

**SYLLABUS**  
**on**  
**FILM STUDIES**

**UNDER CHOICE BASED CREDIT SYSTEM (CBCS)**



**J.B.COLLEGE(AUTONOMOUS)**

**JORHAT-1**

**ASSAM**

## Course Structure on Film Studies

SEMESTER	COURSE NO	COURSE CODE	COURSE TITLE	Course type	Mark Distribution			REMARK
					TH	IA	TOTAL	
1st	GE- 01	FSTG-101	History of Western Cinema	Theory	80	20	100	
2 <sup>nd</sup>	GE- 02	FSTG-201	History of Non-Western Cinema	Theory	80	20	100	
3 <sup>rd</sup>	GE- 03	FSTG-301	Art and Technique of Film	Theory	80	20	100	
4 <sup>th</sup>	GE- 04	FSTG-401	Theory and Analysis of Cinema	Theory	80	20	100	

### FEATURES

1. 4 (four) courses in total will be offered in 4 (four) semesters over first 2 (two) years of the 3 (three) year undergraduate degree course. The title of the courses are given in the table.
2. The full marks for each of the courses will be 100 (hundred) and the total marks of the elective course will be  $100 \times 4 = 400$  (four hundred).
3. Each course will have 6 (six) credit points.
4. Almost all the components of the syllabus will be supplemented by screening of films and by audio-visual presentations of other kind.

### LEARNING OUTCOMES :

1. To develop critical awareness of film as an artistic medium, refine critical thinking skills and
2. Learn how to analyze film language (the construction of film images, systems of film editing, film sound, and the varied modes of organizing these core elements (narrative, non-narrative, etc.).

**Detailed Syllabi for Generic Elective Course**  
**Sub: Film Studies**

**Semester-I**

**COURSE TITLE: HISTORY OF WESTERN CINEMA**

**Course No: G-01**

**Course Code : FSTG- 101**

**No. of Classes:72**

**Credits:06**

**Marks: 100**

**End Semester:80**

**Internal Assessment:20**

**Course Objectives:** The course will familiarize the students with historical development and important movements of cinema in western world, specially in United States of America, French. Germany, Italy and Soviet Russia.

**UNIT I: EARLY CINEMA [1895-1908] (Marks 8, Class-7)**

(a) Louis Lumiere, (b) George Melies, (c) Edwin S. Porter

**UNIT II: AMERICAN CINEMA (Marks 28, Class-25)**

(a) Classical Hollywood Cinema : The Dominant Film Paradigm Standardization of Film Practice : The Narrative Form (1) Linear perspective, (2) Formation of Genres, (3) Melodrama, Family, Gender

(b) Standardization of Film Practices :

1. Basic Techniques: (i) Analysis of a Shot/Scene/Sequence, (ii) Camera. Lighting, (iii) Sound, (iv) Editing,

2. Factors Motivating such Standardization: (i) Ideology, (ii) Mode of Production : The Studio System, (iii) Hollywood Studios : 1920s to 1950s, (iv) Classical Hollywood Cinema (1918-1960)

3. Discussion of an 'Author' in Studio System (Anyone of the Authors)

4. Film and other Arts with reference to particular Hollywood Films – Discussing Cinemas dependence on other Arts : (i) Literature, (ii) Painting, (iii) Theatre, (iv) Music

5. From Lumiere to D.W.Griffith and the beginning of institutional narrative cinema

6. Early Comedy : Charles Chaplin, Mack Sennet, Buster Keaton

7. Studying Hollywood Film Genres

8. Genre Auteur Relationship

**UNIT III: EUROPEAN CINEMA ((Marks 24, Class-22)**

1. **FRENCH CINEMA** : (a) From Jean Renoir to New Wave - (i) Jean Renoir, (ii) French New Wave and its major directors - Francois Truffaut, Jean Luc Godard

2. **GERMAN CINEMA** : (a) German Expressionist Cinema - (i) Expressionist Mise-en-scene, (ii) Robert Wiene, (iii) Fritz Lang, (iv) F.W.Murnau

3. **ITALIAN CINEMA** : (a) Italian New-realism and after - (i) Vittorio De Sica, (ii) Roberto Rossellini, (iii) Federico Fellini, (iv) Michaelangelo Antonioni

4. **SOVIET CINEMA** : (a) Soviet Montage Cinema - (i) Introducing Modernism, (ii) Signification in Cinema : Montage, (b) Socialist Realism - (i) Sergei Eisenstein, (ii) Svesvolod Pudovkin, (iii) Lev Kuleshov, (iv) Alexander Dovzhenko

**UNIT IV: NON-FICTION AND DOCUMENTARY CINEMA (Marks 20, Class-18)**

(a) Characteristics and Types of non-fiction Films - (i) Documentary, (ii) Factual, (iii) Newsreel, (iv) Travel, (v) Education, (vi) Training, (vii) Classroom

(b) Theories of Documentary Films

(c) Types of Documentary Films - (i) Evolution from Actuality films, (ii) 'Kino Pravda': Dziga Vertov, (iii) 'Poetic/ Lyrical Documentary': Robert Flaherty, (iv) 'Documentary of Social Concern' : John Grierson, Joris Ivens, Bert Haanstra, (v) 'Free Cinema' (Great Britain), (vi) 'Direct Cinema', (vii) 'Cinema Verite' (France)

**Detailed Syllabi for Generic Elective Course  
Sub: Film Studies**

**Semester-II**

**COURSE TITLE: HISTORY OF NON-WESTERN CINEMA**

**Course No: G-02**

**Course Code: FSTG- 201**

**No. of Classes:72**

**Credits:06**

**Marks: 100**

**End Semester:80**

**Internal Assessment:20**

**Course Objectives:** The course will familiarize the students with historical development and important movements of cinema in non-western world, specially in Japan, Iran, Latin American Countries and India.

**UNIT I: JAPANESE CINEMA** (Marks 12, Class–10)

(a) Distinctive Features of Japanese Cinema, (b) Akira Kurosawa, (c) Kenji Mizoguchi, (d) Iasujiro Ozu

**UNIT II: IRANIAN CINEMA** (Marks 12, Class–10)

(a) New Iranian Cinema, (b) Mohsen Makamalbaf, (c) Abbas Kiarostami, (d) Tehmine Milani

**UNIT III: LATIN AMERICAN CINEMA** (Marks 12, Class–10)

(a) New Latin American Cinema, (b) Third Cinema, (c) Cinema Novo, (d) Cinema of Revolution

**UNIT IV: INDIAN CINEMA** (Marks 24, Class–22)

(a) A historical survey of Indian Cinema : Early Developments in exhibition, production and reception of film in India, (b) D. G. Phalke and the practice of the 'Mythological' film in the silent era, (c) The coming of sound, establishment of the 'studio system', and the rise of the 'Social' film, (d) Modern Trends in Indian Popular Cinema since the '50s : (i) Differences with Hollywood Cinema, (ii) Melodrama, (iii) Family, (iv) Gender, (v) "Author' in Popular Films, (e) Satyajit Ray and the tradition of realism (1955-90), (vi) Indian 'New Wave'

**UNIT V: ASSAMSE CINEMA** (Marks 20, Class–20)

(a) Assamese Cinema : First 40 Years (1935-1975) : (i) Jyotiprasad Agarwalla, (ii) Bhupen Hazarika, (iii) Brojen Baruah,

(b) Indian New Wave and Assamese Cinema : (i) Padum Baruah, (ii) Bhabendranath Saikia, (iii) Jahnu Baruah

(c) Popular Assamese Cinema : (i) Nip Baruah, (ii) Munin Baruah

**Detailed Syllabi for Generic Elective Course  
Sub: Film Studies**

**Semester-III**

**COURSE TITLE: ART AND TECHNIQUE OF FILM**

**Course No: G-03**

**Course Code: FSTG- 301**

**No. of Classes:72**

**Credits:06**

**Marks: 100**

**End Semester:80**

**Internal Assessment:20**

**Course Objectives:** The course is designed as a broad introduction to the art and techniques of cinema to concenter it as an art form. The course will familiarize the student with the elements of film form and style and also different types of films – from live action to animated and fictional to documentary.

**UNIT I: Early Technological Development (Marks 8, Class-7)**

- a. From Magic Lantern to Motion Pictures : an overview

**UNIT II: Intellectual Components (Marks 8, Class-7)**

- a. Idea, b. Synopsis, c. Scenario, d. Script

**UNIT III: Visual Components (Marks 12, Class-11)**

- a. Basic elements in classical cinema – 1. Shot, 2. Scene, 3. Sequence
- b. Elements of composition – 1. Image size, 2. Camera Position, 3. Camera Angle, 4. Camera Movement, 5. Lens, 6. Lighting, 7. Graphics

**UNIT IV: Audio Components (Marks 12, Class -11)**

- a. Speech, b. Effects, c. Ambience, d. Silence, e. Music, f. Synchronized sound, g. Non-synchronized sound

**UNIT V: Editing Components (Marks 12, Class-11)**

- a. How two shots are put together – 1. Cut, 2. fade in, 3. fade out, 4. Dissolve, 5. wipe
- b. How two shots are put together – 1. Match Cut, 2. Continuity of Time and Space, 3. Jump Cut, 4. Audio Continuity
- c. Imaginary Line
- d. Construction of Scene– 1. Master Shots, 2. Inserts, 3. Cut in and Cut away, 4. Flash Back and Flash Forward

**UNIT VI: FILM AND OTHER ARTS (Marks 8, Class -7)**

- a. Cinema's relationship with Theatre, b. Literature [Adaptation of literary texts into film], c. Music, d. Painting [The historical transaction between painting and film]

**UNIT VII: FILM LANGUAGE (Marks 12, Class-11)**

- a. BASIC ASPECTS OF FILM LANGAUGE : FILM TIME – 1. Real Time, 2. Time Design, 3. Synthetic Time (external time and internal time)
- b. BASIC ASPECTS OF FILM LANGAUGE : FILM SPACE – 1. Spatial Design, 2. Mise-en-scene, 3. On-screen and Off-screen Space
- c. CREATIVE USE OF SOUND [Sound Design and Aesthetics] – 1. Perspective Sound, 2. Atmospheric Sound, 3. Effects & Silence
- d. MANIPULATING TIME AND SPACE THROUGH EDITING – 1. Rhythm, 2. Pace

- e. RUSSIAN SCHOOL'S OF CONCEPT OF MONTAGE –1. Eisenstein,  
2. Pudovkin
- f. BASIC ASPECTS OF FILM LANGUAGE : REPRESENTATION AND  
NARRATIVE – 1. Linear, 2. Cyclical, 3. Spiral
- g. MUSIC AND COLOUR AS STRUCTURING
- h. CINEMA IN THE CONTEXT OF DIGITAL TECHNOLOGY

**UNIT VIII: FILM AND OTHER MEDIA (Marks 8, Class –7)**

- 1. Avant-Garde cinema and a historical survey of experiments with multiple media,
- 2. Television modes and cinema, 3. Internet, the new media and cinema.

**Detailed Syllabi for Generic Elective Course  
Sub: Film Studies**

**Semester-IV**

**COURSE TITLE: THEORY AND ANALYSIS OF CINEMA**

**Course No: G-04**

**Course Code: FSTG- 401**

**No of Classes:72**

**Credits:06**

**Marks: 100**

**End Semester:80**

**Internal Assessment:20**

**Course Objectives:** The course will familiarize the students with different film theories from classical to formalist perspectives and realist to ideological initiatives. It also provide basic knowledge to students about the tools to analyze films.

**UNIT I: FILM THEORY (Marks 8, Class-7)**

1. Introduction to the basic concepts in film theory :  
(i) Representation, (ii) Narrative, (iii) Text, (iv) Authorship etc.
2. Introduction to the major theorists and theoretical positions on cinema

**UNIT II: CLASSICAL FILM THEORY (Marks 8, Class -7)**

- a. Sergei Eisenstein, b. Andre Bazin

**UNIT III: POST-CLASSICAL FILM THEORY & LANGUAGE ( [Marks 8, Class-7)**

- a. Christian Metz

**UNIT IV: SCRIPT WRITING (Marks 16, Class-14)**

- a. Idea – 1. Original (memory, experience, imagination), 2. Adaptation (from novel, story, play, news)
- b. Theme
- c. Type – 1. Fiction, 2. Non-fiction, 3. Short Film
- d. Writing in terms of images, sound and rhythm
- e. Form – 1. Dramatic, 2. Non-dramatic
- f. Structure – 1. Linear, 2. Non-linear
- g. Parameters of a script – 1. Plot, 2. Story, 3. Characterisation, 4. Time, 5. Space, 6. Dialogue, 7. Sound
- h. Script Writing

**UNIT V: ANALYSIS OF CINEMA (Marks 28, Class-26)**

1. Chose analysis with multiple screening of films and of available critical material on the films. A Selection of fiction and non-fiction films will be made each year for the exercise

- A. WESTERN (AMERICAN) TEXT FILMS : CITIZEN KANE, GOLD RUSH
- B. WESTERN (SOVIET) TEXT FILMS : BATTLESHIP POTEMKIN
- C. WESTERN (ITALY) TEXT FILMS : BICYCLE THEVES
- D. NON-WESTERN (JAPAN) TEXT FILMS : ROSHOMON
- E. NON-WESTERN (INDIAN) TEXT FILMS : PATHER PANCHALI
- F. NON-WESTERN (IRANIAN) TEXT FILMS : WHERE IS FRIENDS HOME

**UNIT VI: ASPECTS OF PRODUCTION METHODOLOGY (Marks 12, Class –11)**

- a. Story idea
- b. Script
- c. Copyright and registration
- d. Contracts and legal formalities
- e. Budgeting for time and money
- f. Production planning
  - 1. Shooting (indoor, outdoor/studio. Location)
  - 2. Post-production (laboratory, editing, sound)
- g. Cost management
- h. Time management
- i. Censor Codes and Social obligations