



UNIVERSITY OF CALCUTTA

Notification No.CSR/22/2023

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 31.07.2023 approved the syllabus of the under mentioned subjects semester wise Four-year (Honours & Honours with Research) /Three-year (Multidisciplinary) /Four-year (Honours with core Vocational) programme of U.G. courses of studies, as applicable under CCF,2022, under this University, as laid down in the accompanying pamphlet.

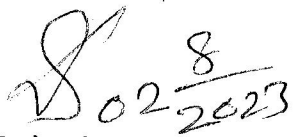
1. Geography
2. Physical Education
- ✓ 3. Film Studies
4. Fine Arts
5. History (Revised syllabus after incorporating some amendments, in the syllabus published in CSR/13/23, dt.12.7.23)
6. Islamic History & Culture (Revised syllabus after incorporating some amendments, in the syllabus published in CSR/13/23,dt.12.7.23)
7. Persian (Revised syllabus after incorporating some amendments, in the syllabus published in CSR/20/23, dt.28.7.23)
8. Computer Application. (Honours with core Vocational)

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

SENATE HOUSE,

Kolkata-700073

The 2nd August ,2023


02/8/2023
Prof.(Dr.) Debasis Das

Registrar

SEMESTER I

Module 1

The Birth of Cinema. Thomas Alva Edison's Kinetograph (Camera) and Kinetoscope (projector) to Cinematograph of Lumière brothers, which functioned as camera, printer and projector.

Silent Cinema. The Cinema of Attraction from primitive mode of representation (PMR) to institutional mode of representation (IMR).

This transition from PMR to IMR to be demonstrated by showing the Silent films of Edison, Lumier Brothers, Georges Méliès, Williamson (An interesting story, 1905), Hepworth (Rescue by Rover, 1905), Pathe Freres (Un Cheval Emballe. 1907) and finally to a clip from D.W. Griffith's Birth of a Nation (1915) (Gus stalks Flora sequence)

Reference Articles

The Cinema of Attraction: Early Film, Its spectators and the Avant-Garde.
By Tom Gunning

An Aesthetics of Astonishment: Early film and the (In)Credulous spectator
By Tom Gunning

Reference Books

Life to Those Shadows by Noel Burch

A Companion to Early Cinema

André Gaudreault (Editor), Nicolas Dulac (Editor), Santiago Hidalgo (Editor)

Module 2

How a film is made from Script to Screen.

- a) Pre-production
- b) Production
- c) Post-production
- d) Marketing & distribution

The impact of Digital Technology on the above mentioned stages.

Module 3

Film Form

The signification of film form

Narrative form.

Module 4.

Components of film craft

The Frame

The Shot & Mis-en-scene

Lighting & Setting

Editing

Sound design

Assessment: Attendance, Classroom test, Written assignment on film sequence analysis.

Film Sequence Analysis: From a given list of films the student has to choose a film and from the film the student has to choose a scene or sequence, study it closely and note the following formal aspects

- a) Narrative
- b) Composition
- c) Photography
- d) Editing
- e) Sound design.
- f) Other consideration

* a reference worksheet for the assignment is attached.

Practical: Audio-visual project on any topic from Module 4.

(It will be a group project with 4 -5 students per group. Maximum number of shot will be 10).

SEMESTER II

Module 1.

Film Theory I

Introduction to Film Theory: 'Film theory' is best thought of as a substantive field of inquiry in which are clustered a number of discrete theories of cinema. No one system of propositions governs the entire field - in other words, there is no single, monolithic 'film theory' that film scholars unanimously endorse. In this module we will focus on two basic tendency that has been observed in the development film theory right from its beginning. The "Formalist" Film Theory and the "Realist" film theory. The "formalist" focus on cinema's artificiality where as the 'realists' call attention to the (Semi) transparency of the filmic medium which ostensibly turns us into direct witness. Sergei Eisenstein, Rudolf Arnheim, the Russian formalists and the American neo-formalists all advocate cinemas' artificial materialistic nature while Bela Balaz, Seigfried Kracaure and Andre Bazin holds up the banner of "ontological" realism.

It is the formalistic concerns that gave rise to the Montage Theory in Russia, which was radically opposite to the style evolved by D.W. Griffith and the American films.

Within Russian filmmakers also the concept of Montage differed. A comparative study of three Russian silent films namely The Battleship Potemkin (1925, Dir S. Eisenstein), Mother (1926, Dir. V. Pudovkin) and Earth (1930, Dir A Dovzhenco) we shall see the different forms of Montage theory at work.

Module 2

German Expressionism

Expressionism had begun around 1908 as a style in painting and the theater appearing in other European countries but finding its most intense manifestations in Germany. Like other modernist movements, German Expressionism was one of several trends around the turn of the century that reacted against realism. Its practitioners favored extreme distortion to express an inner emotional reality rather than surface appearances.

A close look at two post WW I German silent films, *The Cabinet of Dr. Caligari* (1920, Dir. R. Wiene) and *Nosferatu* (1922, Dir. F. W. Murnau) will show the salient features of German Expressionism and its impact on later cinemas to come, specially what is known as "Film Noir" will be discussed.

Module 3

Italian Neorealism (1942–1951)

One of the most influential movements in film history, Neorealism has somewhat diffuse origins. The label first appeared in the writings of Italian critics of the 1940s. From one perspective, the term represented a younger generation's desire to break free of the conventions of ordinary Italian cinema.

Reference films: *Umberto D* (1952, Dir. V. De Sica) and the anthology film *Boccaccio '70* (1962)

Module 4

The French New Wave (1959–1964)

The late 1950s and early 1960s saw the rise of a new generation of filmmakers around the world. In country after country, there emerged directors born before World War II but grown to adulthood in the postwar era of reconstruction and rising prosperity. Japan, Canada, England, Italy, Spain, Brazil, and the United States all had their new waves or young cinema groups—some trained in film schools, many allied with specialized film magazines, most in revolt against their elders in the industry. The most influential of these groups appeared in France.

Reference films, *The Mischief Makers* (1958, Dir. F. Truffaut) and *All the Boys Are Called Patrick* (1959, Dir. Jean-Luc Godard)

List of books & Articles Reference Articles

The Cinema of Attraction: Early Film, Its spectators and the Avant-Garde.
By Tom Gunning

An Aesthetics of Astonishment: Early film and the (In)Credulous spectator
By Tom Gunning

Reference Books
Life to Those Shadows by Noel Burch

A Companion to Early Cinema
André Gaudreault (Editor), Nicolas Dulac (Editor), Santiago Hidalgo (Editor)

Film Art: An Introduction by David Bordwell, Kristin Thompson, Jef Smith (11th edition)

Major Film Theories By J.D. Andrew

Books in Bengali Language

Film Studies Porichoy (prothom khando) by Sumonto Bondopadhyay

Film Studies Porichoy (dwitio khanda) by Sumonto Bandopadhyay

Cinema kotha by Gaston Roberge

Cholochitra Nirman O Porichalona by Dhiresh Ghosh

Assessment: Attendance, Written assignments and Class Tests.

Sequence Analysis Work Sheet

NARRATIVE

What "happens" in the selected sequence on the level of plot?

What is the function of this sequence within the larger narrative action (foreshadowing, climax, transition, exposition, etc.)?

How do the various channels of information used in film--visual image, print, speech, sound, absence--interact to produce meaning?

Divide the segment into individual scenes ((indicated for instance by shifts of location, changes in time, etc.) and shots

COMPOSITION

Frame (open form: frame is de-emphasized, has a "snapshot" quality; closed form: frame is composed and self-contained, the frame acts as a boundary and a limit)

signifies:

Space (cluttered or empty; is space--landscape or interior--used as a "comment" on a character's inner state of mind; does space overwhelm the human beings in its midst; does it figure as a character-like presence; does it exude a certain atmosphere, etc.)

signifies:

Sets (studio, location; are props used symbolically; do certain objects stand out, things like mirrors, crosses, windows, books, articles of clothing, etc.)

signifies:

Design (symmetrical or asymmetrical; balanced or unbalanced; stylized or natural; does it belong to a certain period or artistic style)

signifies:

View of characters (isolated or closed-in; center or off-center; background or foreground; obscured by objects or linked to them; do they move toward or away from the camera; are they stationary; do they exchange gazes with other characters)

signifies:

SOUND

Music (what kind: popular, classical, familiar; diegetic or extra-diegetic, i.e., on- or offscreen source; is it linked to a certain character; does it comment on the action; does it irritate, etc.)

signifies:

Sound effects (artificial or natural sound; on- or offscreen source; does the sound belong to the action; is there subjective sound, etc.)

signifies:

Dialogue/silence (stilted or artificial language; different characters use different kinds of language; slang; allusions to other texts; do certain characters speak through their silences, etc.)

signifies:

Voice-over/Narration who is speaking and from where; are they part of the action or outside of it; what do they know and what is their relationship to the action; are they reliable, omniscient, unreliable, etc.)

signifies:

PHOTOGRAPHY

Shot (extreme long shot, long shot, medium shot, close-up, extreme close-up, etc.)

signifies:

Lens (normal, telephoto, wide angle, distorting lens, macro)

signifies:

Focus (who or what is in or out of focus; deep focus; soft focus; rack focus; sharp focus)

signifies:

Camera movement (panning shot, tracking shot: from above, below, in/out/circular; zoom in or out, slow or fast; zip pan; tilt shot; handheld shot; camera on vehicle)

signifies:

Angle (high angle, low angle, eye-level, oblique angle, extreme angle, etc.)

signifies:

Lighting (realistic, high contrast, high key/low key, special lighting effects, natural lighting)

signifies:

Color (black and white/color/sepia; warm/cold/strong/washed-out colors; symbolic use of colors; subjective use of colors; colors linked to certain characters; progression of the use of colors throughout a film)

signifies:

Special effects (freeze frame/slow/fast/reverse motions/filters/odd or impossible point of view/matting/computer-generated images, etc.)

signifies:

Types of shot (establishing shot/point-of-view shot/reaction shot/shot-counter shot/insert shot/subjective cutaway/flashback shot)

signifies:

EDITING

Position of segment (what comes before and what comes after)

signifies:

Transition techniques (cut/dissolve/fade in or out/wipe/jump cut/iris in or out)

signifies:

How do the images flow together: cutting for continuity, thematic or dialectical montage, cutting on motion, invisible cutting, shock cutting, cross-cutting, etc.

signifies:

Length of individual shots (do shots seem extremely long in duration or particularly short, does the director hold on a certain face or landscape after the action has been played out, etc.)

signifies:

Rhythm/pace (flowing/jerky/disjointed/more panning shots than cuts/fast-paced/slow-paced/unusually long takes/ do certain sequences "feel" different than others in terms of their rhythm?)

signifies:

AUDIENCE ADDRESS

Does the film acknowledge the spectator, or do events transpire as if no one were present? Do characters look into the camera or pretend it is not there, for instance?

signifies:

How does the film position the spectator vis a vis the onscreen events? Are we made to favor certain characters, to respond in certain ways to certain events (say, through music that "tells" us how to respond or distances us from the action).

signifies:

Does the film appeal to certain expectations, i.e. generic conventions? (We expect a man dressed in black shrouded in a shadow to be sinister, for instance.) Does the film subvert these conventions or conform to them? What kind of conventions are they?

signifies:

Does the film address contemporary social issues? Does it intend to convince its audience? Does it dare to divide its audience and present an unpopular or controversial view?

signifies:

OTHER CONSIDERATIONS

Acting (stylized/natural/idiosyncratic; does one actor use a different style than others)

signifies:

Costumes (social coding; symbolic use of clothing; clothing as an extension of personal style; clothing as an extension of décor)

signifies:

social and cultural coding (contemporary/historical/foreign/strong or weak sense of time and place, etc.)

signifies:

OTHER MATTERS TO KEEP IN MIND

This inventory for the most draws attention to formal concerns, to matters grounded in the work of the text. Every text, though, is a function of certain contexts, the context in which it was made, the context in which it is received.

Every text speaks in a number of different ways, i.e., it recycles the givens of tradition, engaging various forms of discourse, putting them together in a way to produce an aesthetic whole. These texts are something like a stringing together of quotations, of reworking conventions, of adding together a number of impulses from the world in which one lives, appropriating various elements in a way that leads to something different, and in that sense, new.

The work that goes into ferreting out the different voices in a text involves, among other things, an awareness of historical situations, the assumptions and background of an artist and his/her co-workers, the motivation behind a certain production.

Beyond that, to talk about a filmic text means that we engage in a dialogue that brings us into the scene as a participant in an exchange: we make certain assumptions, both methodological and theoretical ones. Even the statement "I didn't like this film" carries with it a decisive amount of discursive baggage, even if we are loath to admit it.

Any thorough-going analysis of a film involves the following:

the socio-historical background to the film, economic and political factors that conditioned its making;

the traditions out of which a given film arises: the sorts of cultural quotations it partakes of, the conventions it makes use of, the degree to which it participates in certain specifically national patterns of expression;

the institutional positioning of a given film: its status in the public sphere in which it is received;

the director/author's larger body of work, of which the film is part of a larger whole;

scrutiny of the "work" of the text, never forgetting, though, that films issue from a larger extra-filmic whole;

the question of a film's reception in time and how this has preshaped our own expectations as well as the film's place in history.