

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:

- Monaco, James, *et al.* 2000. *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*. New York: Oxford University Press.
- Cook, David A. 1981. *A History of Narrative Film*. New York: Norton.
- Bordwell, David, and Kristin Thompson. 1996. *Film Art: An Introduction*. New York: The McGraw-Hill Companies.
- Hill, John, and Pamela Church Gibson. 1998. *The Oxford Guide to Film Studies*. Oxford: Oxford University Press.

- Kabir, Nasreen Munni. 1996. *Guru Dutt: A Life in Cinema*. Delhi: Oxford University Press.
- Prasad, M. Madhava. 1998. *Ideology of the Hindi Film: a Historical Construction*. Delhi; New York: Oxford University Press.
- Rajadhyaksha, Ashish. *Indian cinema in the time of celluloid: from Bollywood to the Emergency*. Indiana University Press, 2010.

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

(Analysis of two key texts from the cinema of Argentina, Cuba or Brazil)

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*
- Kracauer, Siegfried. 1947. *From Caligari to Hitler: a Psychological History of the German Film*. [Princeton, N.J.]: Princeton University Press.
- Bondanella, Peter. 2001. *Italian Cinema: From Neorealism to the Present*. Continuum International Publishing Group.
- Gabriel, Teshome H. 1982. *Third cinema in the third world: The aesthetics of liberation*. UMI Research Press (Ann Arbor, Mich.)
- Monaco, James. 2004. *The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette*. UNET 2 Corporation.
- Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. *Indian Film*. Replica Books.
- Kuleshov, Lev Vladimirovich. *Kuleshov on film: writings*. Univ of California Press, 1974.

SEMESTER 3

ANCILLIARY FS 3 - FS23032

Paradigms and Practices

(Theory: 60+10, Practical: 30)

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:

- Mulvey, Laura. 1975. "Visual Pleasure and Narrative Cinema." *Screen* 16, no. 3: 6-18.
- Doane, Mary Ann. 1991. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*. New York: Routledge.
- Degli-Esposti, Cristina. 1998. *Postmodernism in the Cinema*. New York: Berghahn Books.
- Manovich, Lev. 2002. *The Language of New Media*. Cambridge, Mass.: MIT Press.
- Kavoori, Anandam P., and Aswin Punathambekar, eds. *Global Bollywood*. NYU Press, 2008.