

Semester	1
Course	Minor
Paper Title	Foundations of Film Language and History
Paper Title	B1FS230111T
No. of Credits	4
Theory / Practical / Composite	Theory
Minimum No. of preparatory hours per week a student has to devote	4
Number of Modules	2
Syllabus	<p>Module 1</p> <ul style="list-style-type: none"> ● Fundamentals of Film Language The examination of film as art, a medium of sound, visual design, and performance through the study of the fundamentals of film language: Mise-en-scene Film Time ● Film Space <ul style="list-style-type: none"> ▪ Early Cinema: The First Two Decades The development of the apparatus; historical perspective on the birth of cinema; examining the form of early films until the formation of the studio system; understanding of conceptual terms such as ‘cinema of actualities’, ‘cinema of attraction(s)’; Major directors to cover – Auguste and Louis Lumière, Georges Melies, Edwin S. Porter, and D. W. Griffith ▪ Early Film form ▪ Development of Narrative <p>Module 2</p> <p>Fundamentals of Film Craft</p> <p>Understanding various techniques and concepts used in filmmaking.</p> <p>Indian Silent Cinema: An Introduction Early years of Indian cinema, from Dadasaheb Phalke to the establishment of the studio system and the coming of sound.</p>
Learning Outcomes	<ul style="list-style-type: none"> ● Improve analytical abilities when studying film texts. ● Understand the early developments of cinema. ● Be aware of the early Indian cinema and its form.

	<ul style="list-style-type: none"> ● Comprehend the process by which cinematic images are distributed in society and how meaning is constructed. 	
Reading/Reference Lists	<ul style="list-style-type: none"> ● Monaco, James, et al. <i>How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media</i>. New York: Oxford University Press, 2000. ● Cook, David A. (1981). <i>A History of Narrative Film</i>. New York: Norton. 1981. ● Bordwell, David, Kristin Thompson, Jeff Smith. <i>Film Art: An Introduction</i>. New York: The McGrawHill Companies, 2016. ● Hill, John, and Pamela Church Gibson. <i>The Oxford Guide to Film Studies</i>. Oxford: Oxford University Press, 1998. ● Gunning, Tom. "The Cinema of Attraction[s]: Early Film, its Spectator and the Avant-garde." in <i>Theater and Film: A Comparative Anthology</i> (1986): 39. ● Nowell-Smith, Geoffrey. <i>The Oxford History of World Cinema</i>. Oxford University Press 1997. ● Burch Noel and Ben Brewster. <i>Life to Those Shadows</i>. University of California Press 1990. ● Rajadhyaksha, A., & Willemen, P. <i>Indian Cinema: A Very Short Introduction</i>. Oxford University Press, 2016. ● Ashish Rajadhyaksha, "The Phalke Era: Conflict of Traditional Form and Modern Technology" in Tejaswini Niranjana, P. Sudhir and Vivek Dharieswar (eds.) <i>Interrogating Modernity: Culture and Colonialism in India</i>. Calcutta: Seagull Books, 1993. ● Barnouw, E. <i>Indian Film</i>. Oxford University Press, 1980. ● Someswar Bhowmik, <i>Behind the Glitz: Exploring an Enigma Called Indian Film Industry</i>. Kolkata: Thema. 2008. ● Kaushik Bhaumik, <i>The Emergence of the Bombay Film Industry, 1913-1936</i>, unpublished D.Phil thesis, Oxford University, 2001 	
Evaluation	Theory 100 CIA: 30 Semester Exam: 70	Practical (if applicable) CA: Semester Exam:
Paper Structure for Theory Semester Exam	Module 1 One long question out of two options – 1x15 = 15 marks Two short questions out of four options – 2x10 = 20 marks Module 2 One long question out of two options – 1x15 = 15 marks Two short questions out of four options – 2x10 = 20 marks	

