Definitive Guide to Screen Writing – Syd Field
- ⊙ Story By Robert McKee
- ⊙ The Writer’s Journey By Christopher Vogler
- ⊙ Filmmaker’s Handbook - Steven Ascher & Edward Pincus
- ⊙ Cinematography: Theory & Practice – Blain Brown
- ⊙ Editing Digital Video: The Complete Creative & Technique Guide – Patrick McGrath & Robert M Goodman

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