

Film Studies
Undergraduate Syllabus
University of Kalyani

Explanation of the course code:

FLMS: Film Studies

MN: Minor

MD: Multidisciplinary

The first two parts in the course code correspond to the abbreviations in the above list. These are followed by the numeral wherein the first digit (in this case 1/3/5/7) refer to the semester level and the next two digits (in this case 0 and 1/2/3/4) refer to the serial number. A minor (MN) course offered in Semesters I or III can be offered again in semester II or IV respectively, but, in such cases, course name and course code will remain unchanged (e.g. FMS-MN-101 be can be offered in both semester I and semester II)

Question pattern and marks-division for Minor Course: (Total: 40+10=50)

There shall be three sections in the question paper for the semester-end examination (where total marks are 40): Section- 1, Section- 2, and Section- 3.

From Section-A, candidates have to answer five out of eight questions carrying 2 marks each ($5 \times 2 = 10$)

From Section-B, candidates have to answer two out of four questions carrying 5 marks each ($2 \times 5 = 10$)

From Section-C, candidates have to answer two out of four questions carrying 10 marks each ($2 \times 10 = 20$)

Section -A, Section- B and Section- C shall comprise questions from 'Part- A', 'Part-B' and 'Part- C' (as found in the detailed syllabus below) of all the papers respectively.

Marks for Class attendance + Internal evaluation/Project Evaluation: $5+5=10$

Question pattern and marks-division for Multidisciplinary Course: (Total Marks: 35+10=45)

There shall be three sections in the question paper for the semester-end examination (where total marks are 35): Section- 1, Section- 2, and Section- 3.

From Section-A, candidates have to answer five out of eight questions carrying 1 mark each ($5 \times 1 = 5$)

From Section-B, candidates have to answer two out of four questions carrying 5 marks each ($2 \times 5 = 10$)

From Section-C, candidates have to answer two out of four questions carrying 10 marks each ($2 \times 10 = 20$)

Section -A, Section- B and Section- C shall comprise questions from 'Part- A', 'Part-B' and 'Part- C' (as found in the detailed syllabus below) of all the papers respectively.

Marks for Class attendance + Internal evaluation/Project Evaluation: $5+5=10$

Film Studies

COURSE CODE & COURSE TITLE:

(Minor Course)

FLMS – MN-101: The History of Cinema

FLMS – MN- 302: Auteurs and Texts

FLMS – MN- 503: Genre, Culture and Society

FLMS – MN- 704: Theory, Cinema and other Arts

(Multidisciplinary Course)

COURSE CODE & COURSE TITLE:

FMS—MD—101: Film Writing and Film Review

FMS—MD—202: The Art and Technology of Cinema

FMS—MD—303: Indian Cinema

Film Studies (MINOR)

Semester I & II

Course Code	Course Title	Course Type	Credit	Full Marks
FLMS – MN-101	The History of Cinema	Minor	4	40+10

Part-1

Elements of film:

- Visual: Types of shots (long, mid, close), Camera movement: pan, tracking, tilt; Lighting: back light, key light, front light, chiaroscuro lighting.
- Aural: Diegetic & non-diegetic sound; sync & non-sync sound
- Transitions: cut, dissolve, fade-in, fade-out, cross-cut, jump-cut, continuity editing, montage, deep-focus

Part-2

- The beginning and the experiments: Lumiere Brothers, Thomas Edison, Georges Méliès, Edwin S. Porter.
- Silent Film: D. W. Griffith, Buster Keaton, Charlie Chaplin
- The Rise of Hollywood Classics

Part-3

- European Avant Garde films: Sergei Eisenstein, Louis Bunuel
- Italian Neorealism
- The French New Wave

- 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
- The Anatomy of Film* by Bernard F. Dick

Semester III & IV

Course Code	Course Title	Course Type	Credit	Full Marks
FLMS – MN- 302	Auteurs and Texts	Minor	4	40+10

Part-1

- Ingmar Bergman: *The Seventh Seal, Autumn Sonata*
- Alfred Hitchcock: *Psycho, Rear Window*

Part-2

- Federico Fellini: *La Strada, La Dolce Vita*
- Francois Truffaut: *400 Blows, Day for Night*

- Andre Tarkovsky: *Ivan's Childhood, Mirror*

Part-3

- Fernando Solanas: *The Journey, Sur*
- Akira Kurosawa: *Rashomon, Throne of Blood*
- Satyajit Ray: *Pather Panchali, Charulata*

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

Semester V

Course Code	Course Title	Course Type	Credit	Full Marks
FLMS – MN- 503	Genre, Culture and Society	Minor	4	40+10

Part-1

- Different Film Genres and their definitions

- Film Noir: Fritz Lang: *Metropolis*
- Western: John Ford: *Stagecoach*

Part-2

- Gangster Movies: F. F. Coppola: *Godfather* Part I, Ramgopal Verma: *Sarkar*
- Postcolonial Cinema

Part-3

- Documentary: Robert Flaherty, John Grierson
- Cinema in the digital era
- Cinema and Globalization

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

Semester VII

Course Code	Course Title	Course Type	Credit	Full Marks
FLMS – MN- 704	Theory, Cinema and other Arts	Minor	4	40+10

Part-A

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)

Part-B

Introduction to Film Theory

Psychoanalysis:

- Visual Pleasure and Narrative Cinema- Laura Mulvey
- The Ideological Effects of Basic Cinematic Apparatus – Jean Louis Baudry

Film Language:

- The Language of Film (A chapter from *Aesthetics and Film* by Katherine Thomson-Jones)
- Articulations of the Cinematic Code: Umberto Eco

Part- C

Auteurism:

- The Ideas of Authorship- Edward Buscombe
- A Certain Tendency towards French Cinema: Francois Truffaut

Marxism:

- The Culture Industry: Enlightenment as Mass Deception –Max Horkheimer and Theodore Adorno
- Cinema and Socialism (The Politics Of Modernism) - Raymond Williams

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

B. A. Film Studies (Multidisciplinary)

Semester I

Course Code	Course Title	Course Type	Credit	Full Marks
FMS—MD—101	Film Writing and Film Review	Multidisciplinary	3	35+10

Part- A

Introduction: Basics of narrative cinema

Film concept and screenplay writing

Part- B

Turning literary texts into film screenplays: Techniques, scopes and limitations.

Part-C

Writing critical review of narrative films. (One Hindi language film, one Bengali language film and one English language film of the current/last calendar year)

Suggested Reading:

The Definitive Guide to Screen Writing by Syd Field

Story: Style, Structure, Substance, and the Principles of Screenwriting by Robert Mckee

Film and the Critical Eye by Dennis DeNitto, William Herman

Film Criticism and Digital Culture by Andrew McWhirter

Semester II

Course Code	Course Title	Course Type	Credit	Full Marks
FMS—MD—202	The Art and Technology of Cinema	Multidisciplinary	3	35+10

Part-A

Introduction: Film Technology

- Mise-en-scene:
- i) Camera: types of shots (long, mid, close), pan, tracking, tilt,
 - ii) Lighting: back light, key light, front light, chiaroscuro lighting.

Part-B

Sound: Audio components; Diegetic & non-diegetic sound; sync & non-sync sound

Editing: Editing and the rhythm of narrative, cut, dissolve, fade-in, fade-out, cross-cut, jump-cut, continuity editing, montage, deep-focus.

Part-C

Cinema as a new technology: Innovations and experiments

Film as Art: Cinema, Modernity and Modernism

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

Semester III

Course Code	Course Title	Course Type	Credit	Full Marks
FMS—MD—303	Indian Cinema	Multidisciplinary	3	35+10

Part -A

Introduction: Early Indian Cinema

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

Part- B

The Bollywood Narrative till 1960: (any Two)

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

Part-C

Early Auteurs: (any Three)

- v) Satyajit Ray: *Pather Panchali, Charulata*
- vi) Rittwik Ghatak: *Komal Gandhar, Meghe Dhaka Tara*
- vii) Mrinal Sen: *Bhuwan Shom, Calcutta '71*
- viii) Shyam Benegal: *Junoon, Manthan*

Regional Cinema: (any Four)

- ix) Adoor Gopalakrishnan: *Olavum Theeravum* (Malayalam)
- x) Janu Barua: *Aparoop* (Assamese)
- xi) Pattavi Rama Reddy: *Samaskara* (Kannad)
- xii) Aribam Syam Sharma: *Imagi Ningthem* (Manipur)
- xiii) Ketan Mehta: *Bhav ni Bhavai* (Gujrati)
- xiv) 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