

FILM STUDIES (GENERAL)

Topics and components of the syllabus not yet done are in Italics and underlined.

TEACHING PLAN FOR 1ST YEAR (PART – I)

JUL – AUG

PAPER – 1

SOCIOLOGICAL HISTORY OF CINEMA

EARLY CINEMA – Characteristics of PMR ; Lumiere , Melies , Porter, Edison

EUROPEAN CINEMA – Italy – Neo-realism – De sica, Visconti & Rossellini

PAPER – 2

EARLY TECHNOLOGICAL INVENTIONS – Persistence of vision, magic lantern to Kinetoscope to motion picture

VISUAL COMPONENTS – Construction of shot , scene and sequence
Proxemics, angle , movement , lens and focus

SEPT - OCT

PAPER – 1

AMERICAN CINEMA – D.W. Griffith, early comedy : Keaton , Chaplin

NOV – DEC

HOLLYWOOD Studio System – 1920s – 50s
Genre – auteur relationship , Psycho

FRANCE - Renoir to New Wave – Truffaut and Godard

GERMANY – Expressionist cinema – Weine , Lang , Murnau

JAN – FEB

ASIAN AND LATIN AMERICAN CINEMA –

CINEMA OF JAPAN : Kurosawa ,
Mizoguchi.

LATIN AMERICA : Third cine –
ma of Argentina ;
Cinema Novo of Brazil ;
Revolutionary cinema of Cuba.

CINEMA OF INDIA -

Silent era
Sound era and the studio system
Popular Indian cinema
New Indian Cinema Movement

MAR – APR

Russia – Soviet socialist Realism – Eisenstein , Pudovkin

Revision

FILM STUDIES (General)

PAPER –II

Group - A

1] VISUAL COMPONENTS

2] CONSTRUCTION OF SHOT, SCENE, SEQUENCE;
CINEMATOGRAPHY- FILM & VIDEO

3] AUDIO COMPONENTS {SYNC , NON –SYNC, SPEECH, EFFECTS,
PERSPECTIVE, ACOUSTICS, AMBIENCE, MUSIC, SILENCE}

4] MISE EN SCENE; ELEMENTS OF COMPOSITION & LIGHTING

5] EDITING: ATTRIBUTES, PACE, RHYTHM, STORY-CENTRED EDITING,
TRANSITIONS, TEMPORAL & SPATIAL CONTINUITY- axis of action, cut ins/
cutaways, match cuts, jump cuts etc

6] FILM STOCK- LIGHT & EXPOSURE

7] DIGITAL CINEMA: CINEMATOGRAPHY & POST PRODUCTION, CGI.

8] NARRATIVE FORM – conventional narrative structure and alternatives.

Group – B

Film & other arts – relationship with

Music

Literature

Painting

Theatre

Group – C

Elements of pre-production –

Script-writing - idea, treatment, scenario to shooting script, story-board

Film language : Role of sound, music, colour as structural element in cinema.

Russian school's concept of montage – Eisenstein vs Pudovkin.

Manipulation of time & space in cinema

FILM STUDIES (General)
PAPER III

Group – A

Characteristics of non-fiction cinema ; types
Documentary forms & styles
Lyrical documentary – Robert Flaherty, Bert Haanstra
Documentary of social concern – John Grierson, Joris Ivens
Newsreel- Dziga Vertov, Kinopravda
Free cinema , Cinema Verite, Direct cinema movements
Indian documentary – Films Division & Independent producers

Group – B

Text films –

Panther Panchali, Citizen Kane, Battleship Potemkin, Modern Times, Sholay

Review writing of contemporary cinema.
Scholarly-writing on the text films.

Group – C

Practical

Script writing
Shooting a silent continuity film (max. 15 shots, 5 characters, 4 mins.)
Planning 1) action into shots 2) movements 3) framing 4) continuity
Post-production
Viva-voce on the silent continuity film