



UNIVERSITY OF CALCUTTA

Notification No.CSR/28/2023

It is notified for information of all concerned that in terms of the provisions of Section 54 of the Calcutta University Act, 1979, (as amended), and, in exercise of her powers under 9(6) of the said Act, the Vice-Chancellor has, by an order dated 14.08.2023 approved the syllabus of the under mentioned subjects semester wise Four-year (Honours & Honours with Research) /Three-year (Multidisciplinary) programme of U.G. courses of studies, as applicable under CCF,2022, under this University, as laid down in the accompanying pamphlet.

Name of Subject

1. Physical Education (After incorporating some amendments, in the syllabus published in CSR/22/23, Dt. 02.08.2023)
- ✓ 2. Film Studies (Syllabus for IDC & SEC Paper)

The above shall take effect from the academic session 2023-2024.

SENATE HOUSE

Kolkata-700073

The 22nd August , 2023

Prof.(Dr.) Debasis Das

Registrar

Syllabus for Film Studies IDC paper

Tentative title: Introducing Cinema: Film Language and Narrative

Total credit: 3

Total classes in an average 20-week semester: 3 X 20 = 60

Theoretical Modules (40 classes)

1. Basic aspects of film language: 12 class lectures

Shot (Framing, composition, types, and categories, use of different lenses)
Sound (Sync/non sync, diegetic/non diegetic)
Editing (Constructing a scene with continuity, different types of transitions)
Space and Time in Cinema
2. Mise en Scene and its components: 6 class lectures

The basic concept of mise en scene, and how the different aspects of mise en scene contribute to produce meaning in cinema
3. Film narrative and film form: 6 class lectures

Introducing the idea of narrative as representation. The difference and relation between story and plot, and the story/diegetic word. Explaining how different themes and ideas are “narrativized”.
4. Textual analysis of films: 16 class lectures

Two films are prescribed as part of syllabus. One is selected from a classical canon of Indian films, while the other is a relatively contemporary film.

Mahanagar (Satyajit Ray, 1963)
This film is selected for multiple reasons. Directed by Satyajit Ray, arguably the most widely known Indian auteur, this film is a suitable introduction to his body of work. It belongs to his classic black and white era, particularly marked by his collaboration with Subrata Mitra. Like many of his films, *Mahanagar* also deals with the woman’s question but in a contemporary, urban setting. Therefore, it makes for an interesting analytical exercise from multiple perspectives such as gender, urbanity, post-independence history, and literary adaptations to name a few.

Dev D (Anurag Kashyap, 2009)
Anurag Kashyap has been one of most innovative and exciting directors in Hindi cinema in recent times. This particular film is selected for its radical strategies of adapting a literary classic and completely inverting it. This makes for an ideal case study of how cinematic narratives stand on their own and can completely subvert the

literary sources. Kashyap also applies interesting mise en scene to establish the character arcs of the three primary characters. Dev D can also be analysed from multidisciplinary perspectives of globalization or digital aesthetics.

Note:

One can also consider *Masan* (Neeraj Ghaywan, 2015), or *Court* (Chaintanya Tamhane, 2014) as options for contemporary films. Both these films have proved to be significant in their reception and impact, dealing with social and political issues which concerns not only Film Studies but almost every discipline of Humanities.

Suggested reading list:

- Film Art: An Introduction by David Bordwell & Kristin Thomson
- How to read a film by James Monaco
- Grammar of the Shot by Roy Thompson & Christopher J. Bowen
- Grammar of the Edit by Roy Thompson & Christopher J. Bowen

Practical Module (20 classes)

Any of these two exercises mentioned below can be selected for the practical modules in this paper:

- **Continuity Exercise**

This involves making a short silent film involving a maximum number of 10 shots. The main emphasis of the film will be on the successful application of continuity editing. The film is to be evaluated on the basis of appropriate framing and composition, and properly placed transitions such match cut, maintenance of 180 degree and 45 degree rules, eye line matches, and screen directions across shots.

It is a group exercise of 3 – 5 students.

The students are to finally submit the film in mp4 format, along with a file with the student details, brief synopsis, and shot division.

- **Mise en scene exercise**

This involves making a short film, with ambient sound, but no dialogue, with no more than 12 shots and no more than 3 scenes (3 separate spaces). The main emphasis of the project is the design and execution of different aspects of mise en scene such as setting, light, costume, make up, colour, etc. to communicate the meaning of the scene.

Evaluation is to be done on the basis of planning, writing and designing the mise en scene, and how those elements are working together to make the scene meaningful.

It is a group project of 5 students.

The students are to finally submit the film in mp4 format, along with a file with the student details, brief synopsis, and shot division.

Film Studies

Syllabus for SEC Paper

Total Marks: 100 (Theory: 75 Practical: 25)

Module I

Screenplay Writing:

- a) What is the difference between Script & Screenplay? Screenplay writing formats.
- b) Basic ideas on Story, Plot, Act, Scene and Sequence.
- c) The Writer's Journey and Three-Act Structure.
- d) The Art of Dialogue writing.
- e) Adaptation.
- f) Screenplay analysis of Satyajit Ray's *Kapurush* (1965) and *Two* (1964)

Assessment Method:

End of the module students will write and submit a short film screenplay (under 10 minutes fiction) written in screenplay writing format.

Module II

Videography

- a) Basic ideas on videography and its differences from Cinematography.
- b) Basics of Camera (Video camera, DSLR, Cellphone Camera & etc). Their operations and application.
- c) Visual Composition: Shots, Angle, Camera movement, Framing
- d) Importance of continuity, Cut way, Filler, Reaction shots & etc.
- e) Role of gears: Tripod, Monopod, Slider, Gimbal, Drone, Microphones etc.
- f) Basics of lighting techniques.
- g) Basics of sound recording during shooting

Module III

Editing

- a) Basics Idea of Video Editing
- b) Different stages of Editing Process: Sorting, Assemble, Rough cut, Final Cut
- c) Basic Concept of continuity editing.
- d) Introduction to Editing software.
- e) Introduction to Sound Editing software

Practical: Making of a narrative film (audio/visual) of 3 minutes duration by each group of students comprising of maximum 5 students.

Suggested Readings:

- The Definitive Guide to Screen Writing – Syd Field
- Story By Robert McKee
- The Writer’s Journey By Christopher Vogler
- Filmmaker’s Handbook - Steven Ascher & Edward Pincus
- Cinematography: Theory & Practice – Blain Brown
- Editing Digital Video: The Complete Creative & Technique Guide – Patrick McGrath & Robert M Goodman