

Rishi Bankim Chandra Evening College, Naihati

West Bengal State University

CBCS Curriculum and Syllabus at U.G. 2018

B. A. General

Film Studies

(No. of Credits given within brackets)

Semester	Core & Course Title	DSE & Course Title	GE & Course Title	AEC C	SEC & Course Title	Total Credits
I	FMSGCOR01T(6) Visual Language and Institutionalization of the Cinematic Language		FMSHGEC01T(6) Visual Language and Institutionalization of the Cinematic Language			20
II	FMSGCOR02T(4) Art, Industry and Film Theories of the Silent Era FMSGCOR02P(2) Filmmaking		FMSHGEC02T(4) Art, Industry and Film Theories of the Silent Era FMSHGEC02P(2) Filmmaking			20
III	FMSGCOR03T(6) Social Context of Cinema and Film Language		FMSHGEC03T(6) Social Context of Cinema and Film Language		FMSSEEC01T(4) Basic Camera Work FMSSEEC01P(2) Basic Camera Work	20

IV	FMSGCOR04T(4) World Documentary & Post Colonial Cinema FMSGCOR04P(2) World Documentary & Post Colonial Cinema		FMSHGEC04T(4) World Documentary & Post Colonial Cinema FMSHGEC04P(2) World Documentary & Post Colonial Cinema		FMSSEEC02T(4) Video Editing FMSSEEC02P(2) Video Editing	20
V		FMSGDSE01T(4) Paradigms and Practices – Critical Approaches to Cinema FMSGDSE01P(2) Filmmaking OR FMSGDSE02T(6) Social Context of Cinema and Film Language	FMSGGEC01T(6) Basic Language of Cinema			20

VI		<p>FMSG DSE0 3T(4) Popular Bengali Cinema and Alternative Approaches</p> <p>FMSG DSE0 3P(2) Filmmaking</p> <p>OR</p> <p>FMSG DSE0 4T(4) World Documentary & Post Colonial Cinema</p> <p>FMSG DSE0 4P (2) World Documentary & Post Colonial Cinema</p>	<p>FMSGGEC02T(4) Social Context of Cinema</p> <p>FMSGGEC02P(2) Social Context of Cinema</p>			20
----	--	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------	--	--	----

Total Number of Courses	12	4	2	2	4	120

Syllabus in Detail

Semester 1

FMSGCOR01T(6) Visual Language and Institutionalization of the Cinematic Language (Theory) :

Module 1 – History of Visual Art and Its relationship with Cinema

Module 2 – Early Cinema – Louis Lumiere and August Lumiere, George Melies

Module 3 – Cinema of Transition – Edwin S. Porter, D. W. Griffith

Module 4 – Evolution from P.M.R. to I.M.R., Basic Concepts of Cinematic Language – Shot, Scene, Sequence

Module 5 – Visual Transitions – Cut, Dissolve, Fade In, Fade Out, Wipe etc.

Module 6 – Types of Shots according to Its Dimensions – Establishing Shot, Cut In, Cut Away, P.O.V.

Module 7 – Mise-en-Scene

Module 8 – Montage

Module 9 – Light, Shadow and Other Compositional Elements

Module 10 – Proxemics, Angle, Focus, Lens

Module 11 – Basic Camera Movements

Suggested Readings :

Monaco, James, et al. 2000. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press.

Cook, David A. 1981. A History of Narrative Film. New York: Norton.

Bordwell, David, and Kristin Thompson. 1996. Film Art: An Introduction. New York: The McGraw-Hill Companies.

Hill, John, and Pamela Church Gibson. 1998. The Oxford Guide to Film Studies. Oxford: Oxford University Press.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Brown, Blain. 2012. Motion Picture and Video Lighting. CRC Press.

Owens, Jim, and Gerald Millerson. 2012. Video Production Handbook. CRC Press.

Barsam, Richard Meran, and Dave Monahan. 2012. Looking at Movies: An Introduction to Film. W W Norton & Company Incorporated.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Malkiewicz, J. Kris. 1989. Cinematography. New York: Prentice Hall Press.

Malkiewicz, Kris. 1986. Film Lighting. Simon and Schuster.

FMSGEC01T(6) Visual Language and Institutionalization of the Cinematic Language (Theory) :

Module 1 – History of Visual Art and Its relationship with Cinema

Module 2 – Early Cinema – Louis Lumiere and August Lumiere, George Melies

Module 3 – Cinema of Transition – Edwin S. Porter, D. W. Griffith

Module 4 – Evolution from P.M.R. to I.M.R., Basic Concepts of Cinematic Language – Shot, Scene, Sequence

Module 5 – Visual Transitions – Cut, Dissolve, Fade In, Fade Out, Wipe etc.

Module 6 – Types of Shots according to Its Dimensions – Establishing Shot, Cut In, Cut Away, P.O.V.

Module 7 – Mise-en-Scene

Module 8 – Montage

Module 9 – Light, Shadow and Other Compositional Elements

Module 10 – Proxemics, Angle, Focus, Lens

Module 11 – Basic Camera Movements

Suggested Readings :

Monaco, James, et al. 2000. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press.

Cook, David A. 1981. A History of Narrative Film. New York: Norton.

Bordwell, David, and Kristin Thompson. 1996. Film Art: An Introduction. New York: The McGraw-Hill Companies.

Hill, John, and Pamela Church Gibson. 1998. The Oxford Guide to Film Studies. Oxford: Oxford University Press.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Brown, Blain. 2012. Motion Picture and Video Lighting. CRC Press.

Owens, Jim, and Gerald Millerson. 2012. Video Production Handbook. CRC Press.

Barsam, Richard Meran, and Dave Monahan. 2012. Looking at Movies: An Introduction to Film. W W Norton & Company Incorporated.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Malkiewicz, J. Kris. 1989. Cinematography. New York: Prentice Hall Press.

Malkiewicz, Kris. 1986. Film Lighting. Simon and Schuster.

Semester 2

FMSGCOR02T(4) Art, Industry and Film Theories of the Silent Era (Theory) :

Module 1 – Studio System – Beginning, Development and Evolution

Module 2 – French First Wave

Module 3 – German Expressionism

Module 4 – Russian Formalism

Module 5 – Indian Cinema in Silent Era

Module 6 – Film Theories – Rudolf Arnheim, Siegfried Kracauer, Sergei Eisenstein

Module 7 – Writing for Camera

Module 8 – Visual Composition

Module 9 – Art of Story Telling

Suggested Readings :

Eisenstein Sergei, Film Form and Film Sense.

Kracauer, Siegfried. 1947. From Caligari to Hitler: a Psychological History of the German Film. [Princeton, N.J.]: Princeton University Press.

Bazin Andre. 2005. What Is Cinema? University of California Press.

Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. Indian Film. Replica Books.

Kuleshov, Lev Vladimirovich. Kuleshov on film writings. University of California Press, 1974.

FMSGCOR02P(2) Filmmaking (Practical) :

Module 1 – Making a 2 minutes Narrative Film with Still Images

FMSHGEC02T(4) Art, Industry and Film Theories of the Silent Era (Theory) :

Module 1 – Studio System – Beginning, Development and Evolution

Module 2 – French First Wave

Module 3 – German Expressionism

Module 4 – Russian Formalism

Module 5 – Indian Cinema in Silent Era

Module 6 – Film Theories – Rudolf Arnheim, Siegfried Kracauer, Sergei Eisenstein

Module 7 – Writing for Camera

Module 8 – Visual Composition

Module 9 – Art of Story Telling

Suggested Readings :

Eisenstein Sergei, Film Form and Film Sense.

Kracauer, Siegfried. 1947. From Caligari to Hitler: a Psychological History of the German Film. [Princeton, N.J.]: Princeton University Press.

Bazin Andre. 2005. What Is Cinema? University of California Press.

Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. Indian Film. Replica Books.

Kuleshov, Lev Vladimirovich. Kuleshov on film: writings. University of California Press, 1974.

FMSHGEC02P(2) Filmmaking (Practical) :

Module 1 – Making a 2 minutes Narrative Film with Still Images

Semester 3

FMSGCOR03T(6) Social Context of Cinema and Film Language (Theory) :

Module 1 – Italian Neo-Realism

Module 2 – French New Wave

Module 3 – Indian Cinema – Sound Era

Module 4 – Techniques of Manipulating Time and Space in Cinema -

Match Cut, Jump Cut, Flash Back and Flash Forward

Module 5 – Different Types of Sound used in Cinema, Mixing Tracks, Synchronized and Non Synchronized Sound

Suggested Readings :

Alkin, Glyn. 1996. Sound Recording and Reproduction. 3rd ed. Focal Press.

Kerner, Marvin M. 1989. The Art of the Sound Effects Editor. Focal Press.

Altman, Rick. 2004. Silent Film Sound. Columbia University Press.

Bondanella, Peter. 2001. Italian Cinema: From Neorealism to the Present. Continuum International Publishing Group.

Monaco, James. 2004. The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette. UNET 2 Corporation.

Reisz, Karel, and Gavin Millar. 1968. The Technique of Film Editing. New York: Hastings House.

Murch, Walter. 2001. In The Blink of an Eye: A Perspective on Film Editing. Los Angeles: Silman-James Press.

Dancyger, Ken. 1993. The Technique of Film and Video Editing. Boston: Focal Press.

Bordwell, David, and Kristin Thompson. 1996. Film Art: An Introduction. New York: The McGraw-Hill Companies.

FMSHGEC03T(6) Social Context of Cinema and Film Language (Theory) :

Module 1 – Italian Neo-Realism

Module 2 – French New Wave

Module 3 – Indian Cinema – Sound Era

Module 4 – Techniques of Manipulating Time and Space in Cinema -
Match Cut, Jump Cut, Flash Back and Flash Forward

Module 5 – Different Types of Sound used in Cinema, Mixing Tracks, Synchronized and Non Synchronized Sound

Suggested Readings :

Alkin, Glyn. 1996. Sound Recording and Reproduction. 3rd ed. Focal Press.

Kerner, Marvin M. 1989. The Art of the Sound Effects Editor. Focal Press.

Altman, Rick. 2004. Silent Film Sound. Columbia University Press.

Bondanella, Peter. 2001. Italian Cinema: From Neorealism to the Present. Continuum International Publishing Group.

Monaco, James. 2004. The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette. UNET 2 Corporation.

Reisz, Karel, and Gavin Millar. 1968. The Technique of Film Editing. New York: Hastings House.

Murch, Walter. 2001. In The Blink of an Eye: A Perspective on Film Editing. Los Angeles: Silman-James Press.

Dancyger, Ken. 1993. The Technique of Film and Video Editing. Boston: Focal Press.

Bordwell, David, and Kristin Thompson. 1996. Film Art : An Introduction. New York: The McGraw-Hill Companies.

FMSSEEC01T(1) Basic Camera Work (Theory) :

Module 1 – Basic Concepts of Composition

Module 2 – Lighting for Camera

Module 3 – Basic Concepts about Lenses

Module 4 – Camera Angles and Camera Movement - Theory

Module 5 – Digital Cinematography

Suggested Readings :

Monaco, James, et al. 2000. How to Read a Film : The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press.

Cook, David A. 1981. A History of Narrative Film. New York : Norton.

Bordwell, David, and Kristin Thompson. 1996. Film Art: An Introduction. New York: The McGraw-Hill Companies.

Hill, John, and Pamela Church Gibson. 1998. The Oxford Guide to Film Studies. Oxford: Oxford University Press.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Brown, Blain. 2012. Motion Picture and Video Lighting. CRC Press.

Owens, Jim, and Gerald Millerson. 2012. Video Production Handbook. CRC Press.

Barsam, Richard Meran, and Dave Monahan. 2012. Looking at Movies: An Introduction to Film. W W Norton & Company Incorporated.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Malkiewicz, J. Kris. 1989. Cinematography. New York: Prentice Hall Press.

Malkiewicz, Kris. 1986. Film Lighting. Simon and Schuster.

FMSSEEC01P(1) Basic Camera Work (Practical) :

Module 1 – Camera Angles and Camera Movement - Practical

Semester 4

FMSGCOR04T(4) World Documentary & Post Colonial Cinema (Theory) :

Module 1 – Major differences between Fiction and Nonfiction Cinema

Module 2 –Different Modes of Documentary

Module 3 – Different Types of Documentary

Module 4 – History of World Documentary

Module 5 – Indian Cinema after Independence – Rise of Melodrama and Nationalist Cinema

Module 6 – Indian New Wave

Module 7 – Latin American Cinema

Module 8 – Post War Japanese Cinema

Module 9 – Documentaries of Pre-Independent Era

Module 10 – Age of Films Division

Module 11 – Independent Directors

Suggested Readings :

Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. Indian Film. Replica Books.

Prasad, M. Madhava. 1998. Ideology of the Hindi Film: a Historical Construction. Delhi; New York: Oxford University Press.

Rajadhyaksha, Ashish. Indian cinema in the time of celluloid: from Bollywood to the Emergency. Indiana University Press, 2010.

Williams, Raymond. 1998. "The Analysis of Culture" in John Storey ed. Cultural Theory and Popular Culture: a Reader. Athens: University of Georgia Press. Thompson, Roy. 1993. Grammar of the Edit. Oxford: Focal Press.

Kabir, Nasreen Munni. 1996. Guru Dutt: A Life in Cinema. Delhi: Oxford University Press.

Gabriel, Teshome H. 1982. Third cinema in the third world: The aesthetics of liberation. UMI Research Press (Ann Arbor, Mich.)

FMSGCOR04P(2) World Documentary & Post Colonial Cinema (Practical) :

Module 1 – Making of a Documentary within 5 minutes duration

FMSHGEC04T(4) World Documentary & Post Colonial Cinema (Theory) :

Module 1 – Major differences between Fiction and Nonfiction Cinema

Module 2 – Different Modes of Documentary

Module 3 – Different Types of Documentary

Module 4 – History of World Documentary

Module 5 – Indian Cinema after Independence – Rise of Melodrama and Nationalist Cinema

Module 6 – Indian New Wave

Module 7 – Latin American Cinema

Module 8 – Post War Japanese Cinema

Module 9 – Documentaries of Pre-Independent Era

Module 10 – Age of Films Division

Module 11 – Independent Directors

Suggested Readings :

Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. Indian Film. Replica Books.

Prasad, M. Madhava. 1998. Ideology of the Hindi Film: a Historical Construction. Delhi; New York: Oxford University Press.

Rajadhyaksha, Ashish. Indian cinema in the time of celluloid: from Bollywood to the Emergency. Indiana University Press, 2010.

Williams, Raymond. 1998. "The Analysis of Culture" in John Storey ed. Cultural Theory and Popular Culture: a Reader. Athens: University of Georgia Press. Thompson, Roy. 1993. Grammar of the Edit. Oxford: Focal Press.

Kabir, Nasreen Munni. 1996. Guru Dutt: A Life in Cinema. Delhi: Oxford University Press.

Gabriel, Teshome H. 1982. Third cinema in the third world: The aesthetics of liberation. UMI Research Press (Ann Arbor, Mich.)

FMSHGEC04P(2) World Documentary & Post Colonial Cinema (Practical) :

Module 1 – Making of a Documentary within 5 minutes duration

FMSSEEC02T(1) Video Editing (Theory) :

Module 1 – Basic Concepts of Video Editing

Module 2 – Editing Softwares – Adobe Premiere, FCP etc.

Module 3 – Making a Video Time Line with Basic Transitional Devices

Module 4 - Laying Audio Tracks

Module 5– Mixing Sound

Module 6 – Audio-Visual Synchronization

Suggested Readings :

Alkin, Glyn. 1996. Sound Recording and Reproduction. 3rd ed. Focal Press.

Kerner, Marvin M. 1989. The Art of the Sound Effects Editor. Focal Press.

Altman, Rick. 2004. Silent Film Sound. Columbia University Press.

Reisz, Karel, and Gavin Millar. 1968. The Technique of Film Editing. New York: Hastings House.

Murch, Walter. 2001. In The Blink of an Eye: A Perspective on Film Editing. Los Angeles: Silman-James Press.

Dancyger, Ken. 1993. The Technique of Film and Video Editing. Boston: Focal Press.

FMSSEEC02P(1) Video Editing (Practical) :

Module 1 – Making a Video Time Line with Basic Transitional Devices

Semester 5

FMSGDSE01T(4) Paradigms and Practices – Critical Approaches to Cinema (Theory) :

Module 1 – Idea – Original (Memory, Experience, Imagination) Adaptation (Novel, Story, News)

- Module 2** – Theme
Module 3 – Fiction/Non-Fiction, Short Film
Module 4 – Writing in terms of Images, Sound and Rhythm
Module 5 – Form – Dramatic/Non- Dramatic
Module 6 – Realism and Cinema – Andre Bazin
Module 7 – Feminism and Cinema – Laura Mulvey
Module 8 – Psychoanalysis and Cinema
Module 9 – Structuralism and Cinema – Christian Metz
Module 10 – Making a Fictional Silent Continuity Film of not more than 5 minutes

Suggested Readings :

Swain, D. and Swain, J. 1988. Film Scriptwriting: A Practical Manual. Focal Press.

Reisz, Karel, Gavin Millar, and British Film Academy. 1968. The Technique of Film Editing. New York: Hastings House.

Field, S. 2005, Screenplay: The Foundations Of Screenwriting, Delta, Revised Edition.

Field. S., 2003, The Definitive Guide to Screenwriting, Ebury Press.

Mulvey, Laura. 1975. "Visual Pleasure and Narrative Cinema." Screen 16, no. 3: 6-18.

Doane, Mary Ann. 1991. Femmes Fatales: Feminism, Film Theory, Psychoanalysis. New York: Routledge.

Degli-Esposti, Cristina. 1998. Postmodernism in the Cinema. New York: Berghahn Books.

Manovich, Lev. 2002. The Language of New Media. Cambridge, Mass.: MIT Press.

Saussure, Ferdinand de. 2011. Course in General Linguistics. Edited by Perry Meisel and Haun Saussy. Columbia University Press.

Metz, Christian. 1974. Film Language. Oxford University Press.

Vasudevan, Ravi. 2011. The Melodramatic Public: Film Form and Spectatorship in Indian Cinema. Palgrave Macmillan.

Barnouw, Erik. 1983. Documentary: A History of the Non-Fiction Film. Oxford University Press.

Rabiger, Michael. 2009. Directing the Documentary. Focal Press/Elsevier.

FMSGDSE01P(2) Filmmaking (Practical) :

Module 1 – Making a Fictional Silent Continuity Film of not more than 5 minutes

FMSGDSE02T(6) Social Context of Cinema and Film Language (Theory) :

Module 1 – Italian Neo-Realism

Module 2 – French New Wave

Module 3 – Indian Cinema – Sound Era

Module 4 – Techniques of Manipulating Time and Space in Cinema -
Match Cut, Jump Cut, Flash Back and Flash Forward

Module 5 – Different Types of Sound used in Cinema, Mixing Tracks, Synchronized and Non Synchronized Sound

Suggested Readings :

Alkin, Glyn. 1996. Sound Recording and Reproduction. 3rd ed. Focal Press.

Kerner, Marvin M. 1989. The Art of the Sound Effects Editor. Focal Press.

Altman, Rick. 2004. Silent Film Sound. Columbia University Press.

Bondanella, Peter. 2001. Italian Cinema: From Neorealism to the Present. Continuum International Publishing Group.

Monaco, James. 2004. The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette. UNET 2 Corporation.

Reisz, Karel, and Gavin Millar. 1968. The Technique of Film Editing. New York: Hastings House.

Murch, Walter. 2001. In The Blink of an Eye: A Perspective on Film Editing. Los Angeles: Silman-James Press.

Dancyger, Ken. 1993. The Technique of Film and Video Editing. Boston: Focal Press.

Bordwell, David, and Kristin Thompson. 1996. Film Art: An Introduction. New York: The McGraw-Hill Companies.

FMSGGEC01T(6) Basic Language of Cinema (Theory) :

Module 1 – History of Visual Art and Its relationship with Cinema

Module 2 – Early Cinema – Louis Lumiere and August Lumiere, George Melies

Module 3 – Cinema of Transition – Edwin S. Porter, D. W. Griffith

Module 4 – Evolution from P.M.R. to I.M.R., Basic Concepts of Cinematic Language – Shot, Scene, Sequence

Module 5 – Visual Transitions – Cut, Dissolve, Fade In, Fade Out, Wipe etc.

Module 6 – Types of Shots according to Its Dimensions – Establishing Shot, Cut In, Cut Away, P.O.V.

Module 7 – Mise-en-Scene

Module 8 – Montage

Module 9 – Light, Shadow and Other Compositional Elements

Module 10 – Proxemics, Angle, Focus, Lens

Module 11 – Basic Camera Movements

Suggested Readings :

Monaco, James, et al. 2000. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press.

Cook, David A. 1981. A History of Narrative Film. New York: Norton.

Bordwell, David, and Kristin Thompson. 1996. Film Art: An Introduction. New York: The McGraw-Hill Companies.

Hill, John, and Pamela Church Gibson. 1998. The Oxford Guide to Film Studies. Oxford: Oxford University Press.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Brown, Blain. 2012. Motion Picture and Video Lighting. CRC Press.

Owens, Jim, and Gerald Millerson. 2012. Video Production Handbook. CRC Press.

Barsam, Richard Meran, and Dave Monahan. 2012. Looking at Movies: An Introduction to Film. W W Norton & Company Incorporated.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Malkiewicz, J. Kris. 1989. Cinematography. New York: Prentice Hall Press.

Malkiewicz, Kris. 1986. Film Lighting. Simon and Schuster.

Semester 6

FMSGDSE03T(4) Popular Bengali Cinema and Alternative Approaches (Theory) :

Module 1 – Dhiren Ganguli

Module 2 – P. C. Barua

Module 3 – Debaki Kumar Bose

Module 4 – Ritwik Ghatak

Module 5 – Satyajit Ray

Module 6 – Mrinal Sen

Module 7 – Tapan Sinha

Module 8 – Tarun Majumdar

Module 9 – Rajen Tarafdar

Module 10 – Ajoy Kar

Module 11 – Asit Sen

Module 12 – Anjan Chowdhuri

Suggested Readings :

Raha, Kironmoy. 1991. Bengali Cinema. Nandan Publication.

Gooptu, Sharmistha. 2015. Bengali Cinema: An Other Nation. Routledge Contemporary South Asia Series.

FMSGDSE03P(2) Filmmaking (Practical) :

Module 1 – Making a Fiction Film of not more than 10 minutes

FMSGDSE04T(4) World Documentary & Post Colonial Cinema (Theory) :

Module 1 – Major differences between Fiction and Nonfiction Cinema

Module 2 – Different Modes of Documentary

Module 3 – Different Types of Documentary

Module 4 – History of World Documentary

Module 5 – Indian Cinema after Independence – Rise of Melodrama and Nationalist Cinema

Module 6 – Indian New Wave

Module 7 – Latin American Cinema

Module 8 – Post War Japanese Cinema

Module 9 – Documentaries of Pre-Independent Era

Module 10 – Age of Films Division

Module 11 – Independent Directors

Suggested Readings :

Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. Indian Film. Replica Books.

Prasad, M. Madhava. 1998. Ideology of the Hindi Film: a Historical Construction. Delhi; New York: Oxford University Press.

Rajadhyaksha, Ashish. Indian cinema in the time of celluloid: from Bollywood to the Emergency. Indiana University Press, 2010.

Williams, Raymond. 1998. “The Analysis of Culture” in John Storey ed. Cultural Theory and Popular Culture: a Reader. Athens: University of Georgia Press. Thompson, Roy. 1993. Grammar of the Edit. Oxford: Focal Press.

Kabir, Nasreen Munni. 1996. Guru Dutt: A Life in Cinema. Delhi: Oxford University Press.

Gabriel, Teshome H. 1982. Third cinema in the third world: The aesthetics of liberation. UMI Research Press (Ann Arbor, Mich.)

FMSGDSE04P (2) World Documentary & Post Colonial Cinema (Practical) :

Module 1 – Making of a Documentary within 5 minutes duration

FMSGGEC02T(4) Social Context of Cinema (Theory) :

Module 1 – Italian Neo-Realism

Module 2 – French New Wave

Module 3 – Indian Cinema – Sound Era

Module 4 – Techniques of Manipulating Time and Space in Cinema - Match Cut, Jump Cut, Flash Back and Flash Forward

Module 5 – Different Types of Sound used in Cinema, Mixing Tracks, Synchronized and Non Synchronized Sound

Suggested Readings :

Alkin, Glyn. 1996. Sound Recording and Reproduction. 3rd ed. Focal Press.

Kerner, Marvin M. 1989. The Art of the Sound Effects Editor. Focal Press.

Altman, Rick. 2004. Silent Film Sound. Columbia University Press.

Bondanella, Peter. 2001. Italian Cinema: From Neorealism to the Present. Continuum International Publishing Group.

Monaco, James. 2004. The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette. UNET 2 Corporation.

Reisz, Karel, and Gavin Millar. 1968. The Technique of Film Editing. New York: Hastings House.

Murch, Walter. 2001. In The Blink of an Eye: A Perspective on Film Editing. Los Angeles: Silman-James Press.

Dancyger, Ken. 1993. The Technique of Film and Video Editing. Boston: Focal Press.

Bordwell, David, and Kristin Thompson. 1996. Film Art : An Introduction. New York: The McGraw-Hill Companies.

FMSGGEC02P(2) Social Context of Cinema (Practical) :

Module 1 – Making a Fictional Silent Continuity Film of not more than 5 minutes