

Film Studies CBCS Undergraduate Syllabus

University of Kalyani

COURSE CODE & COURSE TITLE:

A. Core Courses (CC)

FLMS – CC- T- 1 1: The Art and Technology of Cinema

FLMS – CC- T- 2 2: The History of Cinema

FLMS – CC- T- 3 3: Auteurs and Texts

FLMS – CC- T- 4 4: Genre, Culture and Society

B. Generic Discipline specific elective courses (DSE)

FLMS – DSE- 1 1: Indian Cinema

FLMS – DSE- 2 2: Theory, Cinema and other Arts

B.A Film Studies (General)

Semester I

Course Code	Course Title	Course Type	Credit	Full Marks
FLMS – CC- T- 1	The Art and Technology of Cinema	Core	6	60+15

- 1) Film as Art
 - i) Cinema, Modernity and Modernism
 - ii) Cinema as a new technology: Innovations and experiments
- 2) Mise-en-scene
 - i) Camera: types of shots (long, mid, close), pan, tracking, tilt,
 - ii) Lighting: back light, key light, front light, chiaroscuro lighting.
- 3) Sound: Audio components; Diegetic & non-diegetic sound; sync & non-sync sound
- 4) Editing: Editing and the rhythm of narrative, cut, dissolve, fade-in, fade-out, cross-cut, jump-cut, continuity editing, montage, deep-focus.

Suggested Reading:

- Film Art: An Introduction* by David Bordwell & Kristin Thomson
- How to Read a Film* by James Monaco
- Understanding Movies* by Louis Giannetti
- Filmmaker's Handbook* by Steven Ascher & Edward Pincus
- Grammar of the Shot* by Roy Thompson & Christopher J. Bowen
- Grammar of the Editing* by Roy Thompson & Christopher J. Bowen
- History of Narrative Film* by David A. Cook

**B.A Film Studies (General)
Semester II**

Course Code	Course Title	Course Type	Credit	Full Marks
FLMS – CC- T- 2	The History of Cinema	Core	6	60+15

- 1) The beginning and the experiments: Lumiere Brothers, Thomas Edison, Georges Méliès, Edwin S. Porter.
- 2) Silent Film: D. W. Gruffith, Buster Keaton, Charlie Chaplin
- 3) The Rise of Hollywood Classics
- 4) European Avant Garde films: Sergei Eisenstein, Louis Bunuel
- 5) Italian Neoralism
- 6) The French New Wave
- 7) Latin American and Asian Films

Suggested Reading:

- Film Genre: Theory & Criticism* by Barry Keith Grant
- Selected essays from *Movies & Methods* by Bill Nichols
- A History of the Cinema: From its Origin to 1970* by Eric Rhode
- The Classical Hollywood Cinema: Film Style & Mode of Production to 1960* by David Bordwell, Kristin Thomson Janet Staiger

**B.A Film Studies (General)
Semester III**

Course Code	Course Title	Course Type	Credit	Full Marks
FLMS – CC- T- 3	Auteurs and Texts	Core	6	60+15

- 1) Ingmar Bergman: *The Seventh Seal, Autumn Sonata*
- 2) Federico Fellini: *La Strada, La Dolce Vita*
- 3) Francois Truffaut: *400 Blows, Day for Night*
- 4) Andre Tarkovsky: *Ivan's Childhood, Mirror*
- 5) Akira Kurosawa: *Rashomon, Throne of Blood*
- 6) Satyajit Ray: *Pather Panchali, Charulata*
- 7) Fernando Solanas: *The Journey, Sur*
- 8) Alfred Hitchcock: *Psycho, Rear Window*

Suggested Readings:

- From Caligari To Hitler: A Psychological History the German Film* by Siegfried Kracauer
- Italian Cinema: From Neorealism to the Present* by Peter Bondanella
- The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette* by James Monaco
- 'Surrealism and Un Chien Andalou', in *Filming of Modern Life: European Avant-Garde Film of the 1920s* by Malcolm Turvey
- Our Films, Their Films* by Satyajit Ray
- History of Film* by Virginia Wright Wexman

**B.A Film Studies (General)
Semester IV**

Course Code	Course Title	Course Type	Credit	Full Marks
FLMS – CC- T- 4	Genre, Culture and Society	Core	6	60+15

- 1) Genre
 - i) Documentary: Robert Flaherty, John Grierson
 - ii) Gangster Movies: F. F. Coppola: *Godfather* Part I, Ramgopal Verma: *Sarkar*
 - iii) Film Noir: Fritz Lang: *Metropolis*
 - iv) Western: John Ford: *Stagecoach*
- 2) Postcolonial Cinema
- 3) Cinema and Globalisation
- 4) Cinema in the digital era

Suggested Reading:

- A History of Narrative Film* by David A. Cook
- Documentary Display: Re-visiting Nonfiction Film and Video* by Keith Beattie
- Documentary Films in India: Critical Aesthetics at Work* by Aparna Sharma

B.A Film Studies (General)
Semester V

Course Code	Course Title	Course Type	Credit	Full Marks
FLMS – DSE- 1	Indian Cinema	DSE	6	60+15

1) Early Indian Cinema

- i) Dadasaheb Phalke, Heeralal Sen, J. F. Madan, Dhiren Ganguly, Pramathesh Barua, Ardeshir Irani: New Theatres, Elphinstone Studio, Imperial films, Kohinoor Film Co.

2) The Bollywood Narrative till 1960

- i) Bimal Roy: *Madhumati*
- ii) Mehboob Khan: *Mother India*
- iii) Raaj Kapur: *Awara*
- iv) K. Asif: *Mughal E Azam*

3) Early Auteurs

- i) Satyajit Ray: *Pather Panchali, Charulata*
- ii) Rittwik Ghatak: *Komal Gandhar, Meghe Dhaka Tara*
- iii) Mrinal Sen: *Bhuwan Shom, Calcutta '71*
- iv) Shyam Benegal: *Junoon, Manthan*

4) Angry Youngman and After

- i) Stardom: *Sholay, Deewar*
- ii) The Musicals: *Disco Dancer, Karz*
- iii) Nation again: *Border, Mission Kashmir*
- iv) New Trend: *No Smoking, Masan*

5) Regional Cinema:

- i) Adoor Gopalakrishnan: *Olavum Theeravum* (Malayalam)
- ii) Janu Barua: *Aparoopa* (Assamese)
- iii) Pattavi Rama Reddy: *Samaskara* (Kannad)
- iv) Aribam Syam Sharma: *Imagi Ningthem* (Manipur)
- v) Ketan Mehta: *Bhav ni Bhavai* (Gujrati)

- vi) Buddhadeb Dasgupta: *Grihayuddha* (Bengali)

Suggested Reading:

Bollywood & Globalization: The Global Power of Popular Hindi Cinema; Edited by Kavita Karan
Bollywood and Globalization: Indian popular Cinema Nation and Diaspora Edited By
Rajeshwani V Pandharipande, Rinni Bhattacharya Mehta

Understanding Indian Movies Culture, Cognition, and Cinematic Imagination by Patrick Colm
Hogan

Routledge Handbook of Indian Cinemas K. Moti Gokulsing, Wimal Dissanayake
Studying Indian Cinema by Omar Ahmed

B.A Film Studies (General)

Semester VI

Course Code	Course Title	Course Type	Credit	Full Marks
FLMS – DSE- 2	Theory, Cinema and other Arts	DSE	6	60+15

Film Theory

- i) Psychoanalysis
 - a) Visual Pleasure and Narrative Cinema- Laura Mulvey
 - b) The Ideological Effects of Basic Cinematic Apparatus – Jean Louis Baudry
- ii) Film Language:
 - a) The Language of Film (A chapter from *Aesthetics and Film* by Katherine Thomson-Jones)
 - b) Articulations of the Cinematic Code: Umberto Eco
- iii) Auteurism:
 - a) The Ideas of Authorship- Edward Buscombe
 - b) A Certain Tendency towards French Cinema: Francois Truffaut
- iv) Marxism:
 - a) The Culture Industry: Enlightenment as Mass Deception –Max Horkheimer and Theodore Adorno
 - b) Cinema and Socialism (The Politics Of Modernism) - Raymond Williams

Film and Other Arts

Film and Theatre

Reference Films: *Shakespeare in Love* (John Madden), *Edipo Re* (Pierre Paolo Pasolini)

Film and Novels

Reference Films: *A Passage to India* (David Lean), *The Scarlet Letter* (Ronald Joffè)

Film and Paintings

Reference Films: *Pierre Le Fout* (Jean Luc Goddard), *The Picture of Dorian Gray* (Albert Lewin)

Suggested Reading:

A companion to film theory by Toby Miller & Robert Stam

Aesthetics and Film by Katherine Thomson-Jones

Psychoanalysis and Film by Glen O. Gabbard

Visual and Other Pleasures by Laura Mulvey

The History of Film by David Parkinson

European Film Theory and Cinema by Ian Aitken