Proposed Post Graduate CBCS Structure of WBSU
M.A. in Film Studies

Programme Outcome :

The Department of Film Studies offers Two years (Four Semesters) M. A. course in Film Studies. This course is a blending of Academic and Professional outlook. The aims and objectives of the Department are to develop the skills of a student to appreciate and analyze a film and to provide a comprehensive idea about how to make a film.

Semester	Type of Course	Credit	Marks	Total
I	Core 1 Paper Code 248101 Film Language	4	End-Sem.+Mid-Sem./Assignment 40+10=50	Marks : 275 Credits : 22
	Core 2 Paper Code 248102 History of Indian Film	4	End-Sem.+Mid-Sem./Assignment 40+10=50	
	Core 3 Paper Code 248103 Film Theory	4	End-Sem.+Mid-Sem./Assignment 40+10=50	
	Core 4 Paper Code 248104 Sound	4	End-Sem.+Mid-Sem./Assignment 40+10=50	
	Core 5 Paper Code 248105 Practical Project	4	Practical Project (Project +Viva-Voce)=40+10=50	
	AECC Film and Television	2	End-Sem.+Mid-Sem./Assignment 20+5=25	
II	Core 6 Paper Code 248201 History of World Film	4	End-Sem.+Mid-Sem./Assignment 40+10=50	Marks : 275 Credits : 22
	Core 7 Paper Code 248202 Film Theory	4	End-Sem.+Mid-Sem./Assignment 40+10=50	
	Core 8 Paper Code 248203 Editing	4	End-Sem.+Mid-Sem./Assignment 40+10=50	
	Core 9 Paper Code	4	End-Sem.+Mid-Sem./Assignment	

	248204 Sound		40+10=50	
	Core 10 Paper Code 248204 Practical Project	4	Practical Project (Project +Viva-Voce) 40+10=50	
	SEC Screenplay	2	End-Sem.+Mid-Sem./Assignment 20+5=25	
III	Core 11 Paper Code 248301 Cinematography	4	End-Sem.+Mid-Sem./Assignment 40+10=50	Marks : 300 Credits : 24
	Core 12 Paper Code 248302 Editing	4	End-Sem.+Mid-Sem./Assignment 40+10=50	
	Core 13 Paper Code 248303 Sound	4	End-Sem.+Mid-Sem./Assignment 40+10=50	
	Core 14 Paper Code 248304 (1) Direction/(2)Art & Visual Perception	4	End-Sem.+Mid-Sem./Assignment 40+10=50	
	Core 15 Paper Code 248305 Dissertation	4	Dissertation (Project +Viva-Voce) 40+10=50	
	GEC Social Context and Film Style	4	End-Sem.+Mid-Sem./Assignment 40+10=50	
IV	Core 16 Paper Code 248401 Acting	4	End-Sem.+Mid-Sem./Assignment 40+10=50	Marks : 300 Credits : 24
	Core 17 Paper Code 248402 Editing	4	End-Sem.+Mid-Sem./Assignment 40+10=50	
	Core 18 Paper Code 248403 Sound	4	End-Sem.+Mid-Sem./Assignment 40+10=50	

	Core 19 Paper Code 248404 (1) Direction/(2) Production Management & Censorship	4	End-Sem.+Mid- Sem./Assignment 40+10=50	
	Core 20 Paper Code 248405 Practical Project	8	Practical Project (Project +Viva- Voce)80+20=100 Practical Project=80 Viva-Voce on Practical Project=20	

Semester-I (6 Months, Marks=275, Credits=22)

Core 1 Paper Code 248101 Film Language Marks=50 Credit=4
Course Outcome :
After going through this course, a student will be able to
1. appreciate the difference between passively watching films and actively looking at films.
2. understand the defining characteristics that distinguish films from other forms of art.
3. explain the differences between implicit and explicit meaning and understand how the different levels of film meaning contribute to interpretive analysis.
4. understand the differences between formal analysis that explore the relationship between culture and the films.
5. begin looking at films more analytically and perceptively.
6. explain what is meant by film language.

Module-1 : Meaning of Film Language.
Module-2 : Camera - How does it form the Image and the Language?
Module-3 : Editing - History and Contribution of Editing in forming the Language of Film.
Module-4 : Sound - Role of Sound in Film. Technological Development, Psychological Effect of Sound in Film.
Module-5 : Film & Other Art - Comparison of Film as an independent Art Form with other art forms like Painting, Music, Literature, Drama and Architecture.
Text - How to read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.
Reference - Film Language : A Semiotics of the Cinema – Christian Metz, University of Chicago Press, 1990.

Core 2 Paper Code 248102 History of Indian Film Marks=50 Credit=4
Course Outcome :
After studying this course, a student will be able to
1. understand the basic approaches to study Indian film history.
2. appreciate how different movements, groups of artists working to advance a shared cause that has shaped Indian film history.
3. describe the chronological breakdown of Indian film history and identify its major achievements.

4. explain how unique directors and films have expanded the understanding of the medium and its potential as an art.

Module-1 : Hindi Film from Inception.
Module-2 : Eminent Regional Films.
Module-3 : Eminent Film Directors.
Reference - The Cinemas of India - Yves Thoraval, Macmillan.

Core 3 Paper Code 248103 Film Theory Marks=50 Credit=4

Course Outcome :
Film theory is a set of scholarly approaches within the academic discipline of film studies that questions the essentialism of film and this course will provide a student conceptual frameworks for understanding film's relationship to reality, the other arts, individual viewers and society at large.
Module-1 : Introduction to Film - Basic Concepts.
Module-2 : Language of Film-Film as a Distinct and Exclusive Medium.
Module-3 : Relation of Film with the Other Art-Is Film a Composite Art Form ?
Module-4 : An Introduction to the Sociological Approach.
Module-5 : Film Theory-Form and Function.
Module-6 : Introduction to the Theories of Silent Era-Lindsay and Munsterberg.
Module-7 :Expressionism and an Introduction to Formalist Theory.
Module-8 : Montage - Eisenstein, Pudovkin, Dziga Vertov.
Films as Text : Battleship Potemkin – Eisenstein, Mother – Pudovkin.
Text - How to read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.
Reference – 1. Concepts in Film theory – Dudley Andrew, 1984. 2. Film Theory and Criticism : Introductory Readings 0007 Edition – Leo Braudy, Marshall Cohen, Oxford University Press, 2008. 3. Film Theory : An Introduction – Robt Stam.

Core 4 Paper Code 248104 Sound Marks=50 Credit=4

Course Outcome :
After studying this course a student will be able to
1. name and define the principal sources of film sound.
2. describe the differences between diegetic and nondiegetic sound.
3. distinguish between the major types of film sound.
4. explain the functions of film sound.

Module-1 : Journey from Silence to Sound and Sound to Music – Basic Concepts.
Module-2 : Effect of Sound on Human Psychology.
Module-3 : Interaction between Image (Visual) and Sound (Audio).
Module-4 : Demand and Necessity of Sound with Audio-Visual Projection –Theories.
Module-5 : Approach and Characteristics of different kinds of Sound and Relevance of such Sound with Visuals.
Module-6 : Changing profile of Sound in Indian Films and Foreign Films down the years since inception of Sound in Films.
Module-7 : Major Examples of Sound Treatment in the Films of Yester Year.
Text - How to Read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.
Reference – 1. Sound & Recording – Francis Rumsey & Tim McCormick, Focal Press (Music Technology Series), Fourth Edition. 2. The Sound Studio – Alec Nisbett, Focal Press, Sixth Edition. 3. The Art of Sound Reproduction – Jonn Watkinson, Focal Press.

Core 5 Paper Code 248105 Practical Project Marks=50 Credit=4

Course Outcome :
This Course will help a student how to tell a visual story by means of still photography.

Making of a Project of Slides of Still Photography using Digital Still Camera and MS Office Power Point Software.
Practical Project, Marks=40
Viva-Voce on Practical Project=10

AECC Film &Television Marks=25 Credit=2
Course Outcome :
Courses in this field examine how we communicate and how this shapes society. This course will take a more theoretical line, developing understanding of how we communicate and how that fits into a cultural, political and historical context. Students will learn about the development of cinema and television and how these became a cultural and industrial phenomenon in India and abroad. Modules will teach about the technological change within the industry – for example, the introduction of special effects – as well as key movements and genres.
Film
Module-1 : Present Condition of Indian Film Industry.
Module-2 : Past, Pre-Independent Years-Growth and Changes-Silent Era- Revenue Model operating in the early years.
Module-3 : Competing with Television-Opportunities and Trends.
Module-4 : Studio Years and its Impact.
Module-5 : The Problematic Decade of 70's and 80's.
Module-6 : The Film Business – How it works.
Module-7 : The Multiplex Phenomenon.
Module-8 : Birth of the New Film Industry.

Television
Module-1 : The Primary Issues concerning the Industry.
Module-2 : The Beginnings-The Doordarshan Years-The Cable Years-The Satellite Years.
Module-3 : The MSO-The Present Set Up-The Revenue Models adopted by the Channels.
Module-4 : The Television Industry in India in comparison with the West.
Module-5 : The Top Broadcasters.
Module-6 : The Economics of Television.
Text - How to read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.
Reference - The Cinemas of India - Yves Thoraval, Macmillan.

Semester-II (6 Months, Marks=275, Credits=22)

Core 6 Paper Code 248201 History of World Film Marks=50 Credit=4
Course Outcome :
After studying this course, a student will be able to
1. understand the basic approaches to study world film history.
2. appreciate how different movements, groups of artists working to advance a shared cause that has shaped world film history.
3. describe the chronological breakdown of world film history and identify its major achievements.
4. explain how unique directors and films have expanded the understanding of the medium and its potential as an art.
Module-1 : Prehistory – Advent of Film – Lumiere-Edison-Melies.
Module-2 : Evolution of Editing and Directorial Technique – Porter-Griffith-Early Hollywood.
Module-3 : German Expressionism-Weiner-Fritz Lang-Murnau.
Module-4 : Surrealism in Film-Influence of Bunuel, Dali and Others.

Module-5 : Soviet Film – Eisenstein-Pudovkin-Dziga Vertov.
Module-6: French New Wave-Godard-Truffaut and Others.
Module-7: Emergence of Ingmar Bergman.
Module-8: Akira Kurosawa-A Study.
Module-9: Dogme 95.
Films as Text : The Lumiere Films, Battleship Potemkin – Eisenstein, The Last laugh – Murnau, An Andalusian Dog – Bunuel, The Early Edison Films, The Cabinet of Dr Caligari – Wiene, Man with a Movie Camera – Dziga Vertov, Mother – Pudovkin, Contempt – Godard, Breathless – Godard, Fahrenheit 451 – Truffaut, Autumn Sonata – Bergman, The Seventh Seal – Bergman, Hour of the Wolf – Bergman**,** Shoot the Piano Player – Truffaut, The 400 Blows – Truffaut, Seven Samurai Kurosawa, Ikiru – Kurosawa, The Idiots-Lars von Trier.
Text - How to read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.
Reference – 1. Film History : An Introduction – David Bordwell, Kristin Thompson, McGraw-Hill Higher Education, 2009. 2. A History of Narrative Film – David A. Crook, 1981.

Core 7 Paper Code 248202 Film Theory Marks=50 Credit=4
Course Outcome :
Film theory is a set of scholarly approaches within the academic discipline of film studies that questions the essentialism of film and this course will provide a student conceptual frameworks for understanding film's relationship to reality, the other arts, individual viewers and society at large.
Module-1 : Introduction to Film Theories.
Module-2 : Theories of Andre Bazin. What is Film? The Ontology of the Photographic Image.
Module-3 : Analysis of Mise-en-Scene approach in Neorealist Cinema-Mise-en- Scene versus Montage- Mise –en-Scene and Deep Focus-Citizen kane and the Films of Orson welles.
Module-4 : A Brief Analysis of Films of De Sica, Visconti and Rossellini.
Module-5 : Redemption of Physical Reality: A Theory of Film by Siegfried Kracauer. The Ray Trilogy (Case Study).
Module-6 : The Work of Jean Mitry-A Historical Approach.
Module-7 : Christian Metz and the Semiotic Approach.
Module-8 : Psychoanalysis-Freud, Lacan and Modern Psycho-Analytic Approach in Film Studies.
Film as Text : Citizen Kane-Welles, The Rules of the Game-Renoir, The Bicycle Thief – De Sica, Breathless-Godard**.**
Text - How to Read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.
Reference – 1. Concepts in Film theory – Dudley Andrew, 1984. 2. Film Theory and Criticism : Introductory Readings 0007 Edition – Leo Braudy, Marshall Cohen, Oxford University Press, 2008. 3. Film Theory : An Introduction – Robt Stam.

Core 8 Paper Code 248203 Editing Marks=50 Credit=4
Course Outcome :
By studying this course a student will be able to understand that film editing is both a creative and a technical part of the post-production process of filmmaking. The term is derived from the traditional process of working with film which increasingly involves the use of digital technology. The film editor works with the raw footage, selecting shots and combines them into sequences which create a finished motion picture. Film editing is described as an art or skill, the only art that is unique to cinema, separating filmmaking from other art forms that preceded it, although there are close parallels to the editing process in other art forms such as poetry and novel writing. Film editing is often referred to as the "invisible art" because when it is well-practiced, the viewer can become so engaged that he or she is not aware of the editor's work. On its most fundamental level, film editing is the art, technique and practice of assembling shots into a coherent sequence. The job of an editor

is not simply to mechanically put pieces of a film together, cut off film slates or edit dialogue scenes. A film editor must creatively work with the layers of images, story, dialogue, music, pacing, as well as the actors' performances to effectively "re-imagine" and even rewrite the film to craft a cohesive whole. Editors usually play a dynamic role in the making of a film.

Module-1 : What is Editing?-Contribution of Editing in Cinematic Construction-Role of Editor in Film and TV.

Module-2 : History & Evolution of the Praxis of Editing-Contribution of the Silent-Era Film-Makers-The Primitives & Pioneers-Lumiere Brothers-George Melie-Edwin S. Porter.

Module-3 : The Beginning of the Film Continuity.

Module-4 : D. W. Griffith & the beginning of American Continuity Convention-Juxtaposition of shots-Communication of ideas Creating/Editing the Sequence.

Module-5 : The Russian Influence/The Rise of Montage-Pudovkin-Kuleshov- Eisenstein & the Dynamics of Dialectical Meaning-marking-The Intellectual Associations of Shots-Movements-Ideas etc. through Collision-Editing and Constructive-Editing.

Module-6 : Comparative Analysis of different versions of Russian Montage Theories/Convention-Comparative Analysis of the American and Russian Formal/Narrative Convention.

Module-7 : Silent Documentaries-Emergence of the Form & Early Dominant Trends-Exploration-Travel Picture Naturalistic Tradition-American Continuity Conventions-Robert Flaherty-City-Symphony Tradition-Impressionism-Russian Montage-Kino Pravda & Dziga Vertov-Comparative analysis of the American and Russian Formal/Narrative Conventions in Documentaries

Module-8 : Challenging the Dominant Conventions: Irregular Cases-German Expressionism-Independent Avant-Garde, French Impressionism & Surrealism

Module-9 : Theorizing Continuity Editing-Reasons for Cutting-Physical and Psychological Justification of Editing-Cutting and Reaction-Dramatic Emphasis

Module-10 : Early Sound Era-Advent of Sound & the 100% Talkies-Impact of Sound on the Physical/Technical and Aesthetic Aspects of Film Editing-Theorizing Sound in Cinema-Synchronism vs Asynchronism-The Sound Manifesto-Asynchronism as a Principle of Sound Film-V. I. Pudovkin-Naturalization of Sound in Cinema & its Impact on Film Editing-Verbal & Visual Interactions-Specification of Environment in the Sound Film– Integrating Dialogue and Visuals-Opposing Dialogue and visuals.

Module-11 : Introduction to Off-Line Digital Non-Linear Visual Editing.

Films as Text : Lumiere Films-Melies Films-Life of An American Fireman (1903), The Great Train Robbery (1903)–Edwin S. Porter-Birth of a Nation (1915)–D. W. Griffith-Battleship Potemkin(1925), October(1927)-Sergei M. Eisenstein-Mother (1926), Deserter (1933 –V. I. Pudovkin-The Passion of Joan of Arc(1928)- Carl Dreyer-The Cabinet of Dr. Caligari(1920)-Robert Wiene- Nosferatu(1922)-F. W. Murnau- M(1931)-Fritz Lang- Nanook of the North (1922)-Robert Fiaherty-Berlin: A Symphony of a Great City (1927)- Walter Ruttmann- Man with the Movie Camera (1928)-Dziga Vertov- The Drifters(1929)-John Grierson.

Text - How to Read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.

Reference – 1. Film Editing : Theory and Practice – Christopher Llewellyn Reed, Mercury Learning & Information, 2012. 2. Film Editing : Great Cuts Every Filmmaker and Movie Lover Must Know – Gael Chandler, Michael Wise Production, 2009. 3. On Film Editing – Edward Dmytryk, First Edition, Fourth Printing Edition, Focal Press, 2003. 4. Film Editing : The Art of the Expressive – Valerie Orpen, Wallflower Press, 2003.

Core 9 Paper Code 248204 Sound Marks=50 Credit=4
Course Outcome :
This course will provide a student that sound refers to everything we hear in a film — words, sound effects and music. Sound is used in film to heighten a mood, provide us with information about the location of a scene, advance the plot and tell us about the characters in the story.

Module-1 : Pioneers in the Field of Sound.
Module-2 : Sources of Sound and speciality of Tonal Effect.
Module-3 : Different Ways of Sound Treatment in Films.
Module-4 : Identification of Time-Space-Action through Sound.
Module-5 : Study of Sound from the Films of Chaplin- Kurosawa-Ghatak-Ray and Other Trend Setters.
Films as Text : Panther Panchali-Charulata-Goopy Gyne Bagha Byne-Ray, Meghe Dhaka Tara-Ghatak.
Text - How to Read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.
Reference – 1. Sound & Recording – Francis Rumsey & Tim McCormick, Focal Press (Music Technology Series), Fourth Edition. 2. The Sound Studio – Alec Nisbett, Focal Press, Sixth Edition. 3. The Art of Sound Reproduction – Jonn Watkinson, Focal Press.

Core 10 Paper Code 248205 Practical Project Marks=50 Credit=4
Course Outcome :
This Course will help a student how to make a documentary film.
Making of a Documentary of 10 Minutes Duration.
Marks on Practical Project=40
Viva-Voce on Practical Project=10

SEC Screenplay Marks=25 Credit=2
Course Outcome :
By going through this course a student will understand that without the screenplay we don't even get to step 1 of making our film. The screenplay or script is key to the entire process but many people don't truly understand the details of what it is, how it works and why it is so important. That is why a student has to have a comprehensive knowledge about the screenplay. After studying this course the student will know what a screenplay is, some details of how it works and why it is so important. After learning this course, a student can get the job of Screenplay Writer in Film, Tele-film and Television Serials.
Module-1 : Definition-History-Development.
Module-2 : Where the Writer begins-On Structure-The Paradigm-The Tools and Character-The Midpoint-The First Half and Second Half-The Resolution.
Module-3 : Writing Screenplay of the Short Story.
Module-4 : Writing Screenplay of a Documentary.
Reference – 1. Save the Cat : The Last Book on Screenwriting You'll Ever Need – Blake Synder, 2005. 2. Screenplay : The Foundations of Screenwriting – Syd Field. 3. The Screenwriter's Bible : A Complete Guide to Writing, Formatting and Selling Your Script – David Trottier, 1998.

Semester-III (6 Months, Marks=300, Credits=24)

Core 11 Paper Code 248301 Cinematography Marks=50 Credit=4
Course Outcome :
After learning this course, a student will be able to
1. describe the differences among a shot, a setup and a take.
2. Understand the role that a director of photography plays in a film production.
3. Describe the basic characteristics of the cinematographic properties of a shot – film stock, lighting and lenses.
4. Understand the basic elements of composition within the frame, including implied proximity to the camera, depth, camera angle and height, scale and camera movement.
5. Define the rule of thirds.

6. Describe any shot in a film by identifying its proximity to its subject, the angle of the camera, the nature of camera movement, if any, within the shot, the speed and length of the shot.
7. Understand the ways in which special effects are created and the various roles that special effects play in films.

Module-1 : What is Cinematography?

Module-2 : The Director of Photography

Module-3 : Cinematographic Properties of the Shot-Film Stock-Black and White, Colour-Lighting-Source, Quality, Direction, Colour-Lenses

Module-4 : Framing of the Shot-Implied Proximity to the Camera-Shot Types-Depth-Camera Angle and Height-Eye Level, High Angle, Low Angle, Dutch Angle, Aerial View-Scale-Camera Movement-Pan Shot, Tilt Shot, Dolly Shot, Zoom, Crane Shot, Handheld Camera, Steadicam-Framing and Point of View

Module-5 : Speed and Length of the Shot

Module-6 : Special Effects-In-Camera, Mechanical and Laboratory Effects, Computer Generated Imagery

Films Described or Illustrated : 2001: A Space Odyssey (1968)-Stanley Kubrick, The Abyss (1989)-James Cameron, The Birds (1963)-Alfred Hitchcock, The Birth of a Nation (1915)-D. W. Griffith, Citizen Kane (1941)-Orson Welles, Dogville (2003)-Lars von Trier, The Godfather (1972)-Francis Ford Coppola, Gone with the Wind (1939)-Victor Fleming, Goodfellas (1990)-Martin Scorsese, The Grand Illusion (1937)-Jean Renoir, Juliet of the Spirits (1965)-Federico Fellini, Jurassic Park (1993)-Steven Spielberg, Lola Montes (1955)-Max Ophuls, The Maltese Falcon (1941)-John Huston, Manhattan (1979)-Woody Allen, North by Northwest (1959)-Alfred Hitchcock, Nosferatu (1922)-F. W. Murnau, Notorious (1946)- Alfred Hitchcock, The Passion of Joan of Arc (1928)-Carl Theodor Dreyer, The Searchers (1956)-John Ford, The Seventh Seal (1957)-Ingmar Bergman, Some Lie It Hot (1959)-Billy Wilder, Stagecoach (1939)-John Ford, Sunset Boulevard (1950)-Billy Wilder, The Third Man (1949)-Carol Reed, THX 1138 (1971)-George Lucas, Titanic (1997)-James Cameron, Touch of Evil (1958)-Orson Welles, Trouble in Paradise (1932)-Ernst Lubitsch

Text - How to Read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.

Reference – 1. Cinematographer's Handbook – A. S. Kanal. 2. Five C-s of Cinematography – Joseph V. Mascelli et al. 3. Television Production – Allen Wartzel, Mc Graw-Hill. 4. Basic Photography – J. J. Langford, Focal Press. 5. Manual of Photography – Elizabeth Allen & Sophie Triantaphillidou, Focal Press.

Core 12 Paper Code 248302 Editing Marks=50 Credit=4

Course Outcome :

In this course, students examine the process of piecing together film footage to form a structural narrative sequence. This course surveys several editing styles to consider choices film editors make and how these choices shape a film's final result. This course allows students to explore the importance of narrative structure and how it's achieved through editing. Lessons include continuity, rhythm, pace, the role of editing in the final product, the aesthetics of editing style and the craft of hands-on editing work using typical film editing software.

Module-1 : Continuity in Editing-Action Continuity-Dramatic Continuity.

Module-2 : Conventions of Continuity Editing-Conventions of Directional Continuity-Point/s of View in Editing-Parallel Action/Cross Cutting/Intercutting-Time Manipulation-Visual & Transitions-Visual Punctuations-Audio Transition-L Cut.

Module-3 : Principles of Continuity Editing-Selection of Shots-Editing the Picture-Selection of Angles and Magnifications-Emphasis-Timing-Constructing-Lucid Continuity-Presentation-Smoothness-Matching Consecutive Actions-Extent of Change in Image Size and Angle-Preserving a Sense of Direction-Preserving a Clear Continuity-Matching Tone-Making Sound Flow over a Cut.

Module-4 : Dimensions of Continuity Editing-Pace & Rhythm-Filmic Time and Space Expansion & Compression of Cinematic Time-Dimensions of Time/Space-Transition-Ellipsis-Picture Edit and Pace-Altering the Narrative Pace- Dimensions of Film Rhythm-Combination/s of Mise-en-Scene-Cinematography, Sound and Editing.

Module-5 : Understanding Montage-Eisenstein-Montage of Attractions–Metric Montage-Rhythmic Montage-Over-Tonal Montage & Intellectual Montage-Montage-Pudovkin-Montage of Association–Montage of Contrast- Parallelism-Symbolism-Simultaneity-Leit-motif.

Module-6 : Dominant Conventions of Continuity Editing-Editing Through Fragmentation–The Analytic Approach-Editing Through Accumulation–The Synthetic Approach.

Module-7 : The Practice of Editing/Editing for the Genre/Sequence-Action Sequence/s-Dialogue Sequence/s-Comedy Sequence/s-Horror Sequence/s-Musical Sequence/s-Montage Construction/s.

Module-8 : Documentary Films of Ideas-Imaginative Documentary-Cinema Verite-Trans-Cultural/Ethnographic Documentaries-Event/Issue based Documentaries-Propaganda/Corporate/Instructional/Educational Film.

Module-9 : Non Linear Narratives-Stream of Consciousness Narratives-Non Plot Films.

Films as Text : Stagecoach (1939), The Grapes of Wrath (1940), The Searchers (1956)- John Ford; Mr. Smith Goes to Washington (1939)- Frank Capra; Citizen Kane (1941), Touch of Evil (1958)-Orson Welles; 12 Angry Men (1957)-Sidney Lumet; The Rules of the Game-Jean Renoir; The Wages of Fear (1953)-Henri-Georges Clouzot; The Naked City (1948), Rififi (1955)-Jules Dassin; Jour de fete (1949), Mon Oncle (1958)-Jacques Tati; A Man Escaped (1956), Pickpocket (1959), L'argent (1983)-Robert Bresson; Red Balloon (1956)-Albert Lamorisse; An Occurrence at Owl Creek Bridge (1962)-Robert Enrico; Battle of Algiers (1966)-Gillo Pontecorvo; Breathless (1960), Band of Outsiders (1964), Pierrot le Fou (1965); La Chinoise (1967)-Jean-Luc Godard; Night and Fog (1955)–Alain Resnais; Glass (1958), Zoo (1962)-Bert Haanstra; Chronicle of a Summer (1960)–Jean Rouch; The Hour of the Furnaces (1968)–Octavio Getino and Fernando E. Solanas; The Great Ecstasy of Woodcarver Steiner (1974)–Werner Herzog; Sans Soleil (1983)–Chris Marke; Koyaanisqatsi (1982)–Godfrey Reggio; The Gleaners and I (2000) – Agnes Varda.

Text - How to Read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.

Reference – 1. Film Editing : Theory and Practice – Christopher Llewellyn Reed, Mercury Learning & Information, 2012. 2. Film Editing : Great Cuts Every Filmmaker and Movie Lover Must Know – Gael Chandler, Michael Wise Production, 2009. 3. On Film Editing – Edward Dmytryk, First Edition, Fourth Printing Edition, Focal Press, 2003. 4. Film Editing : The Art of the Expressive – Valerie Orpen, Wallflower Press, 2003.

Core 13 Paper Code 248303 Sound Marks=50 Credit=4
Course Outcome :
By studying this course, a student will be able to understand that sound is undoubtedly a vital element of film production. Sound is integral to the film-going experience. Poor sound can ruin an otherwise spectacular production. Understanding the importance of quality sounds in films is a crucial part of understanding what it means to be a successful – and memorable – filmmaker. How audio – or the lack thereof – can positively and negatively affect the visceral reactions and the contextual information an audience is able to understand about a film's subject matter.

Module-1 : Interaction between Film Maker & Sound Designer. Purpose of Sound Treatment.
Module-2 : Process of Sound Treatment in Films-Marking the Space.
Module-3 : Selection of Instruments & Tone-Pitch-Rhythm-Tempo-Composition-Recording-Synchronization with image.
Module-4: Influence of Sound Forms on Structure of the Film-Significant.
Module-5: Use of Sound-Different Aspect of Utilization of Sound.
Module-6: Study of Recording Process & Synchronisation.
Films as Text : Kagemusha-Lime Light-River-Finian's Rainbow.

Text - How to Read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.
Reference – 1. Sound & Recording – Francis Rumsey & Tim McCormick, Focal Press (Music Technology Series), Fourth Edition. 2. The Sound Studio – Alec Nisbett, Focal Press, Sixth Edition. 3. The Art of Sound Reproduction – Jonn Watkinson, Focal Press.

Core 14 Paper Code 248304 (1) Direction / (2) Art & Visual Perception Marks=50 Credit=4
Direction
Course Outcome :
This course will prepare a student to succeed in his/her field of choice within the film industry. Through conceptual engagement, technical skills and artistic experimentation, the student will develop a signature style and be prepared for a variety of creative opportunities. A student will be able to:

1. analyze the historical and theoretical foundations of filmmaking.
2. create film work that manifests the filmmaker's unique voice.
3. analyze story structure and the screenwriting process for use in the critique and creation of film.
4. apply current best practices in cinematography.
5. apply current best practices in editing language and visual effects.
6. effectively manage the resources and logistics required to produce a film.
7. collaborate as a member or leader of a filmmaking team.
8. evaluate the ethical implications inherent in filmmaking practices.
9. analyze one's own interests and skills in the context of filmmaking industry challenges and opportunities in order to help formulate career goals.
10. analyze the relationship between film and other art forms and intellectual disciplines.

Module-1 : Introduction to Film Direction : Concept, Treatment, Execution, Technical Terminology–Frame-Aspect Ratio-Formats-Gauge-Shot Division-Editing Concept-Image Making and Sound Design.
Module-2 : Dynamization of Space through Composition-Framing and Shot Design- Application of Eisensteinian Concept.
Module-3 : Role of Director-Creator-Manager-Psychologist-Designer-Supervisor.
Module-4: Relationship of Film with Other Art-Theatre-Architecture-Painting-Music.
Module-5 : Concept of Mise-en-Scene-the Literal Meaning-Elements of Shot Taking and Scene Visualization-Ethics of Mise-en-Scene Approach-Import of Deep Focus.
Module-6 : Studying a Film Director-Analyzing Elements of His Style-Godard-Tarkovsky-Ozu-Tarantino-Satyajit Ray-G. Aravindan.
Module-7 : Ideology behind Technique-Lenses-Lighting-Camera Movement and colour as Elements of Creative Exposition.
Films as Text : Weekend–Godard, Eternity and a day – Angelopoulos, Charulata – Satyajit Ray, Mukhamukham – Adoor Gopalakrishnan, Chidambaram – G. Aravindan.
Text - How to Read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.
Reference – 1. Directing : Film Techniques and Aesthetics – Michael Rabiger, 1989. 2. Cinematography for Directors : A Guide for Creative Collaboration – Jacqueline B. Frost, Michael Wiese Production, 2009. 3. Film and the Director – Don Livingstone, Macmillan, First Edition, 1953. 4. My Autobiography – Charles Chaplin.
Art & Visual Perception
Course Outcome :

The central concern of this course is to explore the complex and dynamic relationships between our visual perception and art in the context of specific visual cultures. As far as the various forms of art-object is concerned within the context of specific visual culture, visual perception varies in the most dynamic and complex ways. This course offers to study this variety of relationships and how visual perception operates as a creative process affecting deeply the concepts and styles of art. This survey will also provide us with vital clues to understand why visual artists across the globe perceive visual phenomenon so differently from each other.

Module-1 : Film, Photography and Painting.
Module-2 : Film and the Novel.
Module-3 : Film and Theatre.
Module-4 : Film and Music.
Module-5 : Film and the Environmental Arts.
Text - How to Read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.
Reference – 1. Film Art : An Introduction (Seventh Edition) - David Bordwell & Kristin Thompson, McGraw-Hill Humanities/Social Sciences/Langua, 2012.

Core 15 Paper Code 248305 Dissertation Marks=50 Credit=4
Course Outcome :
Typically, a dissertation allows students present their findings in response to a question or proposition that they choose themselves. The aim of the course is to test the independent research skills students have acquired during their time at university, with the assessment used to help determine their final grade. While each individual section within the dissertation serves its own purpose, displaying the ability to report research findings and analyzing the parallels of data and existing theories is an important rationale behind the requirement of completing dissertation.
Making of a Dissertation.
Each student is required to prepare a Dissertation paper (between 10,000 and 12,000 words) in any area of Film, duly approved by the Head/Coordinator of the Department and under the supervision of a Faculty of the Department. The Dissertation paper has to be submitted (One Printed or Typed copies in Bound Form and a Soft Copy) on the date duly notified by the competent authority of the University, failing which Candidature of a Student is liable to be cancelled.
Dissertation=40 Marks
Viva-Voce on Dissertation=10 Marks

GEC Social Context and Film Style Marks=50 Credit=4
Course Outcome :
This course moves the students beyond a focus on textual analysis to consider the relationship between film and society. It presents conceptual frameworks that approach film as a social institution. This course explores ideas and questions that filmmakers, film enthusiasts, critics and scholars contemplate when they investigate film's role in society. By the time the students have completed the course, they will be prepared to formulate original questions related to film as a social institution. The course will help the students to develop the critical reading, analytical and rhetorical skills to describe, interpret and evaluate a film at the textual level and to engage issues in film by moving beyond the individual text to consider the broader social significance of film.
Module-1 : Hollywood's Industrial Context : The Studio System as Dream Factory-Classical Style, Economic Practice and Hollywood Convention, Censorship and Hollywood Convention, American Ideology and Entertainment, Reaffirming or Resisting Dominant Ideology
Module-2 : International Art Cinema-The Ideology of 'Art'
Module-3 : Italian Neorealism
Module-4 : Third Cinema

Core 16 Paper Code 248401 Acting Film Marks=50 Credit=4
Course Outcome :
After studying this course, a student will be able to
1. explain how the coming of sound into the film industry affected acting.
2. describe how film acting today differs from that of the classical studio era.
3. explain why the relationship between the actor and the camera is so important.
4. describe the criteria used to cast actors.
5. explain the differences between naturalistic and non-naturalistic film acting.
6. define improvisational acting.
7. Explain the potential effects on acting of framing, composition, lighting, shot types and shot lengths.

Module-1 : What is Acting? – Film Actors of Bengali, Hindi and Foreign Films
Module-2 : The Evolution of Screen Acting-Early Screen Acting Styles-D. W. Griffith and Lillian Gish-Influence of Sound-Acting in the Classical Studio Era-Method Acting-Screen Acting Today-Technology and Acting
Module-3 : Casting Actors-Factors involved in Casting in Bengali, Hindi and Foreign Films
Module-4 : Aspects of Performance-Types of Roles, Preparing for Roles-Naturalistic and Non-naturalistic Styles-Improvisational Acting-Directors and Actors Bengali, Hindi and Foreign Films
Module-5 : How Filmmaking affects Acting?-Framing, Composition, Lighting, Long Take-The Camera and the Close-Up-Acting and Editing
Films as Text : Apocalypse Now-Francis Ford Coppola, Broken Blossoms-D. W. Griffith, Citizen Kane-Orson Welles, The Godfather- Francis Ford Coppola, M-Fritz Lang, On the Waterfront-Elia Kazan, The Passion of Joan of Arc-Carl Theodor Dreyer, The Philadelphia Story-George Cukor, The Searchers-John Ford, Representative Bengali, Hindi and Foreign Films
Text – Looking at Movies – Richard Barsam and Dave Monahan, W. W. Norton & Company, New York & London, Fourth Edition, 2013.
Reference – 1. Film History : An Introduction – David Bordwell, Kristin Thompson, McGraw-Hill Higher Education, 2009. 2. A History of Narrative Film – David A. Crook, 1981.

Core 17 Paper Code 248402 Editing Marks=50 Credit=4
Course Outcome :
After completion of the course, a student must be able to

1. demonstrate an understanding of the skills required in the post-production process.
2. understand the film editing principles and workflow.
3. demonstrate an understanding of how to work in an organized way when dealing with film editing.
4. apply and modify video and audio effects to videos.
5. apply video transitions between video cuts.
6. Demonstrate an ability to include text and dynamic titles to film projects.

Module-1 : Sound Design/Sound in Editing-Treatment of Sound in Editorial Construction: Aspects of Sound Design-Analysis of the Sound Track-Sound and the Editing of Picture-Sound and Creative Sound-Categories of Film Sound-Mimesis-Diegesis & Film Sound- Spatial Categories-Diegetic & Non-Diegetic Sound-Synchronous & Asynchronous sound-Temporal Categories-Simultaneous & Non-Simultaneous Sound- Walter Murch Categories of Sound-Sound Spectrum Embodied & Encoded Sound-Acoustic Properties-Loudness-Pitch-Timbre-Dimensions of Film Sound-Rhythm-Fidelity-Space-Time.

Module-2 : Pivotal Premises of Film Editing & Beyond-Aspects of Decoupage-Aspects of Spatiotemporal Articulations-Temporalizing Space & Spatializing Time-From Perception to Emotion

Module-3 : Special Styles of Editing-From Edward Dmytryk to Walter Murch- Studying the Works of Great Hollywood Editors in Narrative Film-Editing as a Plastic Art-Praxis of Editing in European and Auteur Cinema.

Module-4 : Contesting Discourses of Film Theory & Editing-Synthesizing Various Theories of Montage-Christian Metz-Montage vs Mise-en-Scene-Eisenstein vs Bazin-Synthesizing Montage & Mise-en-Scene-Jean Mitry-Praxis of/and Dialectics-Noel Burch.

Module-5 : Experiments in Editing-Appropriation of Style-Imitation & Innovation.

Module-6 : Exploring the Boundaries-Alternatives to Continuity and Montage Style of Editing-Ozu-Bresson-Godard-Parajanov-Miklos Jancso-Michael Haneke Bela Tarr.

Module-7 : New challenges to Filmic Narrative Conventions and Structures-Poetics of Film Narrative & Editing-From Epos to Picaresque-Binary and Beyond.

Module-8 : Influence of Psycho-Analytic Ideas on Editing.

Module-9 : Semiology and Film Editing-Denotative & Connotative Cuts & Constructions.

Module-10 : Influence of Post-Structuralist and Post-Modernist Ideas on Film Editing-Gilles Deleuze-Movment Image & Time Image-Reinterpreting the Praxis of Montage.

Module-11 : Future of Editing-Influence of Popular Art-The MTV Influence on Editing.

Module-12 : Film and TV Editing-Invasion of Reality and the Permanence of image's Semantic Value.

Module-13 : Contemporary Trends in Film Editing-Understanding Form and Style in Film-Minimalism-Maximalism-Baroque-Expressionism-Modernism-Post-Modernism-Reflexive Cinema (Inter-Textual-Hyper-Textual-Meta-Textual).

Films as Text : The Piano Teacher(2001), Code Unknown(2000)-Micheal Haneke; Chungking Express(1994)-Wong Kar-Wai; The Hole(1998), What Time is it There?(2001)-Chai Ming Liang; Yi Yi (2000)-Edward Yang; Not One Less(1999)-Zhang Yimou; Children of Heaven(1997)-Majid Majidi; Ten (2002),The Wind Will Carry Us(1999)-Abbas Kiarostami; Songs From the Second Floor(2000)-Roy Andersson; Requiem for a dream(2000)-Darren Aronofsky; Run Lola Run(1998)-Tom Tykwer; El Mariachi(1992)-Robert Rodriguez; Amores Perros(2000)Alejandro Gonzalez Inarritu; City of God(2002)-Fernando Meirelles & Katia Lund; Super 8 Stories(2001)-Emir Kusturica; A Night of Prophecy(2002)-Amar Kanwar; No Direction Home : Bob Dylan(2005)–Martin Scorsese; Surplus(2003)-Erik Gandini; Capitalism : A Love Story(2009)–Michael Moore.

Text - How to Read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.

Reference – 1. Film Editing : Theory and Practice – Christopher Llewellyn Reed, Mercury Learning & Information, 2012. 2. Film Editing : Great Cuts Every Filmmaker and Movie Lover Must Know – Gael Chandler, Michael Wise Production, 2009. 3. On Film Editing – Edward Dmytryk, First Edition, Fourth Printing Edition, Focal Press, 2003. 4. Film Editing : The Art of the Expressive – Valerie Orpen, Wallflower Press, 2003.

Core 18 Paper Code 248403 Sound Marks=50 Credit=4

Course Outcome :

Through successful completion of this course the students will:
1) develop new understandings and exploratory approaches in sonic arts practice.
2) extend knowledge and develop new artistic and technical skills in sound creation and design.
3) develop a reflexive skill set with regard to future practice, thus enabling students to adapt to the rapidly changing area of sonic arts and related areas of sound design.

Module-1 : Introduction to Studio Recording.

Module-2 : Digital Channel Recording and Editing-Mixing-Dubbing-Re-Recording, Synchronization with Visuals.

Text - How to Read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.
Reference – 1. Sound & Recording – Francis Rumsey & Tim McCormick, Focal Press (Music Technology Series), Fourth Edition. 2. The Sound Studio – Alec Nisbett, Focal Press, Sixth Edition. 3. The Art of Sound Reproduction – Jonn Watkinson, Focal Press.

Core 19 Paper Code 248404 (1) Direction / (2) Production Management & Censorship Marks=50 Credit=4

Direction
Course Outcome :

This course will prepare a student to succeed in his/her field of choice within the film industry. Through conceptual engagement, technical skills and artistic experimentation, the student will develop a signature style and be prepared for a variety of creative opportunities. A student will be able to:

1. analyze the historical and theoretical foundations of filmmaking.
2. create film work that manifests the filmmaker's unique voice.
3. analyze story structure and the screenwriting process for use in the critique and creation of film.
4. apply current best practices in cinematography.
5. apply current best practices in editing language and visual effects.
6. effectively manage the resources and logistics required to produce a film.
7. collaborate as a member or leader of a filmmaking team.
8. evaluate the ethical implications inherent in filmmaking practices.
9. analyze one's own interests and skills in the context of filmmaking industry challenges and opportunities in order to help formulate career goals.
10. analyze the relationship between film and other art forms and intellectual disciplines.

Module-1 : Study of a Film Director-Selecting a Film Director and Analyzing His/Her Work stressing on Elements of Style, Preoccupation and Theme.
Module-2 : Elements of Mise-en-Scene in cases involving Multiple Layering and Inter-Textuality.
Module-3 : Post-Modern Strategies in Narrative Cinema-Elements of Post-Modern Disjunction in Contemporary World-Films of Apichatpong Weerasethakul, Lars Von Trier, Emir Kusturica.
Films as Text : Dogville-Lars Von Trier, Uncle Boonmee Who Can Recall His Past Lives-Apichatpong Weerasethakul, Arizona Dream- Emir Kusturica.
Text - How to Read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.
Reference – 1. Directing : Film Techniques and Aesthetics – Michael Rabiger, 1989. 2. Cinematography for Directors : A Guide for Creative Collaboration – Jacqueline B. Frost, Michael Wiese Production, 2009. 3. Film and the Director – Don Livingstone, Macmillan, First Edition, 1953. 4. My Autobiography – Charles Chaplin.

Production Management & Censorship
Course Outcome :

The main objective of the course is that students will learn to be a full fledged producer & make films independently for production houses, television & short film industry. They will have hands on skills in various fields, demonstrating leadership in their respective domain and a comprehensive knowledge about film censorship and ethical guidelines.
Module-1 : Man Management-Team Building-Leadership-Communication-Job Specification-Allotment-Performance-Appraisal.

Module-2 : Financial Management-Source of Income-Investment-Return on Investment.
Module-3 : Censorship and Film- Ethical Guidance-Different Categories of Films in India-Central Board of Film Certification.
Text - How to Read a Film : The World of Movies, Media, Multimedia : Language, History, Theory – James Monaco, 1977.
Reference – 1. Looking at Movies : An Introduction to Film – Richard Barsam, 2003. 2. The Cinema Book – Pam Cook, Third Edition, London. 3. Third World Film Making and the West – Roy Armes. 4. An Introduction to Film Studies – Jill Nelmes, Illustrated Edition, Routledge, 2003.

Core 20 Paper Code 248405 Practical Project Marks=100 Credit=8
Course Outcome :
This course will help the students how to make a short fiction film and will prepare the students how to tackle viva-voce on making of a short fiction film.
Making of a Short Fiction Film of 15 Minutes Duration.
Viva-Voce on Practical Project