St. Xavier’s College, Calcutta
[The First Autonomous College in West Bengal under University of Calcutta]

FILM STUDIES GENERAL COURSE, 2014

SEM I

1A1 (FS)  FS21012 Historiography
100 Marks (70+30)

SEM II

1A2 (FS)  FS22022 Movements
100 Marks (70+30)

SEM III

1A3 (FS)  FS23032 Paradigms and Practices
100 Marks (70+30)
SEMESTER 1

ANCILLIARY FS 1 - FS21012

Historiography

(Theory: 60+10, Practical: 30)

i) The Developments of Narrative Cinema

Fundamentals of Film Narrative

‘Cinema of Attraction’ – Early Paradigm

Transitional Cinema – Griffith

Cinema of Narrative Integration – ‘Classical Hollywood Cinema’

ii) Indian Popular Cinema

Early Indian Cinema – Historical Approaches

The Studio Era

Authorship – Major Directors and Styles

Popular Forms in the Post Colonial era

Practical

Sound Slide Project: Constructing a Narrative with Still Images

Suggested Readings:


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**SEMESTER 2**

**ANCILLIARY FS 2 - FS22022**

**Movements**

(Theory: 60+10, Practical: 30)

i) **German Expressionism**

Expressionist mise-en-scène: Robert Wiene’s *The Cabinet of Dr. Caligari* / Murnau’s *The Last Laugh* / Fritz Lang’s *Metropolis*, etc.

ii) **Soviet Montage**

Constructivist Approaches to Cinema- *Battleship Potemkin/Strike/Mother*

iii) **Italian Neo-realist Cinema**

An ‘Aesthetics of Reality’ Outside the Studio: Vittorio De Sica’s *The Bicycle Thieves*, etc.

iv) **French New Wave**

Stylistics beyond the Classical paradigm

(Camera Stylo, Auteur Cinema)

v) **Third Cinema**

Revolutionary Aesthetics and Counter Cinema in Latin American Countries
vi) **Indian ‘New Wave’**

Characterizing the Indian ‘New Wave’

(A Representative Film of any one of the Directors: Mrinal Sen, Mani Kaul, Kumar Shahani, Ketan Mehta, Adoor Gopalakrishnan)

**Practical**

- **Short Film**: continuity film max 5 minutes duration

**Suggested Readings:**

- Eisenstein Sergei, *Film Form and Film Sense*
i) **Gender and Sexuality**

Feminist theories and Film making practices

Feminist Critiques of Dominant practices/ Laura Mulvey / Mary Ann Doane/ Moly Huskel

Any two from: Women’s Cinema, LGBT films, alternative sexualities in documentaries and experimental films.

ii) **Modernism and Avant Garde Sensibilities in Indian Film Form**

Concept of the Avant Garde and the Underground

Critical debates on Indian ‘Art Cinema’

The case of Satyajit Ray and Ritwik Ghatak

iii) **Post Modernism and Post – Classical Film Practices**

Postmodernism and Cultural Practices; postmodernist Trends in Cinema

Authorship and intertextuality in the Late Capitalist Era – Examples from any two directors

iv) **Globalization and ‘Bollywood’**

Theories of Globalization

‘Bollywood’: National media forms in Globalised Circuit.
Practical

**Short Film: Dialogue Project/Experimental film** – max 10 minutes duration

**Suggested Readings:**