

**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