

Film Studies

NEP CURRICULUM & SYLLABI

3-Year Interdisciplinary BA Programme in Humanities

WEST BENGAL STATE UNIVERSITY

Dr. Rajdeep Roy

Coordinator, Department of Film Studies

West Bengal State University

Semester	Core Course (A)	Core Course (B)	Core Course (C)	MDC	AEC	SEC	VAC	Internship
I	FMSCOR101T Introduction to Cinema (5)			FMSGMD101T Cinema and Society (3)				
II	FMSCOR202T Introduction to Filmmaking (5)							
III	FMSCOR303T History of World Cinema (5)					FMSGSE301P Fundamentals of Cinematography (3)		
IV	FMSCOR404T History of Indian Cinema (5)					FMSGSE402P Film and Video Editing (3)		
V	FMSCOR505T Documentary Theory and Practice (5)					FMSGSE501P Fundamentals of Cinematography (3)		
VI	FMSCOR606P Short Fiction Production (5)					FMSGSE602P Film and Video Editing (3)		
Credits	30							

Semester I

Introduction to Cinema (MA 1, 5 Credits-Theory)

Course Description:

This course is designed as an introduction to the constituent elements that makes cinema an art, an industry, a commodity, a journey in the realm of subconscious or a social practice. These elements are the film industry, narrative, mise-en-scene, cinematography, editing and sound. Through an overview of the functioning of these elements as well as their harmonic interactions by which meanings are made in cinema, students will learn about film styles, directorial voices, industrial norms and their evolution. They will recognize familiar patterns in genre conventions, and simultaneously identify historic ruptures in various film movements and avant garde practices. They will familiarize themselves with vocabularies of the film form, general concerns of Cinema Studies as a discipline, the relationship of cinema with other arts and learn methods of critical film analysis. Along with lectures and screenings, students will be required to complete a writing project and do a class presentation as part of this training.

Course Objectives:

- Grasp over basic Film Language
- Perception of Cinema as an art form, industrial product, personal vision and mass culture
- Understanding the continuities and innovations within cinematic traditions
- Understanding Cinema in relation to other arts
- Grasp over methods of Film analysis and Criticism

Expected Learning Outcomes:

- Introductory knowledge and coherent understanding of the discipline
- Practical and Procedural knowledge of Film Analysis and Criticism
- Ability to think about the same text in different ways
- Clear expression of thoughts and ideas orally and in writing

- Sense of observation, inquiry and capability for asking insightful questions

Evaluation Policy and Assignments:

Continuous Assessment: 20%

End Semester Examination 80%

Required Texts:

David Bordwell and Kristin Thompson, *Film Art: an Introduction*, 8th Edition (NY: Tata McGraw-Hill, 2008).

Susan Hayward, *Cinema Studies: The Key Concepts* (New York: Routledge, 2013).

Course Content:

Module I: Medium Specificity, Aesthetics, Technology, and the Industry

Themes:

- Moving Image: Time; Space; Movement; Representation
- Overview of the Film Industry Triad: Production; Distribution; Exhibition
- Artistic Implications of the Production Process
- Major Departments in Film Making: Screenplay & Direction; Cinematography; Editing; Sound; CGI & Special Effects; Production Management & Finance; Film Marketing
- Major Film based Professions: Film Maker; Film Researcher & Academician; Film Critic & Industry Analyst; Video Content Creator; Film Archivist & Database Manager; Arts Management (Film Festival); Digital Marketing; Television & Advertisement

Required Reading:

Bordwell and Thompson, *Film Art: an Introduction*, 3-48.

Recommended Readings:

Tino Balio, *The American Film Industry* (Wisconsin: Wisconsin University Press, 1984).

Cleve Bastian, *Film Production Management*, 3rd Edition (NY: Elsevier, 2006).

Cindy Hing-Yuk Wong, *Culture, People, and Power on the Global Screen* (NJ: Rutgers University Press, 2011).

Possible Screenings:

The Gang is All Here directed by Busby Berkeley (20th Century Fox, 1943)

The Player directed by Robert Altman (Fine Line Features, 1992)

Module II: Film Narrative: Making Meaning of the Film Form

Themes:

- Fundamentals of Narrative: Story; Plot; Character
- Narrative Causality: Cinematic Time & Space
- Classical Narrative: The Three Act Structure
- Point of View in Narrative
- Intermedial Narratives: Animation; Video Art; Gaming
- Narrative Analysis: Film Criticism; Film Review; Video Essay

Required Reading:

Bordwell and Thompson, *Film Art: an Introduction*, 50-111.

Recommended Readings:

Rudolph Arnheim, "Film and Reality," In *Film as Art* (Berkeley: University of California Press, 1957).

David Bordwell, Janet Staiger, and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (New York: Columbia University Press, 1985).

David Bordwell, "Who Blinked First?" in *Poetics of Cinema* (New York: Routledge, 2007), http://www.davidbordwell.net/books/poetics_whoblinkedfirst.pdf.

Tom Gunning, "The Cinema of Attraction[s]: Early Film, Its Spectator and the Avant Garde," In *The Cinema of Attractions Reloaded*, ed. Wanda Strauven, (Amsterdam: Amsterdam University Press, 2006), <https://www.jstor.org/stable/j.ctt46n09s.27>.

Hugo Münsterberg, "Depth and Movement" In *Hugo Munsterberg on Film: The Photoplay: A Psychological Study and Other Writings* ed. Allan Langdale, (New York: Routledge, 2002).

Agnes Petho, *Cineman and Intermediality: the Passion for the In-Between*, 2nd Edition (Newcastle upon Tyne: Cambridge Scholars Publishing, 2011).

Possible Screenings:

Citizen Kane directed by Orson Welles (RKO Radio Pictures, 1941)

Rashomon directed by Akira Kurosawa (Daiei Film, 1950)

Module III: Mise-en-scene

Themes:

- Power of Mise-en-scene
- Components of Mise-en-scene
- Setting, Costume, Make-up
- Lighting
- Blocking/Staging, Movement and Performance
- Mise-en –scene in time and space

Required Reading:

Bordwell and Thompson, *Film Art: an Introduction*, 112-158.

Recommended Readings:

Siegfried Kracauer, From *Caligari to Hitler* (Princeton, NJ: Princeton University Press, 1 947).

Ben Ogradnik, "Focalization Realism and Narrative Asymmetry in Alfonso Cuarón's *Children of Men*," *Senses of Cinema* (June 2014) (<http://www.sensesofcinema.com/2014/feature-articles/focalization-realism-and-narrative-asymmetry-in-alfonso-cuarons-children-of-men/>).

Barry Salt, *Film Style and Technology: History and Analysis*, 2nd Edition (London : Starword, 1992).

Possible Screenings:

The Cabinet of Dr. Caligari directed by Robert Wiene (Decla-Film, 1920)

Children of Men directed by Alfonso Cuarón (Universal Pictures, 2006)

Module IV: Cinematography

Themes:

- The Photographic Image
- Range of Tonalities
- Speed of Motion
- Framing and Perspective; Choice of Lenses
- On-screen and Off-screen space
- Camera Position: Angle, level, height and distance of framing
- Camera Movement: The mobile frame
- Duration of the Image
- Functions of Long Take

Required Reading:

Bordwell and Thompson, *Film Art: an Introduction*, 159-215.

Recommended Readings:

Bela Balazs, "The Close-Up," and "The Face of Man," In *Film Theory and Criticism*, 6th edition, ed. Leo Braudy and Marshall Cohen, (New York: Oxford University Press, 2004).

André Bazin, "The Evolution of Film Language," In *Critical Visions in Film Theory: Classic and Contemporary Readings*, ed. Timothy Corrigan, Patricia White and Meta Mazaj, (Boston: Bedford/St. Martin's, 2010).

Brian Henderson, "The Long Take" *Film Comment* 7, no. 2 (Summer 1971). 6-11.

Maya Deren, "Cinematography: The Creative Use of Reality," In *Film Theory and Criticism*, 6th edition, ed. Leo Braudy and Marshall Cohen, (New York: Oxford University Press, 2004).

Jean Epstein, "On Certain Characteristics of Photogenie" In *French Film Theory and Criticism 1907-1939*, Vol. 1, ed. Richard Abel (New Jersey: Princeton University Press, 1988).

Michael Walsh, "The First Durational Cinema and the Real of Time," in *Slow Cinema* (Edinburgh University Press, 2016).

Possible Screenings:

Blow-up directed by Michelangelo Antonioni (Premiere Productions, 1966)

I am Cuba directed by Mikhail Kalatozov (Mosfilm, 1964)

Weekend directed by Jean Luc Godard (Athos Films, 1967)

8 ½ directed by Federico Fellini (Columbia Pictures, 1963)

Module V: Editing

Themes:

- Dimensions of Film Editing: Graphic, Rhythmic, Temporal and Spatial Relationship between shots
- Basic Aspects of Continuity Editing
- Shot/Scene/Sequence
- Spatial Continuity: the 180 degree system and Cross Cutting
- Temporal Continuity: Order, Frequency and Duration
- Alternatives to Continuity Editing

Required Reading:

Bordwell and Thompson, *Film Art: an Introduction*, 216-262.

Recommended Readings:

David Bordwell, "The Social Network: Faces Behind Facebook," David Bordwell's Website on Cinema, accessed July 17, 2023, <http://www.davidbordwell.net/blog/2011/01/30/the-social-network-faces-behind-facebook/>

Kevin Brownlow, "The Continuity System: Griffith and Beyond," In *Early Cinema: Space, Frame, Narrative*, ed. Thomas Elsaesser and Adam Barker (London: BFI Publishing, 1990).

Sergei Eisenstein, "A Dialectic Approach to Film Form," and "Dramaturgy of Film Form" In *Film Form: Essays in Film Theory* ed. Jay Leyda (Harvest/HBJ Books: 1949).

Tom Gunning, "Griffith: The Frame, the Figure," In *Early Cinema: Space, Frame, Narrative*, ed. Thomas Elsaesser and Adam Barker (London: BFI Publishing, 1990).

Dziga Vertov, *Kino Eye: The Writings of Dziga Vertov* ed. Annette Michelson, trans. Kevin O'Brien (Berkeley: University of California Press: 1984).

Possible Screenings:

The Social Network directed by David Fincher (Sony Pictures, 2010)

Battleship Potemkin directed by Sergei Eisenstein (Goskino, 1925)

Man with a Movie Camera directed by Dziga Vertov (Dovzhenko Film Studios, 1929)

Last Year at Marienbad directed by Alain Resnais (Cocinor, 1961)

Module VI: Sound

Themes:

- Relationship between Image and Sound in Cinema
- Recording, Editing and Combining Sound
- Dimensions of Film Sound: Rhythm, Fidelity and Space
- Sound Perspective
- Synchronous, asynchronous, Diegetic and non-Diegetic Sound

Required Reading:

Bordwell and Thompson, *Film Art: an Introduction*, 263-327.

Recommended Readings:

René Clair, "The Art of Sound," In *Film Sound: Theory and Practice*, ed. Elisabeth Weis and John Belton (New York: Columbia University Press, 1985).

Mary Ann Doane, "The Voice in the Cinema: Articulation of Body and Space" In *Film Sound: Theory and Practice*, ed. Elisabeth Weis and John Belton (New York: Columbia University Press, 1985).

Sergei Eisenstein, V.I. Pudovkin, and G.V. Alexandrov, "A Statement" In *Film Sound: Theory and Practice*, ed. Elisabeth Weis and John Belton (New York: Columbia University Press, 1985).

Possible Screenings:

M directed by Fritz Lang (Nero Film A.G., 1931)

Blow Out directed by Brian de Palma (Filmways Pictures, 1981)

Module VI: Film Genres**Themes:**

- Definition and Conventions of Genres
- Genre as a business strategy
- Genre Cycles, sub-Genres and Historic evolution of Genres
- Social Functions of Genres
- Genre and Authorship

Required Reading:

Bordwell and Thompson, *Film Art: an Introduction*, 328-351.

Recommended Readings:

Rick Altman, "A Semantic/Syntactic Approach to Film Genre" In *Film Theory and Criticism*, 6th edition, ed. Leo Braudy and Marshall Cohen, (New York: Oxford University Press, 2004).

Thomas Schatz, "Film Genre and the Genre Film" In *Film Theory and Criticism*, 6th edition, ed. Leo Braudy and Marshall Cohen, (New York: Oxford University Press, 2004).

Possible Screenings:

The Good, the Bad and the Ugly directed by Sergio Leone (United Artists, 1966).

Om Shanti Om directed by Farah Khan (Eros International, 2007).

Module VIII: Documentaries, Avant- Garde and Animation Films**Themes:**

- The porous boundary between Documentary and Fiction films
- Types of documentary

- The Range of technical choices in Experimental Films
- Types of Experimental Films: Abstract and Associational forms
- Types of Traditional Animated Films
- Types of Computer Animated Films

Required Reading:

Bordwell and Thompson, *Film Art: an Introduction*, 352-401.

Recommended Readings:

Bill Nichols, *Introduction to Documentary*, 2nd Edition (Bloomington: Indiana University Press, 2010).

P. Adams Sitney, *Visionary Film: The American Avant-Garde, 1943-2000* (Oxford: Oxford UP, 2002).

Michael O'Pray, *Avant-Garde Film. Forms, Themes and Passions* (London: Wallflower, 2003).

Maureen Furniss, *Art in Motion: Animation Aesthetics*, Revised Edition (London: John Libbey Publishing, 2010).

André Breton, *Manifestoes of Surrealism*, trans. Richard Seaver and Helen R. Lane (Ann Arbor: Michigan University Press, 1969).

Germaine Dulac, "The Expressive Techniques of the Cinema" In *French Film Theory and Criticism 1907-1939*, Vol. 1, ed. Richard Abel (New Jersey: Princeton University Press, 1988).

Possible Screenings:

Drifters directed by John Grierson (1931)

Fahrenheit 9/11 directed by Michael Moore (Lions Gate Films, 2004)

Un Chien Andalou directed by Luis Bunuel (Les Grands Films, 1929)

Berlin: Symphony of a Great City directed by Walter Ruttmann (Fox Film Corporation, 1927)

Persepolis directed by Marjane Satrapi and Vincent Paronnaud (Diaphana Distribution, 2007)

Additional Resources:

“Children of Men: Comments by Slavoj Zizek”, YouTube Video, accessed on July 17, 2023, (<https://www.youtube.com/watch?v=yqlqVcCPRd0>).

“Children of Men – The Cinematography of Emmanuel Lubezki”, YouTube Video, accessed on July 17, 2023, (<https://www.youtube.com/watch?v=gmRqS9dTHQc>).

“Film Language for Beginner Filmmakers” in Learn About Film Website, Accessed on July 17, 2023, (<https://www.learnaboutfilm.com/film%20language/>).

“Ways of Reading a Film,” University of York, Accessed on July 17, 2023, (<https://www.york.ac.uk/english/writing-at-york/writing-resources/ways-of-reading-film/>).

Semester II

Introduction to Filmmaking (MA 2, 5 Credits- Theory)

Course Description:

This course gives students an overview of the basic aspects of motion picture production starting from screenplay writing till film marketing. Since the mediated audio visual experience pervades every sphere of our (screen) lives currently, this training will prepare students for social media broadcasting, online content creation, advertising, event management, and video presentations in addition to careers in the film, OTT or television industries. The course is designed around short fiction group projects which students will develop through the semester, as they learn aspects of pre-production, production, and post-production phases of filmmaking. Each module will be followed up with assignments where students will apply their acquired knowledge into the project in progress. They'll develop collaboration skills exchanging ideas with fellow crew members in the process. Relevant readings and screenings will provide them with perceptions about the confluence of technology and art in cinematic arts. They will also learn to construct their project as social texts using awareness and insights of their everyday experience. Ideally, the final projects will reflect some of these acquired insights and technological competence. The overall theoretical learning from this course will be tested in an end semester examination.

Course Objectives:

- Grasp over the basic process of cinematic productions.

- Foundational technological competence in various phases of cinematic productions.
- Discovery of individual aptitudes for specialization which can be pursued in more advanced classes.
- Learning collaboration skills from the experience of working in a group.
- Development of taste and styles of Cinema towards becoming better audio-visual workers or film readers.

Expected Learning Outcomes:

- Practical and Procedural Knowledge for carrying out professional work and undertaking self-employment initiatives in the field of cinematic arts.
- Problem solving skills in familiar and non-familiar contexts of professional situations.
- Ability to think out of the box and find creative solutions to problems like low budget, inadequate equipments, small crew or narrative complexities.
- Ability to work efficiently and respectfully with diverse groups.
- Management skills for setting tasks, time management and guiding fellow workers towards successful completion of a project.
- Developing attitude for being a lifelong student of Cinema.

Evaluation Policy and Assignments:

Continuous Assessment: 20%

End Semester Examination: 80%

Course Content:

Module-I: The Overall Process

Themes:

- Introduction to the basic process of filmmaking
- Various departments in a film unit
- Possible Production related Professions

- Phases of film production; Pre-production ii) Production iii) Post- Production

Readings:

Steven Ascher and Edward Pincus, *The Filmmakers Handbook: A Comprehensive Guide for the Digital Age*, 5th edition (New York: Plume, 2012).

Sidney Lumet, *Making Movies* (New York: Vintage Books, 1996).

Possible Screenings:

Singin' in the Rain directed by [Gene Kelly](#) and [Stanley Donen](#) (Metro Goldwyn Mayer, 1952)

Day For Night directed by Francois Truffaut (Les Films du Carrosse, 1973)

Akaler Sondhane directed by Mrinal sen (DK Films, 1982)

Module II: Screenplay, Shooting Script and Project Design

Themes:

- Conceptualization, Story, Screenplay,
- Shooting Script – Pre-visualization (Shot Division, Story Boarding)
- Project Design & Planning
- Scheduling (Creating grid and arranging scenes)
- Casting and recruitment of crew members
- Budgeting

Readings:

Anupama Chopra, *Sholay, The Making of a Classic* (New York: Penguin Books, 2000).

Paula Landry, *Scheduling and Budgeting your Film: A Panic Free Guide* (Waltham, Massachusetts: Focal Press, 2012).

Thomas Robotham, *Cinematic Storytelling* (New York: Routledge, 2022).

Kristin Thomson, *Storytelling in Film and Television* (Boston: Harvard University Press, 2003).

Possible Screenings:

Sholay directed by Ramesh sippy (United Producers, Sippy Films 1975).

La Dolce Vita directed by Federico Fellini (Cineriz, 1960).

The Godfather directed by Francis Ford Coppola (Paramount Pictures, 1972).

Module-III: Direction

Themes:

- Introduction - Responsibilities of a Director
- Types of directors
- Roles of each type of Directors

Readings:

Blain Brown, *The Basics of Filmmaking* (London:Routledge, 2020).

Robert Edgar-Hunt, *Basics Film Making 3: Directing Fiction* (London: AVA Publishing, 2010).

John Hewitt and Gustavo Vazquez, *Documentary Filmmaking: A Contemporary Field Guide* (Oxford: Oxford University Press, 2014).

Steven D. Katz, *Film Directing Shot by Shot: Visualizing from Concept to Screen* (Waltham, Massachusetts: Focal Press, 1991).

Possible Screenings:

The Good, the Bad and the Ugly direct by Sergio Leone ([United Artists](#), 1966)

Eternity and a Day directed by Theo Angelopoulos (Artistic License, 1998)

Module IV: Art Direction

Themes:

- Introduction - Production designing
- Basic concept & techniques
- Set Design & arranging property
- Location Scouting

Readings:

Robert. L. Olson, *Art Direction for Film and Video* (Waltham, Massachusetts: Focal Press, 1999).

Micheal Rizzo, *The Art Direction Handbook for Film* (Waltham, Massachusetts: Focal Press, 2005).

Possible Screenings:

Hey Ram directed by Kamal Hasan (Rajkamal Films International, 2000).

Bharat Ek Khoj directed by Shyam Benegal, (Doordarshan, 1988).

Metropolis directed by Fritz Lang (UFA, 1927).

Module-V: Cinematography

Themes:

- Camera - Photography and Cinematography
- Types of cameras: Introduction to cameras & their functions
- Selection of camera according to intended outcome; Vlogging, Documentary, Non-Fiction and Fiction Films for OTTs
- Types of lenses
- Lighting for films Basic lighting techniques & equipment
- Types of lights Light accessories; Interior & Exterior lighting
- Creative cinematography Characterization through Camera

Readings:

Esra [Alhamal](#), *Keep On Sharing: Beginner's Guide to blogging, vlogging and content creation* (self-pub. 2019).

Patricia Holland, *The Television Handbook* (New York : Routledge, 2000).

Joseph V. Mascelli, *The Five Cs of Cinematography* (Mumbai: Silman James Press, 1998).

Paul Wheeler, *Digital Cinematography* (Waltham, Massachusetts: Focal Press, 2002).

Possible Screenings:

Pather Panchali directed by Satyajit Ray (Aurora Film Corporation, 1955).

400 Blows directed by Francois Truffaut(Cocinor, 1959).

Module VI: Sound (Recording, Designing and Editing)

Themes:

- Sound/Audio - Introduction
- Work of Sound recordist & boom operator
- Recording equipment: types and characteristics of different microphones/ headphones
- Microphone techniques
- Terminologies & aspects of sound designing
- Sound recording/Dubbing & voice over techniques

Readings:

Elisabeth Weis and John Belton, *Film Sound: Theory and Practice* (New York: Columbia University Press, 1985)

Ric Viers, *Make Some Noise: Sound Effects Recording for Teens* (Studio City, California: Michael Wiese Productions, 2017).

Possible Screenings:

Komal Gandhar directed by Ritwick Kumar Ghatak (Ritwickkumar Ghatak, 1961).

Inception directed by Christopher Nolan (Warner Bros. Pictures, 2010).

Slumdog Millionaire directed by Danny Boyle and Loveleen Tandan ([Pathe](#) Distribution, 2008).

Module VII: Editing

Themes:

- Introduction - Editing basics, Equipments and Software
- Creating rough cut
- Fine cutting, applying transitions, synchronization of scenes
- Color correction, Titling, Digital Integration,
- Creating Final output For Cinema Theatres & TV

Readings:

Walter Murch, *In the Blink of An Eye* (Mumbai: Silman James Press, 2001).

Edward Dymytryk, *On Film Editing* (Waltham, Massachusetts: Focal Press 1984).

Roger Crittenden, *Film and Video Editing* (New York: Routledge, 1981).

Ken Dancyger, *The Technique of Film and Video Editing: History, Theory, and Practice* (New York: Routledge, 2018).

Possible Screenings:

Battleship Potemkin directed by Sergei Eisenstein (Mosfilm, 1925).

Citizen Kane directed by Orsen Welles (RKO Films, 1941).

Apocalypse Now directed by Francis ford Coppola (Omni Zoetrope, 1979).

Memento directed by Christopher Nolan (Summit Entertainment, 2000).

Module VIII: Film Marketing

Themes:

- Methods of Film Marketing
- Traditional Practices
- Introduction to digital Marketing
- Guerilla Film Marketing

Readings:

Finola Kerrigan, *Film Marketing*, 2nd edition (New York: Routledge, 2009).

Robert G. Barnwell, *Guerrilla Film Marketing* (New York: Routledge, 2018).

Possible Screenings:

Thank you for Smoking directed by Jason Reitman (Fox Searchlight Pictures, 2005).

Catch Me if you Can directed by Steven Spielberg (DreamWorks Pictures, 2002).

Semester-III

History of World Cinema (MA 3, 5 Credits-Theory)

Course Description:

This course offers a foundational introduction to the history, theory, and analysis of international cinema, tracing its evolution from early technological experiments to contemporary digital practices. It situates cinema within broader social, cultural, and political contexts, enabling students to understand films not merely as aesthetic objects but as dynamic social texts that both reflect and shape historical realities. Through engagement with key movements, filmmakers, and technological shifts, the course explores how cinema has transformed in response to changing modes of production, distribution, and reception. A central focus of the course is the development of analytical and critical skills. Students are introduced to a range of methods in film analysis and criticism, including formal, ideological, and contextual approaches. By examining diverse cinematic texts across periods and geographies, the course encourages students to interpret films from multiple perspectives and to appreciate the plurality of meanings embedded within them. By the end of the course, students will have acquired a coherent introductory understanding of film studies as a discipline, along with practical and procedural knowledge of analysing and critiquing films. They will develop the ability to articulate their ideas clearly in both oral and written forms, engage in critical inquiry, and approach cinematic texts with a keen sense of observation. The course ultimately aims to foster independent thinking, enabling students to ask insightful questions and explore cinema as a complex and evolving medium.

Course Objectives:

- Grasp over basic history of International Cinema
- Perception of the evolution of Cinema as a medium from its invention till the digital era
- Understanding cinema as social texts in relation to social, cultural and political history
- Understanding Cinema in relation to new technologies
- Grasp over methods of Film analysis and Criticism

Expected Learning Outcomes:

- Introductory knowledge and coherent understanding of the discipline
- Practical and Procedural knowledge of Film Analysis and Criticism
- Ability to think about the same text in different ways
- Clear expression of thoughts and ideas orally and in writing
- Sense of observation, inquiry and capability for asking insightful questions

Evaluation Policy and Assignments:

Continuous Assessment: 20%

End Semester Examination: 80%

Required Texts:

David Bordwell and Kristin Thompson, *Film History: An Introduction*, 4th Edition (New York: McGraw Hill Education, 2019).

Geoffrey Nowell-Smith (Ed.) *The Oxford History of World Cinema*, (Oxford: OUP, 1997).

Course Content:

Module I: Invention of Cinema and the Beginning of Silent Era

Themes:

- Pre-cinematic visual culture: Proto-cinematic devices and Animation
- Milestones in invention of cinema: Photography, Motion Studies, and Chronophotography- Muybridge and Marey
- Motion Pictures as a phenomena of modernity: Early Inventors of Cinema- Louis Le Prince, William Friese-Greene, the Skladanowsky brothers, and Thomas Edison
- Two Early tendencies of Cinema: Actualities (Lumiere Brothers) and Magical Effects (Melies)
- Early international expansion of cinema

Required Reading:

Bordwell and Thompson, *Film History: An Introduction*, 4-32.

Nowell-Smith (Ed.), *The Oxford History of World Cinema*, 6-22.

Recommended Readings:

Tom Gunning, "An Aesthetic of Astonishment- Early Films and the (In) Credulous Spectator", In *Film Theory: Critical Concepts in Media and Cultural Studies*, ed. Philip Simpson, Andrew Utterson, and Karen J. Shepherdson (London: Routledge, 2004).

Andre Bazin, "The Myth of Total Cinema" in *What is Cinema?* Trans./ed. Hugu Gray (Berkeley: University of California Press, 1967), Vol. 1 pp. 23-27.

Possible Screenings:

A Trip to the Moon (Dir. Georges Melies)

Workers Leaving the Lumiere Factory (Dir. Auguste Lumiere & Louis Lumiere)

The Great Train Robbery (Dir. Edwin S. Porter)

Module II: Development of Narrative and its Alternative Styles

Themes:

- Emergence of Cinema as an Industry
- Multi-reel films, influence of literature and development of Continuity Editing
- Porter and Griffith
- Cinema as High Art: Influence of painting-French Impressionism, German Expressionism and Surrealism
- Pursuit of Pure Cinema: The historical Avant-Garde- Man Ray, Fernand Leger, Rene Clair, Marcel Duchamp, Walter Ruttmann, etc.
- Cinema as a political tool: Soviet Montage

Required Reading:

Bordwell and Thompson, *Film History: An Introduction*, 33-45, 71-122.

Nowell-Smith (Ed.), *The Oxford History of World Cinema*, 23-52.

Recommended Readings:

Sitney, P. Adams (ed.), *The Avant-Garde Film: A Reader of Theory and Criticism*

Possible Screenings:

The Birth of a Nation (Dir. D.W. Griffith)

The Cabinet of Dr. Caligari (Dir. Robert Weine)

Module III: The Coming of Sound and Classical Hollywood

Themes:

- Changes in the Industry after coming of sound
- The impact of Great Depression
- The Studio System of Hollywood: The Big Five and Three Minor studios
- Vertical Integration, Star System and Genres
- Self-censorship and Hays Code
- Narrative Devices of Classical Hollywood: Three point Lighting, linear narrative, invisible editing, politics of closure, etc.

Required Reading:

Bordwell, David, Janet Steiger & Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*

Recommended Readings:

Finler, Joel W., *An Economic History of the American Film Industry*

Possible Screenings:

Stagecoach (Dir. John Ford)

Casablanca (Dir. Michael Curtiz)

Rear Window (Dir. Alfred Hitchcock)

Module IV: Cinema after World War II: Italian Neo-Realism and its Afterlife

Themes:

- The impact of World War 2 on the Italian Film Industry
- Italian Neo-Realism and low budget improvisations
- Preservation of Time and Space: Long Take and Deep Focus
- The resurgence of Humanism
- The global influence of Neo-Realism (Iran, South Korea and India)

Required Reading:

Bondanella, Peter, *Italian Cinema; From neorealism to present*

Recommended Readings:

Ezra, Elizabeth, *European Cinema*

Possible Screenings:

Rome, Open City (Dir. Roberto Rosellini)

Bicycle Thieves (Dir. Vittorio De Sica)

Module V: The New 'National' Film Movements

Themes:

- Art Cinema as New National Cinemas in the 50s and 60s
- The Emphasis on Author Directors
- The impact of Youth Culture
- Art Cinema as an Institution
- The French New Wave Movement
- The other New Waves- New German Cinema, New Japanese Cinema and Czech New Wave

Required Reading:

Fowler, Catherine, *The European Cinema Reader*

Recommended Readings:

Orr, John, *European Art Cinema*

Possible Screenings:

The 400 Blows (Dir. Francois Truffaut)

The Breathless (Dir. Jean-Luc Godard)

Module VI: Third Cinema, Third World Cinema and Fourth Cinema**Themes:**

- First, Second and Third Cinema as defined by Solanas
- Cinema as political manifesto, form informed by anti-imperialist or radical movements
- Imperfection as an aesthetic statement
- Post colonial nation allegories in Third Cinema
- Distinction between Third Cinema and Third World Cinema
- Fourth Cinema: Cinema made at the margins of the nation state (indigenous cinema)

Required Reading:

Martin Michael, T.(ed.), *New Latin American Cinema*

Recommended Readings:

Fernando Solanas & Octavio Gettino, "Towards a Third Cinema"

Glauber Rocha, "An Aesthetics of Hunger"

Julio Garcia Espinosa, "For an Imperfect Cinema"

Possible Screenings:

The Hour of Furnace (Dir. Fernando Solanos)

Memories of Underdevelopment (Dir. Tomas Gutierrez Alea)

Module VII: The Concepts of World Cinema and Transnational Cinema**Themes:**

- The early American concept of world cinema (Foreign films)
- World Cinema as Western or Art Cinema
- World Cinema and its international qualities (subtitles, universal values, ability to transcend cultural boundaries, modes of distribution, etc.)
- World Cinema and New technologies
- World Cinema in the era of Globalization- Transnational Cinema
- International co-production, locations, stars, directors and challenges to national identities
- Cinema of the Diaspora

Required Reading:

Nagib, Lucia, *World Cinema: a Critical Introduction*

Recommended Readings:

Ezra, Elizabeth and Terry Rowden, *Transnational Cinema: the Film Reader*

Possible Screenings:

Wild Strawberries (Dir. Ingmar Bergman)

Babel (Dir. Alejandro Gonzalez Inarritu)

Roma (Alfanzo Cuaron)

Module VIII: The Digital Turn

Themes:

- Consequences of digital technology in cinema (production, distribution and exhibition)
- Media convergence and crisis of medium specificity
- The postmodern moment: the loss of ontological connection with physical reality
- The concept of ‘Death of Cinema’
- The afterlife of cinema in digital platforms

Required Reading:

Manovich, Lev, *The Language of New Media*

Recommended Readings:

Shaviro, Steven, *Post Cinematic Effect*

Possible Screenings:

Avatar (Dir. James Cameron)

Run Lola Run (Dir. Ton Tykwer)

Semester-IV

History of Indian Cinema (MA 4, 5 Credits, Theory)

Course Description

This course is a historical overview of Indian Cinema with focus on the major watershed moments in the chronological development of Hindi language film industry based in Mumbai—a cinema that has historically enjoyed a pan-Indian market and the widest reach to the global markets. It also looks at different cinematic developments parallel to mainstream film industry—films often bracketed as art-house films, festival movies, independent or ‘indie’ films, and so on — that has a transnational nature reaching a niche global audience through festival circuits and other global channels of dissemination. This introductory course on Indian Cinema has limited its scope to feature length live action films from celluloid and digital mediums. The comprehensive history of Indian cinema presented here are marked by a series of canonical films that are representative of each period and themes, divided into five modules. At the end of the course, the students will have a comprehensive overview of Indian film history and its relationship with the wider history of the nation.

Course Objective

- Students will be introduced to the history of Indian cinema
- Students will be introduced to the major events that marked some of the most significant points of departures in over hundred years of Indian film history
- Students will be introduced to an extensive list of iconic films that defines important historical moments in Indian cinema

- Students will be introduced to a list of major filmmakers who represent the ethos of different eras and time periods in Indian cinema

Expected Learning Outcomes

- The students will have a basic understanding of the significant chronological events in Indian cinema for further study of specific research areas in Indian Film History
- The students will undergo an extensive cinephilic experience across different kinds of films getting acquainted with the filmmaking conventions and traditions in Indian cinema
- The student will learn the different directions Indian cinema took since the Silent Cinema Era to understand the contemporary nature of Indian cinema and the larger media landscape in India
- The students will be able to write critical pieces in Indian film history and better contextualise critical analyses of film texts.

Evaluation policy and assignments

Continuous Assessment: 20%

End-Term Examination: 80%

Module-1: Early Cinema

Silent Films (Major Films and Filmmakers)

- Advent of cinema in India since the first screening of film at the Watson Hotel (Bombay) in 1896
- History of indigenous production of silent films in India
- Mythological films as a Nationalist Project

Case Studies:

Films:

- *Raja Harishchandra (1914)*
- *Shri Krishna Janma (1918)*
- *Kaliya Mardan (1919)*
- *Bilat Ferat (1921)*

Directors:

- Dadasaheb Phalke
- Fatma Begum

- Baburao Painter
- Dhirendranath Ganguly

Early Talkies (Major Films and Filmmakers)

- Advent of Talkies in Indian cinema
- Distinctive features of early Talkies
- The coming of Song and Dance spectacle and Playback Singing

Films:

- *Alam Ara (1931)*
- *Devdas (1935)*
- *Sant Tukaram (1936)*
- *Achhut Kanya (1936)*
- *Vidyapati (1937)*

Directors:

- P.C. Barua
- Debaki Bose
- Franz Osten
- V. Shantaram
- Sohrab Modi

Rise and Fall of Major Studios

- History of the Studio Era in Indian Cinema
- Major studios and their distinctive features
- Reasons for the gradual demise of the Studio Era post-Independence (1947) in India

Case Studies:

Major Studios:

- Bombay Talkies (1934-54)
- Prabhat Film Company (1929-54)
- New Theatres Ltd. (1931-55)
- Gemini Studios (1940-60)
- Ranjit Movietone (1929-1960)

Readings

1. Rajadhyaksha, Ashish. "The Phalke Era: Conflict of Traditional Form and Modern Technology". *Journal of Arts & Ideas*, No 14-15 (1987): 47-78
2. Chapter: The Silent Era (1912-1931). In Barnouw, Erik and S. Krishnaswamy. *Indian Film*. 2nd Edition, New Delhi: OUP, 1980
3. For information regarding individual films, personnel, and studios see Rajadhyaksha, Ashish and Paul Willemen (Eds). *Encyclopaedia of Indian Cinema*. Revised Edition, New Delhi: BFI/OUP, 1999
4. For an in-depth economic and social history of the time period see Bhaumik, Kaushik. "The Emergence of the Bombay Film Industry, 1913-1936". D. Phil. Thesis, University of Oxford, 2001.
5. Mukherjee, Madhuja. *New Theatres Ltd.: The Emblem of Art, The Picture of Success*. Pune: National Film Archive of India, 2009.

Module-2: Bombay Cinema

Popular Hindi Cinema/Bombay Cinema (1950-70)

- Madhava Prasad's concept of "Studio Social" as an aesthetic and ideological model to represent the post-colonial Indian nation-state
- Golden age of Hindi film music
- The rise of the Star System in Bombay Cinema

Case Studies:

- *Pyaasa (1957)*
- *Mother India (1957)*
- *Awaara (1951)*
- *Do Bigha Zamin (1953)*
- *Mughal-e Azam (1960)*
- *Bandini (1963)*
- *Guide (1965)*
- *Waqt (1965)*
- *Anand (1971)*
- *Pakeezah (1972)*
- *Garm Hava (1973)*

Bombay Cinema Post-Emergency (1975-77)

- The internal segregation of popular Hindi film industry after 1975 according to Madhava Prasad
- The rise of the “Angry Young Man” phenomenon
- The films championing the developmentalist ideology of the state
- The Middle Cinema

Case Studies

- *Sholay (1975)*
- *Deewar (1975)*
- *Nishant (1975)*
- *Manthan (1977)*
- *Gol Maal (1979)*
- *Rajnigandha (1974)*
- *Angoor (1982)*
- *Ardh Satya (1983)*
- *Jaane Bhi Do Yaaro (1983)*

Readings

1. Prasad, Madhava. *Ideology of the Hindi film: A Historical Construction*. New Delhi: OUP, 1998
2. Rajadhyasha, Ashish. *Indian cinema in the time of Celluloid: From Bollywood to Emergency*. New Delhi: Tulika, 2009
3. Rajadhyaksha, Ashish. *Indian Cinema: A Very Short Introduction*. New Delhi: OUP, 2016
4. Vasudevan, Ravi. *The Melodramatic Public: Film Form and Spectatorship on Indian Cinema*. NY: Palgrave Macmillan, 2011

Module-3: Bollywood

Early Bollywood (1990-2010)

- The coming of Bollywood with the economic liberalisation of India
- The opening of global market comprising of South Asian Diaspora
- The development of Bollywood Culture Industry
- The Global-Local divide

Case Studies:

- *Dilwale Dulhania Le Jayenge (DDLJ, 1995)*
- *Hum Apke Hain Kaun (1994)*
- *Lagaan (2000)*
- *Satya (1998)*
- *Kabhi Khushi Kabhi Gham (2001)*
- *Gadar: Ek Prem Katha (2001)*
- *Chak De India (2007)*
- *3 Idiots (2009)*
- *Dabangg (2010)*

Contemporary Bollywood and rise of OTT platform

- The conglomerate form of contemporary Bollywood
- The blockbuster and the multiplex films
- The shift into streaming platforms
- The loss of Bollywood's pan-Indian character

Case Studies:

- *Ek Tha Tiger (2012)*
- *PK (2014)*
- *Dangal (2016)*
- *Pathan (2023)*
- *Jawan (2023)*
- *Animal (2024)*
- *Queen (2013)*
- *Lunch Box (2013)*
- *Piku (2015)*
- *Ludo (OTT release, 2020)*

Readings

1. Prasad, Madhava. *Ideology of the Hindi film: A Historical Construction*. New Delhi: OUP, 1998
2. Rajadhyasha, Ashish. *Indian cinema in the time of Celluloid: From Bollywood to Emergency*. New Delhi: Tulika, 2009
3. Gehlawat, Ajay. *Twenty-First Century Bollywood (Routledge Contemporary South Asia Series)*. New Delhi: Routledge, 2016

Module-4: Parallel Cinema

Film as Art: Early Auteurs

- The significance of first International Film Festival (1952) in India for propagating the idea of filmmaking as arts practice
- Auteur based study of Indian film history in the context of 'Parallel Cinema/Art-house cinema'
- Directorial Styles of Satyajit Ray, Ritwik Ghatak, and Mrinal Sen

Case Studies

- Apu Trilogy (Satyajit Ray): *Pather Panchali (1955)*; *Aparajito (1956)*; *Apur Sansar (1959)*
- Partition Trilogy (Ritwik Ghatak): *Meghe Dhaka Tara (1960)*; *Komolgandhar (1961)*; *Subarnarekha (1962)*
- Calcutta Trilogy (Mrinal Sen): *Interview (1971)*; *Calcutta 71 (1972)*; *Padatik (1973)*

Indian New Wave

- History of Indian New Wave and its connection to World Cinema
- The role of State in the propagation and sustenance of the movement
- Reasons for the gradual fading of Indian New Wave as a film movement as well as a filmmaking aesthetics and practice

Case Studies

- Mani Kaul: *Uski Roti (1969)*
- Kumar Sahani: *Maya Darpan (1972)*
- John Abraham: *Amma Ariyan (1986)*
- Adoor Gopalakrishnan: *Elipaathayam/The Rat Trap (1982)*
- Saeed Mirza: *Mohan Joshi Hazir Ho (1984)*

Readings

1. Vasudev, Aruna. *New Indian Cinema*. New Delhi: Macmillan, 1986
2. Raghavendra, M.K. and V.K. Joseph (Eds.). *Critics on Indian Cinema*. FIPRESCI-INDIA, Calcutta: best Books, 2021
3. Rajadhyaksha, Ashish. *Indian cinema in the time of Celluloid: From Bollywood to Emergency*. New Delhi: Tulika, 2009

Module-5: Transnational Developments

Contemporary Indie Films

- How independent is contemporary Indian 'Indie' films?
- Role of the proliferation of film festivals in the dissemination of Indian 'Indie' films
- Role of Transnational film finance in the production of Indian 'Indie' films

Case Studies

- Anurag Kashyap: *Gangs of Wasseypur (2012)*
- Rajat Kapoor: *Ankhon Dekhi (2013)*
- Chaitanya Tamhane: *Court (2014)*
- Rahi Anil Barve: *Tumbbad (2018)*
- Payal Kapadia: *All We Imagine as Light (2024)*

Diaspora/Crossover films

- History of 'Diaspora/Crossover' films in Indian cinema
- Role of the Indian diaspora in the narrative and representation of Indian 'crossover' films
- Changing definition and mis-representation of 'cross-over' films as Remakes and as Bollywood's liaison with major South Indian film industries

Case Studies

- Deepa Mehta: *Fire (1996)*
- Mira Nair: *Monsoon Wedding (2001)*
- Mira Nair: *Namesake (2006)*
- Gurinder Chadha: *Bend it like Beckham (2002)*
- Danny Boyle: *Slumdog Millionaire (2008)*

Readings

1. Ganti, Tejaswini. *Bollywood: A Guidebook to Popular Hindi Cinema*. New Delhi: Routledge, 2013
2. Desai, Jigna. *Beyond Bollywood: The Cultural Politics of South Asian Diasporic Films*. New Delhi: Routledge, 2003
3. Devasundaran, Asvin Immanuel. *Indian Indies: A Guide to New Independent Cinema*. New Delhi: Routledge, 2022

Semester-V

Documentary Theory and Practice (MA-5, Credits-5, Theory)

Course Description

The course is a comprehensive introduction to the history, theory and practice of documentary film. It takes a holistic approach bringing the global and Indian perspectives in documentary filmmaking and aesthetics. The students will engage in key debates around reality, representation, truth and ethics. The practical components of the course will equip students with fundamental skills to conceptualise, research, shoot, and edit short documentary projects transforming theoretical knowledge to creative practice.

Course Objectives

- Students will be introduced to the nature of documentary cinema
- Students will be introduced to different modes of documentary
- Students will be introduced to the conceptual and ethical concerns pertaining to documentary cinema
- They will be exposed to global documentary traditions and contemporary debates on the subject
- They will be introduced to the history and major movements, and filmmakers of Indian documentary cinema
- They will be introduced to the intricate process of documentary filmmaking, distribution, and exhibition

Learning Outcomes

- Identify major modes, conventions, and techniques of documentary cinema in a global and Indian contexts
- Critically evaluate documentary films using key theoretical frameworks concerning representations, objectivity, voice and other concerns
- Demonstrate an understanding of the ethical responsibilities and practical challenges involved in documentary production
- Develop a documentary project from conception to post-production, including research, proposal writing, shooting, and basic editing.

Evaluation Policy and Assignment

Continuous Assessment: 20%

End Semester Examination: 80%

Module 1

What is a Documentary?

- The Classical Narrative and the Documentary Subject
- The Contract of Viewing
- Early Documentary Practices (Actualities, Ethnographic Film, and City Symphonies)
- Practical Seminar: Choosing and Pursuing Documentary Subjects
- Themes: Documentary Value (aesthetic, persuasive, social, political, personal/universal)
- Feasibility (Questions of accessibility; permission, legal issues, time frames, budget, possible sources of funding and distribution, availability of equipment and crew members, etc.)
- Research: Exploring the subject; Primary (archival material, locales, persons and processes related to the topic, firsthand experience, etc.) and Secondary (existing literature, news reports, films and styles related to the subject) sources, selecting sub-topics, connecting the subject to broader perspectives, thinking about rough narrative structures

Readings

Kelly Anderson and Martin Lucas, *Documentary Voice & Vision: A Creative Approach to Non-Fiction Media Production* (Routledge, 2016), 1-16, 51-59.

Nichols, B. 2001. 'How do Documentaries Differ from Other Types of Film.' in *Introduction to Documentary*. Indiana: Indiana University Press. 20-42

De Jong, W. (2012). *The Classic Narrative*, in (eds.), W. De Jong, E. Knudsen and J. Rothwell, *Creative Documentary: Theory and Practice*, Harlow, U.K: Pearson. p118-130

Ward, P. (2005). 'Defining Documentary' in *Documentary, The Margins of Reality*. London: Wallflower Press. p.6-31

Module 2

- Modes of Representation
- Bill Nichols' Six Modes: Poetic, Expository, Observational, Participatory, Reflexive, Performative.
- The Rise of Direct Cinema (US) and Cinéma Vérité (France): Contrasting philosophies.
- Documenting the Invisible: Experimental Documentaries and Formal Abstractions
- Practical Seminar: Shooting Interviews

Themes: Choosing the location and using the Interview setting creatively

- Teamwork, Roles and Responsibilities
- Single/ Double Camera set up
- Interview Compositions
- 3-point lighting and natural lighting

- Maintaining Log Sheets
- Role of the Interviewer (Preparing Questionnaire, Interview Techniques, Participation in Interviews, etc.)

Readings

Anderson and Lucas, Documentary Voice & Vision, Part 2: Production
 Nichols, B. 2001. 'What are documentaries about?' in Introduction to Documentary.
 Indiana: Indiana University Press. p61-82

Module 3

Indexicality, “Truth” and Phenomenology

- Indexicality and the Politics of Truth Claim (“Creative Treatment of Actuality”)
- The Observational Eye: The Narrative of Everyday
- Indexicality and the Question of Ethics
- Practical Seminar: Framing, B-Roll, and supplementary material
- Themes: Framing as a Narrative Device
- Preparations for Candid shooting (Scouting, planning, Scheduling and Preparing
- Call Sheets, Awareness of parallel actions, Improvisation, shooting BTS)
- Rights and Responsibilities of a Documentary Filmmaker (Media laws, Consent and Release forms, PR skills and making the subject/locals feel comfortable, etc.)
- Guerilla Shooting
- Shooting Actions in Reflexive and Observational Modes
- Reenactment and Shooting Performances
- Denotative and Connotative use of B-Roll
- Pick up Shoots
- Using Supplementary Materials (Photographs, Maps, Graphics, Tables, Newspapers, Audio clips, Stock Footage, etc.)

Readings

Anderson and Lucas, Documentary Voice & Vision, 17-28.

De Jong, W. (2012). “Life Does Not Tell Stories: Structuring Devices in Documentary Filmmaking”, in (eds.), W. De Jong, E. Knudsen and J. Rothwell, Creative Documentary: Theory and Practice, Harlow, U.K: Pearson. P 97 & 117.

Doanne, “Indexicality: Trace and Sign”

Freud, “A Note upon the Mystic Writing Pad”

Sobchack, A Address of the Eye: The Phenomenology of the Film Experience, excerpts

Module 4

Documentary and Contested Subjectivity

- Ethnographic Films and the Colonial Perspective
- Essay Films and the Limits of Reality
- Practical Seminar: Documentary Sound Recording
- Themes: Choice of equipment according to set up (types of microphones, recorder, mixers, and their settings)
- Recording Sound in uncontrolled situations (choosing the right spot, microphone positioning, crowd control, improvisations and best compromises)
- Sound-Image relationship in Documentary films

Readings

Rogers, “Music, Sound and the Non-fiction Aesthetic”

Rothwell, J. (2008) Filmmakers and Their subjects. In T. Austin and De Jong, W (eds.) Rethinking Documentary: New Perspectives and Practices. London: Open University Press. p:152-156

Module 5

Circuits of Production

- Modes of Distributions of Documentary Films
- Documentary as a hegemonic institution
- Documentary Genres
- Practical Seminar: Documentary Pitching
- Themes: Possible Funding Agencies
- Writing Documentary Proposals (Logline, Synopsis, Treatment, Historic Background or Relevance, Subject/Protagonists, Director’s note, Access, Possible Crew Members and Budget
- Visual Materials for Pitching (Shooting and Editing sample clips, supporting explanations, Test screenings before application)
- Different stages of Funding Applications (Development Application, Production Application, and Postproduction Applications)

Readings

Adorno, Culture Industry Revisited, excerpts.

Anderson and Lucas, Documentary Voice & Vision, 41-49.

Farocki, “Reality would have to Begin”

Module 6

Documenting the Social and the Personal: Questions of History, Memory, and Politics in

Documentary Films

- Vertov and Solanas: Form as a Manifesto or Political Statement
- Newsreel Documentaries as the Voice of Power
- Home Movies as Archival Bodies
- Documentary as Ecstasy and Trauma
- Documentaries as Useful Media (Institutional and Educational Films)
- Practical Seminar: Documentary Editing and Post Production
- Themes: Watching footage, Transcribing, Labelling and Maintaining backups
- Dividing footage into modules or sections
- Paper Edit (Structuring narrative outline according to available materials)
- Arranging the Timeline
- The Rough Cut and feedback sessions
- Securing Release for copyrighted materials or finding alternatives
- Refining the narrative and the Final Cut
- Processing Production Sound for Documentaries (cleaning, leveling, mixing)
- Sound Design and Documentary Music
- Basic Color Correction
- The Final Mix, Test Screenings, Subtitling and Release

Readings

Anderson and Lucas, Documentary Voice & Vision, 29-40 and Part 3:

Nichols, B. 2001. 'How have Documentaries Addressed Social and Political Issues' in Introduction to Documentary. Indiana: Indiana University Press. p139-168.

Postproduction.

Solanas, "Towards a Third Cinema"

Vertov, The Kino Eye, Introduction

Module 7

The Indian Context

- History of documentary filmmaking in Colonial India
- Postcolonial Indian documentary since Films Division
- Key Figures of Indian Documentary: Anand Patwardhan, Ranjan Palit, Rakesh Sharma, Nistha Jain
- Key Documentary Films: Jai Bhim Comrade(2011), Bombay: Our City(1985), Gulabi Gang(2012), The Elephant Whisperers(2022)
- Practical Seminar: Documentary Distribution and Exhibition through Film Festivals
- Themes: Preparing Promotional Materials (Making Posters, Cutting Trailers, Representative Stills and Media kits)
- Organising Screenings and generating reviews for further Promotion
- Rational Assessment of the Finished Film and Selecting Appropriate Festivals
- Using Festival Aggregators (Introduction to platforms like FilmFreeway)

- Meeting Technical Specifications for Festival Submissions
- Writing Festival Synopsis and Director's Biography

Readings

Battaglia, Guilia, and D. Parthasarathy (eds.). Documentary Films in India: Critical Aesthetics at Work. New Delhi: Palgrave Macmillan, 2022

Jain, Ahuja, and A. Sharma. Indian Documentary: Histories and Practices. New Delhi: Bloomsbury, 2023

Semester-VI

Short Fiction Production (MA 6, 5 Credits- Practical)

Course Description:

This course is an intermediary fiction production class building on the "Introduction to Filmmaking (FMSCOR202P)", which students take in their second semester of the curriculum. Since students are already acquainted with the basic elements of filmmaking in the earlier class, this course focuses on nuances of narrative development, production workflow and sending their film to student film festivals for a taste of the professional circuit. Other than refining their technical, collaborative and creative skills, students are expected to learn the legal and reception aspects of filmmaking through hands on experience in this class. The assignments associated with each module target specific real world practical skills like screenplay writing, pitching for funding, production management, or designing posters that are widely useful in the media industry.

Course Objectives:

- Grasp over the basic process of film marketing
- Foundational technological competence in various phases of cinematic productions.
- Discovery of individual aptitudes for specialization which can be pursued in more advanced classes.
- Learning collaboration skills from the experience of working in a group.

- Experience of the professional industry through preparing for Film Festivals

Expected Learning Outcomes:

- Practical and Procedural Knowledge for carrying out professional work and undertaking self-employment initiatives in the field of audio-visual media.
- Problem solving skills in familiar and non-familiar contexts of professional situations.
- Ability to think out of the box and find creative solutions to problems like low budget, inadequate equipment, small crew or narrative complexities.
- Ability to work efficiently and respectfully with diverse groups.
- Management skills for setting tasks, time management and guiding fellow workers towards successful completion of a project.
- Developing attitude for being a lifelong media professional.

Evaluation Policy and Assignments:

Initial Story Idea: 10%

Spec Screenplay: 10%

Pitch Document and Presentation: 10%

Shooting Screenplay/ Shooting Schedule: 10%

Film Poster: 10%

Attendance and Participation: 10%

Overall Assessment based on Production Performance and Final Screening: 40%

Course Content:

Module-I: Sources of a Screenplay

Themes:

- Finding Materials for a Screenplay- Books, Articles, Newspaper Reports or Original Ideas

- Intellectual Property - Read: World Intellectual Property Organization https://www.wipo.int/pressroom/en/stories/ip_and_film.html
- Copyright Laws and Methods of Acquiring Copyright
- Adapting Materials in form of Screenplays- Questions of Fidelity, Creative License and Medium Specificity
- Fictionalising Experience (In Case of Original Screenplays)

Assignment: Writing a 1–2-page Story Idea in Essay form

Module-II: Development

Themes:

- Understanding Narrative arcs- The Three Act Structure and its Variants
- The Story and The Plot
- Interweaving Major and Minor Storylines
- Developing Characters- Character Sketches, Relationship with Other Characters and Narrative Space, Motivation and Conflicts
- Visual and Aural Treatment of the Narrative- Using Perspectives and the Camera as Characters
- Writing in Professional Screenplay Format using Final Draft or Celtx Software
- Revising, Getting Feedbacks, Collaborating with Co-writers, Finalizing and Registering the Screenplay

Assignment: Writing a 10-minute Screenplay from the Story Idea of the First Assignment

Module-III: Pitching

Themes:

- Preparing Pitching Materials- Pitch Documents, Still Photographs, Video Footage and Power Point Presentation
- Components of the Pitch Document- Logline, Synopsis, Visual Treatment, Character Outlines, Tentative Crew and Cast Information, Estimated Budget, Production Timeline and Target Audience

- Improvising the Pitch according the target Funding Agency
- Self-Introduction as part of Pitching
- Oral Presentation of the Pitch- Methods of Persuasive Communication

Assignment: Writing a short Pitch Document including all relevant components and its Power Point Presentation

Module-IV: Pre-Production

Themes:

- Components of Line Production
- Creating a Production Calendar
- Recruiting ‘Above the Line’ members – Auditioning Actors
- Recruiting ‘Below the Line’ Crew members
- Script Breakdown, Shot Division, Story Boarding
- Location Scouting, Acquiring Permits, Securing Equipment
- Scheduling and Budgeting
- Rehearsing with Actors and Crew Members, Identifying possible obstacles

Assignment: i) Writing a Shooting Screenplay, and

ii) a Shooting Schedule of the selected Screenplay

Module-V: Production

Themes:

- From Script to Screen- The Role of the Director
- Working as a Team- Collaboration between the Director, Cinematographer, Sound Designer and Other Crew Members
- The Balance Between Creative Experiment and Practical Constrains- Maintaining Schedule and Budget, Improvisation

- Dumping, logging and labelling Footage according to scenes and Shot numbers, keeping back ups
- Pick up shoots

Assignment: Performing assigned crew roles as required. Students are expected to maintain a Production Notebook detailing their job role, difficulty faced, collaborative experience and self-assessment.

Module-VI: Post Production

Themes:

- Organizing footage in the Editing Software
- Preparing the Rough Cut
- Preparing the Final Cut after Feedbacks and Test Screenings
- Spotting for Sound Design
- Sound Editing, ADR and Foley sessions
- Color correction and Grading
- Subtitling

Assignment: Performing assigned crew roles as required. Students are expected to maintain a Production Notebook detailing their job role, difficulty faced, collaborative experience and self-assessment.

Module-VII: Preparing for Film Festivals

Themes:

- Selecting Target Festivals
- Using Festival Platforms like FilmFreeway
- Cutting Trailers and Teasers
- Designing Film Posters and Electronic Press Kit

- Writing Synopsis, Director's Statement, Key Crew Information and Technical Specifications

Assignment: Preparing a Film Poster

Required Readings:

Steven Ascher and Edward Pincus, *The Filmmakers Handbook: A Comprehensive Guide for the Digital Age*, 5th edition (New York:Plume, 2012).

Sidney Lumet, *Making Movies* (New York: Vintage Books, 1996).

Screenings:

Instructors are free to screen relevant clips or films of their choice during lectures.

Semester III

Fundamentals of Cinematography (SE 1- 3 Credits, Practical)

Course Description:

This course is designed to provide students with basic knowledge and skills of cinematography. Consisting of elements like camera operation, cinematic composition, staging/blocking, lighting and color science, these skills have a wide scope of creative and professional application. They will also make students better readers of cinema and other visual arts. As a skill enhancement course, students will undergo several hands on exercises to explore each of these areas of cinematography, acquire experience, develop aptitude and learn from mistakes under guidance of their instructors. The hands on training will be complemented by lectures and screenings for demonstrations and a historical perspective.

Course Objectives:

- Grasp over the basic processes, principles and concepts of cinematic representation
- Basic technological competence in various areas of cinematographic reproduction
- Understanding cinematography in relation to other constituent elements of cinema, like narrative, mise en scene, editing, and sound

- Development of taste and styles of Cinema towards becoming better audio-visual workers or readers of visual arts

Expected Learning Outcomes:

- Practical skill of cinematography applicable in a wide range of professions including social media broadcasting, online content creation, advertising, event management, and careers in the film, OTT or television industries
- Ability to provide solutions to problems like low budget, inadequate equipments, small crew or narrative complexities.
- Ability to work efficiently and respectfully with diverse groups.
- Inquisitiveness towards cinematic arts that will help in more advanced learning, adapting to new technologies and creative innovations

Evaluation Policy and Assignments:

Continuous Assessment + Project: 100%

Course Content:

Module I: Introduction to Motion Picture Photography

Themes:

- Introduction to the basic rules of cinematography
- Types of cameras and their purposes
- Basic shot terminology: Close up, Mid shot, Long shot, extreme close up, Mid-long shot, etc
- Shots serving specific narrative purpose: Point of view (POV) shot, Over-the Shoulder(OTS) shot, high angle and low angle shot
- Basic Camera Movement: panning, tilting, tracking, modes of stabilization, handheld cinematography

Readings:

Joseph V. Mascelli, *The Five Cs of Cinematography* (Mumbai: Silman James Press, 1998).

Blain Brown, *Cinematography: Theory and Practice - Image Making for Cinematographers and Directors* (New York: Routledge, 2016).

Possible Screenings:

Charulata directed by Satyajit Ray (R.D Bansal & Company ,1964).

400 Blows directed by Francois Truffaut(Les Films du Carrosse, 1959).

Citizen Kane directed by Orson Welles (RKO Radio Pictures, Mercury Productions, 1941).

Module II: Basic Concepts of Composition and Continuity

Themes:

- Compositional Language- Lines, Forms, Masses, Movements
- Balance: Formal and Informal Balance
- Rule of Thirds, positioning and switching the center of Interest
- Eye scan, image placement, image Size
- Integrating composition & Camera Angles
- Perspective and Background
- The line of action
- Eyeline Match
- Shot/ reverse-shot technique

Readings:

Joseph V. Mascelli, *The Five Cs of Cinematography* (Mumbai: Silman James Press, 1998).

Brown, Blain, *Cinematography: Theory and Practice - Image Making for Cinematographers and Directors* (New York: Routledge,2016)

Possible Screenings:

Tokyo Story directed by Yasujiro Ozu (Shochiku, 1953).

Rashomon directed by Akira Kurosawa (Daiei Film, 1950).

La Dolce Vita directed by Federico Fellini (Cineriz, 1960).

Module III: Basics about Lenses

Themes:

- Types of lenses (based on Focal length, field of vision, aperture etc)
- Basic concepts of optics & techniques of using Lenses

Readings:

Gregory Hallock Smith, *Camera Lenses: From Box Camera to Digital* (Washington: SPIE Press, 2006).

Blain Brown, *The Basics of Filmmaking* (London: Routledge, 2020).

Robert Bresson & Jonathan Griffin, *Notes on the Cinematograph* (New York: New York Review of Books, 2016).

Possible Screenings:

Eyes Wide Shut, directed by Stanley Kubrick (Hobby Films, 1999).

The Godfather, directed by Francis Ford Coppola (Paramount Pictures, 1972).

Module IV: Lighting for Camera

Themes:

- Lighting for films: Basic lighting techniques & equipment
- Types of Lights and Light accessories; Interior & Exterior lighting
- Creative cinematography: Characterization through Lighting and Composition

Readings:

John Alton, *Painting with Light* (New York: Columbia university Press, 2013).

Possible Screenings:

Psycho, directed by Alfred Hitchcock (Shamley Productions, 1960).

In the Mood for Love, directed by Wong Kar Wai (Jet Tone Production, 2000).

Pather Panchali directed by Satyajit Ray (Aurora Film Corporation, 1955).

400 Blows directed by Francois Truffaut (Cocinor, 1959).

Module V: Exposure determination for motion picture camera

Themes:

- Introduction to zone system as a scientific tool for exposure
- Exposure value (Ev), Exposure Latitude
- Exposure meter; Incidental and reflected (one degree spot meter)
- Exposure control; F-stops and T-stops

Readings:

Patricia Holland, *The Television Handbook* (New York: Routledge, 2000).

Joseph V. Mascelli, *The Five Cs of Cinematography* (Mumbai: Silman James Press, 1998).

Paul Wheeler, *Digital Cinematography* (Waltham, Massachusetts: Focal Press, 2002).

Possible Screenings:

Citizen Kane directed by Orson Welles (RKO Radio Pictures, Mercury Productions, 1941).

Module VI: Introduction to Color Science

Themes:

- Basic properties of color: Hue, Saturation, Value, Tone, Tints and Shade
- Primary, Secondary and Tertiary Colors

- Color Temperature: Warm and Cool Colors
- The Color Wheel
- Color Schemes and their psychological connotations

Readings:

Alexis Van Hurkman, *Colour Correction Handbook: Professional Techniques for Video and Cinema*, 2nd Edition (Berkeley: Peachpit Press, 2013).

Possible Screenings:

The Grand Budapest Hotel, directed by Wes Anderson (Fox Searchlight Pictures, 2014).

Her, directed by Spike Jonze (Warner Bros. Pictures, 2013).

Semester IV

Cinema and Society (MD 1) [3 Credits, Theory]

Course Description:

This course introduces students to aspects of social lives (nation, city, gender, political movements, nature and disease) that are either closely intertwined with history of cinema, or have triggered unique cinematic curiosity. Early cinema, the exotic medium of moving images, was specifically suited for capturing the urban experience consisting of its 'flaneur', motor vehicles, trains, and factories. The coming of sound complicated cinema's status as an international medium. Language specificity and dependence on regional markets made nationalism a major theme of narrative films. As a cheap medium of entertainment for the working class, male spectatorship and on-screen misogyny were naturalized, which later became a site of resistance and contestation with the rise of feminist movements. Similarly, the political status quo entrenched in norms of industrial cinema (or institutional art films) were questioned by political film movements. Movements like Third Cinema advocated for a cinematic form informed by its transformational politics.

Nature and diseases are relatively recent sources of social anxiety. As the 'built environment' of late capitalism increasingly encroached upon untapped natural resources, climate change and waves of pandemics put the very survival of human species at stake. It was also the time when cinema lost its medium specificity after the digital turn. The question is how has cinema responded to this crisis? Is reclaiming humanity as part of nature a defining feature of cinema's afterlife? Nuances of these topics will be discussed in this course in light of relevant films and related scholarly writings.

Course Objective:

- Comprehend history of cinema in relation to its social perspective
- Conceptualize roles of social elements in shaping of cinematic forms and practices
- Grasp ideas like modernity, postmodernity, national cinema, patriarchy, feminism, neocolonialism, globalization, genre, etc.
- Learn approaches to analyzing cinema, as well as gender relations, nationalism, urban experience, social hierarchy, body politics and ecological thoughts

Expected Learning Outcomes:

- Coherent understanding of history of cinema and their linkage to related fields of study
- Critical skills necessary for forming logical arguments synthesizing data from diverse sources
- Analytical skills for drawing valid conclusions supported by evidence and examples
- Environmental awareness necessary for action against climate change and pollution
- Development of gender sensitivity and gender-neutral approach to social life

Evaluation Policy and Assignments:

Continuous Assessment: 20%

End Semester Examination: 80%

Course Content:

Module I: Cinema and Nation

Themes:

- The concept of Nation as an imagined community and its contested nature
- Cinema as a means of forming and questioning national identity (National allegory)
- The protagonist as embodiment of Nation
- Cultural Globalization and reinvention of the Cinematic Nation

Required Reading:

Anthony Smith, "Images of the Nation: Cinema, Art and National Identity" In *Cinema and Nation*, ed. Mette Hjort and Scott Mackenzie, (New York: Routledge, 2000), 45-60.

Recommended Readings:

Ulf Hedetoft, "Contemporary Cinema: Between Cultural Globalization and National Interpretation" In *Cinema and Nation*, ed. Mette Hjort and Scott Mackenzie, (New York: Routledge, 2000), 278- 297.

Andrew Higson, "The Limiting Imagination of National Cinema" In *Cinema and Nation*, ed. Mette Hjort and Scott Mackenzie, (New York: Routledge, 2000), 63-74.

Possible Screenings¹:

Underground, directed by Emir Kusturica (Pandora Film, 1995)

Parasite, directed by Bong Joon Ho (CJ Entertainment, 2019)

Mother India, directed by Mehboob Khan (Mehboob Productions, 1957)

Module II: Cinema and the City**Themes:**

- Modernity and the City as a Cinematic Experience
- Cities as transgressive spaces
- Fantastic and Virtual Cities
- Divided Cities (Cinema and disenfranchised citizens)
- Post-Urban Society and Postmodern Cinema

Required Readings:

Ranjani Mazumdar, "The Rebellious Tapani" In *Bombay Cinema: An Archive of the City* (Minneapolis: University of Minnesota Press, 2007), 41-78.

¹ Screenings are subject to change according course instructor's prerogative.

Barbara Mennel, "The Founding Myth of Cinema, or the 'Train Effect'" In *Cities and Cinema* (New York: Routledge, 2008), 1-19.

Recommended Reading:

John Walton, "Film Mystery as Urban History: The Case of *Chinatown*" In *Cinema and the City: Film and Urban Societies in a Global Context* ed. Mark Shiel and Tony Fitzmaurice (Oxford: Blackwell Publishers, 2001) 46-58.

Possible Screenings:

Chinatown directed by Roman Polanski (Paramount Pictures, 1974)

City of God directed by Fernando Meirelles and Katia Lund (Miramax Films, 2002)

Rangeela directed by Ram Gopal Varma (Varma Creations, 1995)

Module III: Cinema and Gender

Themes:

- Cinema as Male Gaze; Misogyny in Classical Narrative Films
- Gender Stereotypes in Cinema
- Modes of Resistance against Patriarchy in 'Counter Cinema'
- Questions of Female Spectatorship

Required Reading:

Laura Mulvey, "Visual Pleasure and Narrative Cinema" In *Feminist Film Theory: A Reader*, ed. Sue Thornham (Edinburgh: Edinburgh University Press, 1999), 58-69.

Recommended Readings:

Mary Ann Doane, "Film and the Masquerade: Theorising the Female Spectator" In *Feminist Film Theory: A Reader*, ed. Sue Thornham (Edinburgh: Edinburgh University Press, 1999), 131-145.

Claire Johnston, "Women's Cinema as Counter-Cinema" In *Feminist Film Theory: A Reader*, ed. Sue Thornham (Edinburgh: Edinburgh University Press, 1999), 31-40.

Tania Modelski, "The Master's Dollhouse: Rear Window" In *Film Theory and Criticism* ed. Leo Braudy and Marshall Cohen, 6th edition (New York: Oxford University Press, 2004), 849-861.

Possible Screenings:

All about my Mother directed by Pedro Almodovar (Warner Sogefilms, 1999)

Charulata directed by Satyajit Ray (R.D. Bansal and Co., 1964)

Frida directed by Julie Taymore (Miramax Films, 2002)

Rear Window directed by Alfred Hitchcock (Paramount Pictures, 1954)

Module IV: Cinema and Political Movements (Third Cinema)

Themes:

- Cinema as a Political Weapon; the Partisan Filmmaker and Theory as a Manifesto
- Nascent Postcolonial States and the Social Context of the Third Cinema Movement
- Criticism of Industrial Hollywood and European Art Cinema
- New Cinematic Form informed by Conditions of Production and Quest for Social Transformation
- The idea of Active Spectatorship

Required Reading:

Fernando Solanas and Octavio Getino, "Towards a Third Cinema" in Vol. 1 of *Movies and Methods* ed. Bill Nichols (Berkeley and Los Angeles, University of California Press), 1: 44-64.

Recommended Readings:

Julio G. Espinoza, "For an Imperfect Cinema" in *New Latin American Cinema* ed. M. T. Martin (Detroit: Wayne State University Press, 1997), 71-82..

Glauber Rocha, "An Esthetic of Hunger" in *Brazilian Cinema* ed. Randal Johnson and Robert Stam, (New York: Columbia University Press, 1995), 68-71.

Possible Screenings:

Black God, White Devil directed by Glauber Rocha (Copacabana Filmes, 1964)

Calcutta 71 directed by Mrinal Sen (D.S. Pictures, 1971)

The Hour of the Furnaces directed by Fernando Solanas and Octavio Getino (Grupo Cine Liberacion, 1968)

Module V: Cinema and Nature

Themes:

- Post-Humanism and Cinema
- Climate Change, Ecological thought and Cinema
- Nature as a Film Protagonist

Required Reading:

Clair Molloy, "Animals, Avatars and the Gendering of Nature" In *Screening Nature: Cinema beyond the Human*, ed. Anat Pick and Guinevere Narraway (Berghahn Books, 2022. <https://doi.org/10.2307/j.ctt9qczx4>), 177-193.

Recommended Reading:

May Adadol Ingawanij, "Animism and the Performative Realist Cinema of Apichatpong" In *Screening Nature: Cinema beyond the Human*, ed. Anat Pick and Guinevere Narraway (Berghahn Books, 2022. <https://doi.org/10.2307/j.ctt9qczx4>), 91-109.

Possible Screenings:

Tropical Malady directed by Apichatpong Weerasethakul (GMM Pictures, 2004)

Avatar directed by James Cameron (20th Century Fox, 2009)

Module VI: Cinema and Diseases

Themes:

- The ‘Next Pandemic’ as the new normal; Technology, Capitalism, Biopolitics and the Revenge of Nature
- Pandemic Films as an emerging Genre
- Invisible Virus, Visible Social symptoms
- Contagion, Globalization, Social Distancing, and the Spatial politics of Pandemic
- Zombie films and the Post-apocalyptic perspective; Human body as a Disease Reservoir
- The Epidemiologist as the New Protagonist

Required Reading:

Slugan, Mario, “Pandemic (Movies): A Pragmatic Analysis of a Nascent Genre” *Quarterly Review of Film and Video*, 2021, DOI: 10.1080/10509208.2021.1890975.

Recommended Readings:

Christos Lynteris, “The Epidemiologist as Culture Hero: Visualising Humanity in the Age of ‘the Next Pandemic’”, *Visual Anthropology* 29, no. 1 (December 2015), 36-53.

Lúcio Reis Filho, “No Safe Space: Zombie Film Tropes during the COVID-19 Pandemic” *Space and Culture* 23, no. 3 (2020), 253-258.

Possible Screenings:

Contagion directed by Steven Soderbergh (Warner Bros. Pictures, 2011)

Train to Busan directed by Yeon Sang-ho (Next Entertainment World, 2016)

Virus directed by Aashiq Abu (OPM Cinemas, 2019)

General Bibliography:

Braudy, Leo and Marshall Cohen, ed. *Film Theory and Criticism*, 6th edition. New York: Oxford University Press, 2004.

Gabriel, Teshome H. *Third Cinema in the Third World: The Aesthetics of Liberation*. Ann Arbor, Michigan: UMI Research Press, 1982.

Getino, Octavio. "Some Notes on the Concepts of a Third Cinema" In *Argentine Cinema*, ed., Tim Barnard. Toronto: Nightwood Editions, 1986.

Hjort, Mette, and Scott Mackenzie, ed. *Cinema and Nation*. New York: Routledge, 2000.

Johnson, Randal, and Robert Stam, ed. *Brazilian Cinema*. New York: Columbia University Press, 1995.

Mazumdar, Ranjani. *Bombay Cinema: An Archive of the City*. Minneapolis: University of Minnesota Press, 2007.

Mennel, Barbara. *Cities and Cinema*. New York: Routledge, 2008.

Pick, Anat, and Guinevere Narraway, ed. *Screening Nature: Cinema beyond the Human*. Berghahn Books, 2022. <https://doi.org/10.2307/j.ctt9qczx4>.

Shiel, Mark, and Tony Fitzmaurice, ed. *Cinema and the City: Film and Urban Societies in a Global Context*. Oxford: Blackwell Publishers, 2001.

Thornham, Sue, ed. *Feminist Film Theory: A Reader*. Edinburgh: Edinburgh University Press, 1999.

Film and Video Editing (SEC 2- 3 Credits, Practical)

Course Description

The course gives students an overview of the tools, techniques, philosophy and aesthetics of video editing. Along with screening and lectures, students will be required to shoot short sequences according to edit plans and edit them using software like Adobe Premiere Pro, or Final Cut Pro through the semester. They will learn about the practice of editing as an audio-visual narrational device, different styles of editing, phases of editing, basic editing preparation, operations of editing software, editing principles, edit psychology, editing for different genres, sound- image relationship in editing and professional delivery of the final product. Grading will be done based on the quality of their projects and an end semester written examination.

Course Objectives

- Grasp on different aspects of editorial responsibilities and techniques
- Understanding of editing as a story-telling device
- Learning different styles and context specific editing
- Learning editing as a professional work-flow from shooting phase till delivery

Expected Learning Outcome

- Procedural Knowledge for carrying out professional assignments in the film and television industry

- Ability to take self-employment initiatives as editors or directors
- Ability to think independently and experiment with new forms of editing
- Ability to improvise under different working conditions and formats
- Familiarity with professional norms and industry standard work-flows

Evaluation Policy and Assignments:

Continuous Assessment + Project: 100%

Course Content:

Module-I:Introduction - Editing basics, Equipments and Software

Themes:

- Introduction of basic principles of continuity editing
- Familiarization with different equipment
- Introduction to Editing software

Readings:

Roger Crittenden, *Film and Video Editing* (New York: Routledge, 1981).

Edward Dymtryk, *On Film Editing* (Waltham, Massachusetts: Focal Press 1984).

Possible Screenings:

The General Line directed by Sergei Eisenstein and G. Alexandrov (Sovkino, 1929).

The Birth of a Nation directed by D. W. Griffith (Epoch Producing Co., 1915).

Module II: Continuity and Discontinuity Editing

Themes:

- Principles of Continuity Editing: Cause/effect relationship, invisible editing, continuity of time and space

- Techniques of Continuity Editing: the 180 degree system, 30 degree rule, match on action, match cut, J and L Cut, directional match, eye trace
- Principles of Discontinuity Editing: Collision, juxtaposition, rhythm, jump cuts, philosophical and intellectual association of shots
- Traditions of Discontinuity Editing: Soviet Montage, French New Wave, and MTV style of editing

Readings:

Marco Calavita, "‘MTV Aesthetics’ at the Movies: Interrogating a Film Criticism Fallacy" *Journal of Film and Video* 59, no. 3 (Fall, 2007) 15-31.

Karel Reisz and Gavin Miller, *The Technique of Film Editing*. 2nd edition (Waltham, Massachusetts: Focal Press, 2010).

Roy Thompson and Christopher Bowen, *Grammar of the Edit*. 2nd edition (Waltham, Massachusetts: Focal Press, 2009).

Possible Screenings:

Stagecoach directed by John Ford (United Artist, 1939).

Pierrot le Fou directed by Jean Luc Godard (Films Georges de Beaugard, 1965).

Top Gun directed by Tony Scott (Paramount Pictures, 1986).

Module III: Making a Video Time Line with Basic Transitional Devices

Themes:

- Shot to shot relationships (Different juxtaposition of shots)
- Basic techniques of building a scene(Continuity, matching, overlapping)
- Pace & Time(Techniques of pace& time manipulation during editing)
- Rough cut (Making the primary edit following a screenplay)

Readings:

Walter Murch, *In the Blink of An Eye* (Mumbai: Silman James Press, 2001).

Ken Dancyger, *The Technique of Film and Video Editing: History, Theory, and Practice* (New

York: Routledge, 2018).

Possible Screenings:

Raging Bull, directed by Martin Scorsese (Chartoff-Winkler Productions Inc., 1980).

City of God, directed by Fernando Meirelles and Kátia Lund (Globo Filmes, 2002).

Birdman, directed by Alejandro González Iñárritu (Fox Searchlight Pictures, 2014).

Module-IV: Sound Editing and Basic Color Correction

Themes:

- Introduction to editing film as a composite medium (the complementary relationship between Image and Sound)
- Dubbing- Using reference sound and recording dialogue tracks
- Using folley, ambient sound and sound effects
- Laying and Mixing sound tracks
- Color Correction: matching saturation, brightness, contrast, exposure, and white balance of related shots
- Preparing and delivering the cut for color grading

Readings:

Glyn Alkin, *Sound Recording and Reproduction* (Waltham, Massachusetts: Focal Press, 1996)

Marvin M. Kerner, *The Art of the Sound Effects Editor* (Waltham, Massachusetts: Focal Press, 1989).

Rick Altman, *Silent Film Sound*, (New York: Columbia University Press, 2004).

Charles Haine, *Color Grading 101*(New York: Routledge, 2020).

Possible Screenings:

Apocalypse Now directed by Francis ford Coppola (Omni Zoetrope, 1979).

Komol Gandhar directed by Ritwik Kumar Ghatak (Ritwik Ghatak, 1961).

Inception directed by Christopher Nolan (Warner Bros. Pictures, 2010).

Module V: Documentary Editing

Themes:

- Approaches to documentary editing
- The editor as the screenplay writer
- Indexicality, Subjectivity and the documentary form

Readings:

Edward Dymtryk, *On Film Editing* (Waltham, Massachusetts: Focal Press 1984).

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

Possible Screenings:

Man with the Movie Camera, directed by Dziga Vertov (VUFKU, 1929).

Night and Fog directed by Alain Resnais (Argos Films, 1956).

Module VI: Audio-Visual Synchronization & Final cut

Themes:

- Final Cut (From Rough Cut to re-viewing, getting feedback, making adjustments and locking the final cut)
- Dub matching and track laying
- The Married Print (Syncing the graded picture and edited sound track- the last stage production)

Readings:

Karel Reisz and Gavin Miller. *The Technique of Film Editing*. (New York: Hastings House, 1968).

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

Possible Screenings:

Run Lola Run directed by Tom Tykwer (Prokino Filmverleih, 1998).

Amores Perros directed by Alejandro González Iñárritu (Alta Vista Films, 2000).

Breathless directed by Jean Luc Godard (Les Films Impéria, 1960).