



UNIVERSITY OF CALCUTTA

Notification No. CSR/ 12 /18

It is notified for information of all concerned that the Syndicate in its meeting held on 28.05.2018 (vide Item No.14) approved the Syllabi of different subjects in Undergraduate Honours / General / Major courses of studies (CBCS) under this University, as laid down in the accompanying pamphlet:

List of the subjects

<u>Sl. No.</u>	<u>Subject</u>	<u>Sl. No.</u>	<u>Subject</u>
1	Anthropology (Honours / General)	29	Mathematics (Honours / General)
2	Arabic (Honours / General)	30	Microbiology (Honours / General)
3	Persian (Honours / General)	31	Mol. Biology (General)
4	Bengali (Honours / General /LCC2 /AECC1)	32	Philosophy (Honours / General)
5	Bio-Chemistry (Honours / General)	33	Physical Education (General)
6	Botany (Honours / General)	34	Physics (Honours / General)
7	Chemistry (Honours / General)	35	Physiology (Honours / General)
8	Computer Science (Honours / General)	36	Political Science (Honours / General)
9	Defence Studies (General)	37	Psychology (Honours / General)
10	Economics (Honours / General)	38	Sanskrit (Honours / General)
11	Education (Honours / General)	39	Social Science (General)
12	Electronics (Honours / General)	40	Sociology (Honours / General)
13	English ((Honours / General/ LCC1/ LCC2/AECC1)	41	Statistics (Honours / General)
14	Environmental Science (Honours / General)	42	Urdu (Honours / General /LCC2 /AECC1)
15	Environmental Studies (AECC2)	43	Women Studies (General)
16	Film Studies (General)	44	Zoology (Honours / General)
17	Food Nutrition (Honours / General)	45	Industrial Fish and Fisheries – IFFV (Major)
18	French (General)	46	Sericulture – SRTV (Major)
19	Geography (Honours / General)	47	Computer Applications – CMAV (Major)
20	Geology (Honours / General)	48	Tourism and Travel Management – TTMV (Major)
21	Hindi (Honours / General /LCC2 /AECC1)	49	Advertising Sales Promotion and Sales Management –ASPV (Major)
22	History (Honours / General)	50	Communicative English –CMEV (Major)
23	Islamic History Culture (Honours / General)	51	Clinical Nutrition and Dietetics CNDV (Major)
24	Home Science Extension Education (General)	52	Bachelor of Business Administration (BBA) (Honours)
25	House Hold Art (General)	53	Bachelor of Fashion and Apparel Design – (B.F.A.D.) (Honours)
26	Human Development (Honours / General)	54	Bachelor of Fine Art (B.F.A.) (Honours)
27	Human Rights (General)	55	B. Music (Honours / General) and Music (General)
28	Journalism and Mass Communication (Honours / General)		

The above shall be effective from the academic session 2018-2019.

SENATE HOUSE
KOLKATA-700073
The 4th June, 2018

Paul
4/6/18
(Dr. Santanu Paul)
Deputy Registrar

DRAFT STRUCTURE OF BA/BSc FILM STUDIES (GENERAL) SYLLABUS,
UNIVERSITY OF CALCUTTA, UNDER CHOICE BASED CREDIT SYSTEM
To be effective from the academic session 2018-19

PREAMBLE

- As the subject Film Studies falls under both BA and BSc two types of structures are proposed for BA/BSc Film Studies (General) - one for BA Film Studies (General) and the other for BSc Film Studies (General).
- For any student with Honours in any subject, may opt for Film Studies as a Generic Elective subject (GE). So provisions are to be kept for Film Studies Generic Elective for four courses (papers).
- For any BSc (General) student, they may opt for Film Studies as one of the three Core Subject, with related 2 (two) Skill Enhancement Course in Film Studies (SEC) and 2 (two) Discipline Specific Elective (DSE) in Film Studies.
- For any BA (General) student, they may opt for Film Studies as one of the two Core Subjects, with related Skill Enhancement Course (SEC) in Film Studies and Discipline Specific Elective (DSE) in Film Studies or as a Generic Elective subject (GE).

OUTLINE OF CHOICE BASED CREDIT SYSTEM

Academic Year: Two consecutive (one odd + one even) semesters constitute one academic year.

Course: Usually referred to, as 'papers' is a component of a programme. All courses need not carry the same weight. The courses should define learning objectives and learning outcomes. Different courses may have different distribution of marks. A course may be designed to comprise lectures/ tutorials/laboratory work/ field work/ outreach activities/ project work/ vocational training/viva/ seminars/ term papers/assignments/ presentations/ self-study etc. or a combination of some of these.

A) Core Course (CC): A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.

Modalities of selecting Core Course (CC) by a student of General programme shall be as follows:

- a) In case of B.Sc. General Programme a student shall have to study 4 Core Courses of **Film Studies** along with 4 Core Courses of 2 other chosen subjects as specified for each of the first 4 Semesters.
 - b) In case of B.A. General Programme a student shall have to study 4 Core Courses of **Film Studies** along with 4 Core Courses of another chosen subject as specified for each of the first 4 Semesters. In addition 4 Core Courses to be studied; two courses each from two language subjects: **LCC1- English & LCC2- MIL (Bengali) / Alternative English** as specified for each of the last 4 semesters.
- B) Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.

- i) **Discipline Specific Elective (DSE) Course:** An elective course which may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. This course is to advance knowledge and skill in the core course domain.

Modalities of selecting DSE by a student of General programme shall be as follows:

- a) In case of B.Sc./B.A. Film Studies (General) Programme, a student shall have to study 2 DSE courses on Film Studies, if Film Studies is opted for pursuing Core Courses. Such a student shall have to study the curriculum of DSE of Film Studies as specified for the relevant semester, i.e., DSE-A in the 5th and DSE-B in 6th semester.
- b) Film Studies (General) *shall have two groups (A & B) of DSE papers. A student shall have to choose one paper from Group A in fifth semester and one paper from Group B in sixth semester.*
- c) **Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, is termed as dissertation/ project. This is considered as a special course involving application of knowledge in solving/ analyzing/ exploring a real life situation/ difficult problem. A dissertation/ project work will be of 6 credits. A dissertation/ project work may be given in lieu of a Discipline Specific Elective.
- ii) **Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek wide exposure, is called Generic Elective.
- a) In case of B.Sc. General Programme, a student shall not have to study any Generic Elective course.
- b) In case of B.A. General Programme, a student may choose 2 Generic Elective papers of Film Studies [**which will be different from the core subjects including the Core Languages (LCC1 & LCC2)**] as specified for the 1st and 2nd semester.

N.B.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and such electives may also be referred to as Generic Elective. [A Core Course (CC) of B.A./B.Sc. General may be treated as Generic Elective for B.A./B.Sc. (Honours) and B.A. (General)].

- C) **Ability Enhancement Courses (AEC):** The Ability Enhancement Courses (AEC) may be of two kinds: Ability Enhancement Compulsory Courses (AECC) and Skill Enhancement Courses (SEC).
- a) **Ability Enhancement Compulsory Courses (AECC):** AECC courses are the courses based upon the content that leads to Knowledge enhancement. These are mandatory for all disciplines.
- i) AECC1 : Communicative English / MIL (Bengali/Hindi/Urdu);
- ii) AECC2: Environmental Studies.
- b) **Skill Enhancement Courses (SEC):** These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based knowledge and are aimed at providing competencies, skills, etc.

Modalities of selecting SEC by a student of Film Studies (General) programme shall be as follows:

- a) In case of B.Sc. Film Studies (General) programme, a student shall have to study 2 Skill Enhancement Courses. Such a student shall have to study the curriculum of SEC of Film Studies as specified for the relevant semester.
- b) *Film Studies (General) shall have two groups (A & B) of SEC papers. One paper from Group A to be chosen in the third or fifth semester; one paper from Group B to be chosen in the fourth or sixth semester.*

Practical/ Tutorial: Every Core, Discipline Specific and Generic Elective Course shall have a Practical/ Tutorial component. Wherever there is a Practical, there will be no Tutorial and vice-versa. Skill Enhancement Course will not have any Practical or Tutorial component.

COURSE STRUCTURE FOR B. SC. GENERAL

Course Components	B.Sc. General
Core Course (CC)	12*
Language Core Course (LCC)	0
Generic Elective (GE)	0
Discipline Specific Elective (DSE)	6*
Ability Enhancement Compulsory Course (AECC)	2
Skill Enhancement Elective Course (SEC)	4**
Total no. of courses	24

*Covering 3(three) subjects **Covering 2(two) subjects

CREDIT STRUCTURE FOR B. SC. (GENERAL) COURSES

Course Type & Credit	Number of Courses × Credit (With practical)		Number of Courses × Credit (With Tutorial)	
	Theory	Practical	Theory	Tutorial
Core Course (DSC) (6 credit)	12×4=48	12×2=24	12×5=60	12×1=12
Discipline Specific Elective (DSE) (6 credit)	6×4=24	6×2=12	6×5=30	6×1=6
Ability Enhancement Compulsory Course (AECC) (2 credit)	2×2=4	0	2×2=4	0
Skill Enhancement Course (SEC) (2 credit)	4×2=8	0	4×2=8	0
Total Courses (Credits)	24(84)	18(36)	24(102)	18(18)

Total Courses= 42 (24TH+18P/TU) Total Credits= 120 (84TH+36P) / (102TH+18P)

SCHEME FOR CHOICE BASED CREDIT SYSTEM IN B. Sc. GENERAL

	Sem-1	Sem-2	Sem-3	Sem-4	Sem-5	Sem-6
Core Course (CC)	3TH+3P/TU CC-1	3TH+3P/TU CC-2	3TH+3P/TU CC-3	3TH+3P/TU CC-4		
Discipline Specific Elective (DSE)					3TH+3P/TU DSE-A (1A+2A+3A)	3TH+3P/TU DSE- B (1B+2B+3B)
Ability Enhancement Compulsory Course(AECC)	1TH+0P/TU AECC-1	1TH+0P/TU AECC-2				
Skill Enhancement Course(SEC)			1TH+0P/TU SEC-A(1)	1TH+0P/TU SEC-B(1)	1TH+0P/TU SEC-A(2)	1TH+0P/TU SEC-B(2)
Total No. of Courses and Marks	4 ×100=400	4 ×100=400	4 ×100=400	4 ×100=400	4 ×100=400	4 ×100=400
Total Credits	20	20	20	20	20	20

TH= Theory P= Practical TU=Tutorial

CC/DSE: Each Theory and Practical Course has 4 and 2 Credits respectively/ Each Theory and Tutorial Course have 5 and 1 Credit(s) respectively

CC: 4 courses each from 3 subjects (one course from each subject under each semester)

DSE: 2 courses each from 3 subjects (one course from each subject under each semester)

AECC/SEC: Each Course has 2 credits

AECC-1: Communicative English/ MIL; **AECC-2:** Environmental Studies

SEC: 4 courses; two courses each from two subjects

DSE/SEC: Group (A & B) for specified semesters

Semester Work-load

Each Semester: 15-18 weeks of academic work

Theory / Tutorial: 1 Credit = 1 hr. /week

Practical: 1 Credit = 2 hrs. /week

COURSE STRUCTURE FOR B.A. GENERAL

Course Components	B.A. General
Core Course (DSC)	8**
Language Core Course (LCC)	4**
Generic Elective (GE)	2
Discipline Specific Elective (DSE)	4**
Ability Enhancement Compulsory Course (AECC)	2
Skill Enhancement Elective Course (SEC)	4**
Total no. of courses	24

**Covering 2(two) subjects

CREDIT STRUCTURE FOR B.A. (GENERAL) COURSES

Course Type & Credit	Number of Courses × Credit (With practical)		Number of Courses × Credit (With Tutorial)	
	Theory	Practical	Theory	Tutorial
Core Course (DSC) (6 credit)	8×4=32	8×2=16	8×5=40	8×1=8
Language (LCC) (With Tutorial only) (6 credit)	4×5=20	4×1=4	4×5=20	4×1=4
Generic Elective (GE) (6 credit)	2×4=8	2×2=4	2×5=10	2×1=2
Discipline Specific Elective (DSE) (6 credit)	4×4=16	4×2=8	4×5=20	4×1=4
Ability Enhancement Compulsory Course (AECC) (2 credit)	2×2=4	0	2×2=4	0
Skill Enhancement Course (SEC) (2 credit)	4×2=8	0	4×2=8	0
Total Courses (Credits)	24(88)	18(32)	24(102)	18(18)

Total Courses= 42 (24TH+18P/TU) Total Credits= 120 (88TH+32P) / (102TH+18TU)

SCHEME FOR CHOICE BASED CREDIT SYSTEM IN B.A.GENERAL

	Sem-1	Sem-2	Sem-3	Sem-4	Sem-5	Sem-6
Core Course (CC)	2TH+2P/TU CC-1	2TH+2P/TU CC-2	2TH+2P/TU CC-3	2TH+2P/TU CC-4		
Language(LCC)			1TH+1TU LCC1(1)	1TH+1TU LCC2(1)	1TH+1TU LCC1(2)	1TH+1TU LCC2(2)
Generic Elective(GE)	1TH+1P/TU GE-1	1TH+1P/TU GE-2				
Discipline Specific Elective (DSE)					2TH+2P/TU DSE-A (1A+2A)	2TH+2P/TU DSE-B (1B+2B)
Ability Enhancement Compulsory Course(AECC)	1TH+0P/TU AECC-1	1TH+0P/TU AECC-2				
Skill Enhancement Course(SEC)			1TH+0P/TU SEC-A(1)	1TH+0P/TU SEC-B(1)	1TH+0P/TU SEC-A(2)	1TH+0P/TU SEC-B(2)
Total No. of Courses and Marks	4 ×100=400	4 ×100=400	4 ×100=400	4 ×100=400	4 ×100=400	4 ×100=400
Total Credits	20	20	20	20	20	20

TH= Theory P= Practical TU=Tutorial

CC/LCC/GE/DSE: Each Theory and Practical Course has 4 and 2 Credits respectively / Each Theory and Tutorial Course have 5 and 1 Credit(s) respectively

CC: 4 courses each from 2 subjects (one course from each subject under each semester)

LCC: LCC1-English courses; LCC2- MIL/Alternative English

GE: Two courses from one subject different from core subjects including LCC

DSE: 2 courses each from 2 subjects

AECC/SEC: Each Course has 2 Credits

AECC-1: Communicative English/MIL, **AECC-2:** Environmental Studies

SEC: 4 courses; 2 courses each from two subjects

DSE/SEC: Group (A & B) for specified semesters

CC I / GE I [SEMESTER-I]

Film Language & Cinema's Journey from Primitive to Narrative

Total Marks: 100 [Theory (Th) 50 + Practical (Pr) 30 + Internal Assessment 10+Attendance: 10]

Total Credits: [4(Th)+2(Pr)]=6 , No. of Lecture hours (Theory): 60, No. of Practical hours: 60

1. Illusion of Movement, Pre-cinema toys and machines.	2 Hours
2. Film Production, Distribution & Exhibition	2 Hours
3. Film Form: Concept & Principle	2 Hours
4. Shot: Mise-en-scene & Composition	4 Hours
a) Aspects of mise-en-scene	
b) Realism & Mise-en-scene	
5. Cinematography & lighting: Types of shots; Camera angles, placement, movement, types of lenses; basics of lighting	7 Hours
6. Editing: Editing Components: Transitions, Continuity of time & space, Construction of scene	7 Hours
7. Sound: Audio components; Diegetic & non-diegetic sound; sync & non-sync sound	5 Hours
8. Cinema in Digital Era.	3 Hours
9. Silent Cinema: Primitive and Pioneers, Films from 1895 – 1910. [Reference Films: <i>Films by Lumiere Bros</i> , <i>A Trip To The Moon</i> , <i>The Great Train Robbery</i>]	3 Hours
10. Narrative Cinema and Institutional Mode of Representation: D. W. Griffith [Reference Films: <i>The Birth of a Nation (1915)</i>]	10 Hours
11. Hollywood Studio Era: till 1950s	15 Hours
a) Hollywood Film Style	
b) Genre: Western & Thriller [Reference Films: <i>Stagecoach (1939)</i> , <i>Psycho (1960)</i>]	

Practical: 60 Hours
Silent Audio-visual project on Types of Shots, Camera Angles, etc [2 students per group, maximum 10 shots]

Suggested Readings:

- Film Art: An Introduction by David Bordwell & Kristin Thomson
- How to read a film by James Monaco
- Understanding Movies by Louis Giannetti
- Filmmaker's Handbook by Steven Ascher & Edward Pincus
- Grammar of the Shot by Roy Thompson & Christopher J. Bowen
- Grammar of the Edit by Roy Thompson & Christopher J. Bowen
- History of Narrative film by David A. Cook
- Our Films & Their Films by Satyajit Ray

- The Classical Hollywood Cinema: Film Style & Mode of Production to 1960 by David Bordwell, Kristin Thomson Janet Staiger
- Film Genre: Theory & Criticism by Barry Keith Grant
- Selected essays from Movies & Methods by Bill Nichols
- A History of the Cinema: From its Origin to 1970 by Eric Rhode
- সিনেমার কথা - গান্ধী রোবর্জ
- ফিল্ম স্টাডিজ পরিচয় - সুমন্ত বন্দ্যোপাধ্যায়
- সিনেমার অভিধান - ধীমান দাশগুপ্ত
- চলচ্চিত্র নির্মাণ ও পরিচালনা - ধীরেশ ঘোষ

CC II / GE II [SEMESTER II] History: World Cinema

*Total Marks: 100 [Theory (Th) 50 + Practical(Pr) 30 + Internal Assessment 10+Attendance: 10]
Total Credits: [4(Th)+2(Pr)]=6, No. of Lecture hours (Theory): 60, No. of Practical hours: 60*

Post WW I

1. German Expressionism: Robert Weine & Fritz Lang
[Reference film: *Cabinet of Dr Caligari (1919)*, *Metropolis (1927)* 5 Hours
2. Soviet Montage: Lev Kuleshov, Vsevolod Pudovkin, Sergei Eisenstein
[Reference film: *Battleship Potemkin (1925)*] 10 Hours
3. Surrealism: Luis Bunuel
[Reference film: *Un Chien Andalou (1929)*] 5 Hours
4. Silent Comedy: Chaplin
[Reference film: *Chaplin's Short Comedies*, *Modern Times (1936)*] 10 Hours

Post WW II

5. Italian Neo-Realism: Roberto Rossellini & Vittorio De Sica
[Reference film: *Rome, Open City (1945)* & *Bicycle Theives (1948)*] 10 Hours
6. French New Wave: Francois Truffaut & Jean Luc Godard
[Reference film: *400 Blows (1959)* & *Breathless (1960)*] 10 Hours
7. Japanese Cinema: Ozu, Akira Kurosawa & Mizoguchi
[Reference film: *Tokyo Story (1953)*, *Rashomon (1950)*, *Life of Oharu (1952)*] 10 Hours

Practical: 60 Hours

Making of a short fiction film of 3 minutes duration by a group of around 5 students. There will be no dialogue. Only background music & effect sound may be used.

Suggested Readings:

- History of Narrative Film by David A. Cook
- From Caligari To Hitler: A Psychological History the German Film by Siegfried Kracauer
- Italian Cinema: From Neorealism to the Present by Peter Bondanella
- The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette by James Monaco
- 'Eisenstein's Aesthetics', in Signs and Meaning in the Cinema by Peter Wollen
- The Cinema of Eisenstein by David Bordwell
- Selected Essays by V.I.Pudovkin
- Kino by Jay Linda
- A History of the Cinema: From its Origin to 1970 by Eric Rhode
- The Comic Mind: Gerald Mast
- 'Surrealism and Un Chien Andalou', in the Filming of Modern Life: European Avant-Garde Film of the 1920s by Malcolm Turvey
- Our Films, Their Films by Satyajit Ray
- History of Film by Virginia Wright Wexman
- শতবর্ষে চলচ্চিত্র - নির্মাল্য আচার্য ও দিব্যেন্দু পালিত সম্পাদিত
- চ্যাপলিন - মৃগাল সেন

CC III / GE III [Semester-III] Indian Cinema

Total Marks: 100 [Theory(Th) 50 + Practical(Pr) 30 + Internal Assessment 10+Attendance: 10]
Total Credits: [4(Th)+2(Pr) =6] , No. of Lecture hours (Theory): 60, No. of Practical hours: 60

1. Early cinema: Hiralal Sen, D. G. Phalke	4 Hours
2. Studio system: New Theatres, Bombay Talkies	6 Hours
3. Post Studio System:	
a) Melodrama	14 Hours
[Reference Films: <i>Mother India (1957)</i> , <i>Anand(1971)</i> , <i>Sholay (1975)</i> , <i>Parinda (1989)</i> , <i>Dilwale Dulhaniya Le Jayenge (1996)</i>]	
b) Auteurs : Satyajit Ray [Reference films: <i>Apu Trilogy</i>], Ritwik Ghatak	
[Reference films: <i>Partition Trilogy</i>]	18 Hours
4. Indian New Wave	18 Hours
[Reference films: <i>Bhuvan Shome (1969)</i> , <i>Uski Roti (1969)</i> , <i>Ankur (1972)</i> <i>Garam Hawa (1974)</i> , <i>Rat Trap (1982)</i> , <i>Ardh Satya (1983)</i> , <i>Jaane Bhi Do Yaaron (1983)</i>]	
Practical:	60 Hours

Practical classes on Photography

Development of narrative with maximum 12 still photographs (Only background music, no dialogue or narration). Each group will comprise of maximum 3 students.

Suggested Readings:

- The Cinemas of India by Yves Thoraval
- History of Indian Cinema by Renu Saran

- The Essential Mystery by John H. Wood
- Cinema & I by Ritwik Kumar Ghatak
- Our Films, Their Films by Satyajit Ray
- Directors Diaries by Rakesh Bakshi
- Portrait of a Director by Marie Seton
- The Cinema of Satyajit Ray by Chidananda Dasgupta
- Satyajit Ray: In Search of the Modern by Suranjan Ganguly
- Satyajit Ray: Beyond The Frame by Surabhi Banerjee
- Benegal on Ray (Interview of Ray by Shyam Benegal)
- Ritwik Ghatak: A Return to the Epic by Ashish Rajadhyaksha
- Chasing The Truth: The Films of Mrinal Sen by John W. Hood
- Mrinal Sen: Sixty Years in Search of Cinema by Dipankar Mukhopadhyay
- Mrinal Sen, The Survivor by Shoma A. Chatterjee
- Mrinal Sen, Over Ther Years by Samik Bandopadhyay
- Ideology of the Hindi Film: a Historical Construction by Madhab M. Prasad
- Understanding Exposure by Brian Peterson
- Mastering Digital Photography by Jason Youn
- Beginner's Photography Guide by DK
- Digital Photography Masterclass by Tom Ang
- বিষয় চলচ্চিত্র – সত্যজিত রায়
- চলচ্চিত্র সমাজ ও সত্যজিত রায় – অমিতাভ চট্টোপাধ্যায়
- শতবর্ষে চলচ্চিত্র - নির্মাল্য আচার্য ও দিব্যেন্দু পালিত সম্পাদিত
- ফিল্ম স্টাডিজ পরিচয় – সুমন্ত বন্দ্যোপাধ্যায়
- ঋত্বিকতন্ত্র – সঞ্জয় মুখোপাধ্যায়
- চলচ্চিত্র নির্মাণ ও পরিচালনা – ধীরেশ ঘোষ

CC IV / GE IV [Semester-IV]

Documentary

*Total Marks: 100 [Theory(Th) 50 + Practical(Pr) 30 + Internal Assessment 10+Attendance: 10]
Total Credits: [4(Th)+2(Pr) =6] , No. of Lecture hours (Theory): 60, No. of Practical hours: 60*

- | | | |
|----|-----------------------------------------------------------------------------------|----------|
| 1. | Ethics & Aesthetics of documentary | 2 Hours |
| 2. | India & Rest of the World: Historical Journey | 30 Hours |
| | (A) World Documentary: | |
| | a) Dziga Vertov: Man with the movie camera | |
| | b) Robert Flaherty: Nanook of the North | |
| | c) Joris Ivens: Spanish Earth | |
| | d) Bart Hanstra: Zoo, Glass | |
| | e) Propaganda Documentary [Reference Film: <i>The Triumph of the Will</i> (1935)] | |
| | f) Direct Cinema | |
| | g) Cinema Verite | |
| | h) British Documentary | |

(B) Indian Documentary:	18 Hours
a) Films Division	
b) Independent Filmmakers	

3. Film analysis: Night & Fog; Rabindranath, Planet Earth (TV Series)	10 Hours
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Practical: 60 Hours

Making of a Documentary Film of maximum 5 minutes by a group of around 5 students.

- Decide upon a concept.
- Research work on the concept.
- Shooting & editing based on the research work.

Suggested Readings:

- Documentary: A History of the non-fiction Film by Erik Barnouw
- A History of Narrative Film by David A. Cook
- Documentary Display: Re-visiting Nonfiction Film and Video by Keith Beattie
- Documentary Films in India: Critical Aesthetics at Work by Aparna Sharma
- A Fly in the Curry: Independent Documentary Film in India by K. P. Jayshankar
- Filming Reality: The Independent Documentary Movement in India by Shoma A. Chatterjee
- শতবর্ষে চলচ্চিত্র - নির্মাল্য আচার্য ও দিব্যেন্দু পালিত সম্পাদিত
- ফিল্ম স্টাডিজ পরিচয় - সুমন্ত বন্দ্যোপাধ্যায়
- চলচ্চিত্র নির্মাণ ও পরিচালনা - শীর্ষেশ ঘোষ

SEC A [For Semester III / V]
Syllabus 1: Script Writing & Film Analysis

Total Marks: 100 [Theory (Th) 80 + Internal Assessment 10+Attendance: 10]
Total Credits: =2 No. of Lecture hours: 30

1. Script writing:	15 Hours
a) Script of fiction film.	
b) Concept & development of non-fiction film.	
c) Dialogue exercise	
2. Film Analysis	15 Hours
a) Critical analysis of films	
b) Review writing of contemporary Bengali & Hindi films of last calendar year.	

Reference Films for analysis: *Citizen Kane (1941)*, *Charulata (1964)*, *Tokyo Story (1953)*

Suggested Readings:

- The Definitive Guide to Screen Writing by Syd Field
- The Screenwriter's Workbook by Syd Field
- Written by Salim-Javed: The Story of Hindi Cinema's Greatest Screenwriters by Diptakirti Chaudhuri
- Film Art: An Introduction by David Bordwell & Kristin Thompson
- Selected essay from Movies & Methods by Bill Nichols
- Film and the Critical Eye by Dennis DeNitto, William Herman
- Our Films, Their Films by Satyajit Ray

- বিষয় চলচ্চিত্র – সত্যজিত রায়
- শতবর্ষে চলচ্চিত্র – নির্মাল্য আচার্য ও দিব্যেন্দু পালিত সম্পাদিত
- চলচ্চিত্র নির্মাণ ও পরিচালনা – ধীরেশ ঘোষ

SEC A [For Semester III / V]
Syllabus 2: Film Marketing & Distribution

Total Marks: 100 [Theory (Th) 80 + Internal Assessment 10+Attendance: 10]
Total Credits: 2 No. of Lecture hours: 30

1. Basics of film marketing
2. Different modes of marketing
3. Film advertisement
4. How does film distribution of a film work?
5. What is distribution right?
6. Idea about film market, festivals
7. Film organizations in India
8. Audience reception
9. How to pitch a film idea (NFDC Screen Lab, Docedge etc.)
10. Case study analysis

Suggested Readings:

- <https://www.slideshare.net/sanrachna/film-marketing-present-senario>
- <http://www.filmeducation.org/pdf/film/TouchingTheVoid.pdf>
- <https://www.nextbigwhat.com/film-marketing-strategies-297/>
- <https://www.livemint.com/Consumer/qoGiyEyfhQctzOTqJ2JKGL/How-digital-media-is-adding-to-rising-film-marketing-costs.html>
- <https://www.slideshare.net/arshishaikh90/movie-marketing-1pptxfinal>
- <https://www.slideshare.net/CourtneyHummel/film-marketing-plan>
- <http://grabhouse.com/urbancocktail/bollywood-movies-that-promoted-the-film-differently/>
- https://www.researchgate.net/publication/258047916_New_Media_Marketing_of_Bollywood_Movies_Making_a_Difference

SEC B (For Semester IV / VI)
Syllabus 1: Videography & Editing

*Total Marks: 100 [Theory (Th) 80 + Internal Assessment 10+Attendance: 10]
Total Credits: =2, No. of Lecture hours: 30*

1. Videography 15 Hours
 - a) Brief History and how it differs from Cinematography
 - b) Basics of video cameras, their operations and its application.
 - c) Visual Composition – Shots, Angles, and Camera Movements.
 - d) Basic Rules of Framing – Rule of third, Point of view shots/ Over the shoulder/ Suggestion-preference/ Two shot etc
 - e) Importance of Continuity, cutaways, Filler, Reaction shots.
 - f) Role of Gears – Tripod, Monopod, Slider, Crane etc.
 - g) Basics of lighting techniques

2. Editing 15 Hours
 - a) Basic idea of video editing
 - b) Different stages of Editing Process – sorting, assemble, rough cut, final cut
 - c) Basic concept of Continuity, 180 Degree Rule
 - d) Editing of different scenes
 - e) Introduction to Editing Software
 - f) Basics of sound editing

Suggested Reading:

- Filmmaker's Handbook by Steven Ascher & Edward Pincus
- Cinematography: Theory & Practice by Blain Brown
- Basics of Video Lighting by Des Lyver, Graham Swainson
- Editing Digital Video: The Complete Creative and Technical Guide by Patrick McGrath & Robert M. Goodman
- In the Blink of an Eye by Walter Murch
- চলচ্চিত্র নির্মাণ ও পারিচালনা – ধীরেশ ঘোষ
- চলচ্চিত্র সম্পাদনা – ধীমান দাশগুপ্ত

SEC B (For Semester IV / VI)
Syllabus 2: Cinema, Other Media & Animation

*Total Marks: 100 [Theory (Th) 80 + Internal Assessment 10+Attendance: 10]
Total Credits: =2, No. of Lecture hours: 30*

1. Television as a mass medium 5 hours
 - a) Characteristics
 - b) Film based tele-show
 - c) Comparative study: Film & Television

2. Film, television & web world 5 hours
 - a) Basic idea about web
 - b) Youtube, Netflix, Amazon Prime & other web based platforms

3. Animation 20 Hours
- a) Fundamentals of animation
 - b) Brief history of animation (World, India)
 - c) Types of animation
 - d) 12 Principles of animation

Reference Films (Animation):

Humorous Phases of Funny Faces by J. Stuart Blackton
Gertie, the dinosaur by Winsor McCay
Cocoa, the Clown; Betty Boop;
Steamboat Willie, Donald duck

Suggested Readings:

- An Introduction to Television Studies by Jonathan Bignell
- Television Studies: The Basics by Toby Miller
- <http://www.cuvideoedit.com/rules-of-editing.php>
- <https://www.filmconnection.com/reference-library/film-entrepreneurs/how-the-internet-has-changed-the-movie-biz/>
- <https://prezi.com/rpn0iua16hta/how-has-the-internet-changed-the-way-the-film-industry-works/>
- <http://www.metro siliconvalley.com/2014/05/27/how-the-internet-has-changed-the-film-industry/>
- <https://www.wired.com/insights/2015/01/how-tech-shaped-film-making/>
- <https://www.dragonblogger.com/technology-changed-movie-industry/>
- The Animator's Survival Kit by Richard Williams
- Illusion of Life by Frank Thomas

DSE – A (SEMESTER: V)

Syllabus 1: Film Theories & Study of Post-Neorealist Italian Cinema

*Total Marks: 100 [Theory (Th) 65 + Tutorial (Tu) 15 + Internal Assessment 10 + Attendance: 10]
Total Credits: [5(Th)+1(Tu)]=6 , No. of Lecture hours: 75, No. of Tutorial contact hours 30*

1. Film Theory: 35 Hours
- a) Realism [Andre Bazin & Siegfried Kracauer]
 - b) Montage Theory [Sergei Eisenstein]
 - c) Semiotics [Christian Metz]
2. Post-Neorealist Italian Cinema 40 Hours
- a) Michelangelo Antonioni
 - b) Federico Fellini

Tutorial: 30 Hours
Application of any one of the above theories with respect to any Indian film / Project on any film by Antonioni or Fellini

Suggested Readings

- Selected essays from What is Cinema Vol 1, 2 by Andre Bazin
- Film Language: A Semiotics of The Cinema by Christian Metz
- Film Form, Film Sense by Sergei Eisenstein
- Signs & Meaning in the Cinema by Peter Wollen
- The Major Film Theories by Dudley Andrew
- Concepts in Film Theory by Dudley Andrew
- Italian Cinema: From Neorealism to the Present by Peter Bondanella
- A History of Italian Cinema by Peter Bondanella
- শতবর্ষে চলচ্চিত্র – নির্মাল্য আচার্য ও দিব্যেন্দু পালিত সম্পাদিত

DSE – A (SEMESTER: V)

Syllabus 2: Film Theories & Study of Bengali Cinema

Total Marks: 100 [Theory (Th) 65 + Tutorial (Tu) 15 + Internal Assessment 10 + Attendance: 10]

Total Credits: [5(Th)+1(Tu)]=6, No. of Lecture hours: 75, No. of Tutorial contact hours 30

1. Film Theory: 30 Hours
 - a) Auteur Theory
 - b) Feminism in cinema
 - c) Queer Theory in Film
2. Bengali Cinema: 45 Hours
 - a) Popular Melodrama:
[Reference film: *Dip Jwele Jai* (1959), *Saptopodi* (1961), *Galpa Holeo Satyi* (1966), *Sriman Prithwiraj* (1973), *Agniswar* (1975), *Phatik Chand* (1983), *Bhooter Bhabishyat* (2012)]
 - b) Parallel Cinema: Ray's Realist Approach; Ghatak's treatment of Melodrama; Sen's 'Middle Class' films
 - c) New Wave Directors: Buddhadeb Dasgupta, Gautam Ghosh [Reference film: *Grihajuddha* (1982), *Dakhal* (1981)]

Tutorial: 30 Hours

Project: Application of any one of the above theories with respect to any Indian Director / Film.

Suggested Readings:

- Selected Essays from Movies & Methods, Vol 1, Edited by Bill Nichols
- Signs and Meaning in the Cinema by Peter Wollen
- Concepts in Film Theory by Dudley Andrew
- Visual Pleasure & Narrative Cinema by Laura Mulvey
- Women's Pictures: Feminism and Cinema by Annette Kuhn
- Feminism at the Movies: Understanding Gender in Contemporary Popular Movies; Edited by Hilary Radner & Rebeca Stringer
- Out Takes: Essays on Queer Theory and Film
- Intimate Violence: Hitchcock, Sex and Queer Theory
- The Cinemas of India by Yves Thoraval
- Our Films, Their Films by Satyajit Ray
- The Cinema of Satyajit Ray by Chidananda Dasgupta

- Satyajit Ray: In Search of the Modern by Suranjan Ganguly
- Satyajit Ray: Beyond The Frame by Surabhi Banerjee
- Benegal on Ray (Interview of Ray by Shyam Benegal)
- Cinema And I by Ritwik Kumar Ghatak
- Ritwik Ghatak: A Return to the Epic by Ashish Rajadhyaksha
- Chasing The Truth: The Films of Mrinal Sen by John W. Hood
- Mrinal Sen: Sixty Years in Search of Cinema by Dipankar Mukhopadhyay
- Mrinal Sen, The Survivor by Shoma A. Chatterjee
- Mrinal Sen, Over Ther Yeras by Samik Bandopadhyay
- শতবর্ষে চলচ্চিত্র – নির্মাল্য আচার্য ও দিব্যেন্দু পালিত সম্পাদিত
- ফিল্ম স্টাডিজ পরিচয় – সুমন্ত বন্দ্যোপাধ্যায়

DSE B (SEMESTER VI)

Syllabus 1: Globalisation & Bollywood, Study of Iranian Cinema

*Total Marks: 100 [Theory (Th) 50 + Practial (Pr) 30 + Internal Assessment 10 + Attendance: 10]
Total Credits: [4(Th)+2(Pr)]=6 , No. of Lecture hours: 60, No. of Practical hours: 60*

- | | |
|----------------------------------------------------------------------------------|----------|
| 1. Globalisation & Bollywood | 30 Hours |
| a) India's long history of presence in International market | |
| b) Effect of economic reforms in 1991 on 'Bollywood': Advantages & Disadvantages | |
| c) Changes in Film Content & Industry Practices | |
| d) Cross-over films & NRI directors | |
| e) Global Indian audience & growing market | |
| | |
| 2. Iranian Cinema: Jafar Panahi, Abbas Kiarostami | 30 Hours |

Practical: 60 Hours

Making of a narrative film of 1 minute duration with maximum 8 shots by each group of students comprising of maximum 5 students.

Suggested Readings:

- Bollywood & Globalization: The Global Power of Popular Hindi Cinema; Edited by Kavita Karan
- Bollywood and Globalization: Indian popular Cinema Nation and Diaspora Edited By Rajeshwani V Pandharipande, Rinni Bhattacharya Mehta
- <http://www.dishumdishum.com/BollyPresentation/GLOBALIZATION.PDF>
- Masters & Masterpieces of Iranian Cinema by Hamid Dabashi
- Iranian Cinema: A Political History by Hamid Reza Sadr
- A Social History of Iranian Cinema, Vol 2,3, 4 by Hamid Naficy
- Lessons With Kiarostami Edited by Paul Cronin
- Men At Work: Cinematic Lessons from Abbas Kiarostami by Mahmoud Reza Sani

DSE B (SEMESTER VI)
Syllabus 2: Censorship; Study of Latin American Cinema

*Total Marks: 100 [Theory (Th) 50 + Practical (Pr) 30 + Internal Assessment 10 + Attendance: 10]
Total Credits: [4(Th)+2(Pr)]=6 , No. of Lecture hours: 60, No. of Practical hours: 60*

1. Film Censorship 20 Hours
 - a) Brief History of Censorship in India
 - b) Censorship Laws in India
 - c) Debate around censorship
 - d) Case study of Censorship: Neel Akasher Niche (Directed by Mrinal Sen), Garam Hawa (Directed by M. S. Sathyu), Fire (Directed by Deepa Mehta), Padmavat (Directed by Sanjay Leela Bansali)
 - e) Film rating system in US

2. Latin American cinema: 40 Hours
 - a) Cinema of Revolution (Cuba)
 - b) Third Cinema (Argentina)
 - c) Cinema Novo (Brazil)

Practical: 60 Hours
Making of a narrative film of 1 minute duration with maximum 8 shots by each group of students comprising of maximum 5 students.

Suggested Readings:

- Cinema & Censorship: The Politics of Control in India by Someswar Bhowmik
- Censorship and Sexuality in Bombay Cinema by Monika Mehta
- https://www.researchgate.net/publication/318446682_CASE_STUDY_FILM_CENSORSHIP_IN_INDIA
- A History of Narrative Film by David A. Cook
- Magical Reels by John King
- Latin American Cinema: A Comparative History by Paul A. Schroeder Rodríguez
- Women's Cinema and Women's Identity in Latin America By Abileny Soto
- How to Read a Film by James Monaco
- শতবর্ষে চলচ্চিত্র – নির্মাল্য আচার্য ও দিব্যেন্দু পালিত সম্পাদিত