

**West Bengal State University**  
**Final Draft of CBCS Curriculum and Syllabus at U.G. 2018**

**B. A. General**

**Film Studies**

**(No. of Credits given within Brackets)**

Semester	Core & Course Title	DSE & Course Title	GE & Course Title	AECC	SEC & Course Title
I	FMSGCOR01T (6) Visual Language and Institutionalizi ation of the Cinematic Language		FMSHGEC01 T(6) Visual Language and Institutionaliz ation of the Cinematic Language		
II	FMSGCOR02T (4) Art, Industry and Film Theories of the Silent Era FMSGCOR02P (2) Filmmaking		FMSHGEC02 T(4) Art, Industry and Film Theories of the Silent Era FMSHGEC02 P(2) Filmmaking		
III	FMSGCOR03T (6) Social Context of Cinema and Film Language		FMSHGEC03 T(6) Social Context of Cinema and Film Language		FMSSESEC01M(2) Basic Camera Work
IV	FMSGCOR04T (4) World Documentary & Post Colonial Cinema FMSGCOR04P (2)		FMSHGEC04 T(4) World Documentary & Post Colonial Cinema FMSHGEC04		FMSSESEC02M(2) Video Editing

	World Documentary & Post Colonial Cinema		P(2) World Documentary & Post Colonial Cinema		
V		FMSGDSE0 1T(4) Paradigms and Practices – Critical Approaches to Cinema FMSGDSE0 1P(2) Filmmaking  OR FMSGDSE0 2T(6) Social Context of Cinema and Film Language	FMSGGEC01 T(6) Basic Language of Cinema		
VI		FMSGDSE0 3T(4) Popular Bengali Cinema and Alternative Approaches FMSGDSE0 3P(2) Filmmaking  OR FMSGDSE0 4T(4) World Documentary & Post Colonial	FMSGGEC02 T(4) Social Context of Cinema FMSGGEC02 P(2) Social Context of Cinema		

		Cinema FMSGDSE0 4P (2) World Documentary & Post Colonial Cinema			
<b>Total Number of Courses</b>	<b>12</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>4</b>

# Syllabus in Detail

## Semester 1

### FMSGCOR01T(6) Visual Language and Institutionalization of the Cinematic Language (Theory) : No. of Lectures=75 Hrs., Tutorial=15 Hrs.

**Module 1** – History of Visual Art and Its relationship with Cinema

**Module 2** – Early Cinema – Louis Lumiere and August Lumiere, George Melies

**Module 3** – Cinema of Transition – Edwin S. Porter, D. W. Griffith

**Module 4** – Evolution from P.M.R. to I.M.R., Basic Concepts of Cinematic Language – Shot, Scene, Sequence

**Module 5** – Visual Transitions – Cut, Dissolve, Fade In, Fade Out, Wipe etc.

**Module 6** – Types of Shots according to Its Dimensions – Establishing Shot, Cut In, Cut Away, P.O.V.

**Module 7** – Mise-en-Scene

**Module 8** – Montage

**Module 9** – Light, Shadow and Other Compositional Elements

**Module 10** – Proxemics, Angle, Focus, Lens

**Module 11** – Basic Camera Movements

#### **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.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Brown, Blain. 2012. Motion Picture and Video Lighting. CRC Press.

Owens, Jim, and Gerald Millerson. 2012. Video Production Handbook. CRC Press.

Barsam, Richard Meran, and Dave Monahan. 2012. Looking at Movies: An Introduction to Film. W W Norton & Company Incorporated.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Malkiewicz, J. Kris. 1989. Cinematography. New York: Prentice Hall Press.

Malkiewicz, Kris. 1986. Film Lighting. Simon and Schuster.

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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.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Brown, Blain. 2012. Motion Picture and Video Lighting. CRC Press.

Owens, Jim, and Gerald Millerson. 2012. Video Production Handbook. CRC Press.

Barsam, Richard Meran, and Dave Monahan. 2012. Looking at Movies: An Introduction to Film. W W Norton & Company Incorporated.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Malkiewicz, J. Kris. 1989. Cinematography. New York: Prentice Hall Press.

Malkiewicz, Kris. 1986. Film Lighting. Simon and Schuster.

## Semester 2

### FMSGCOR02T(4) Art, Industry and Film Theories of the Silent Era (Theory) : No. of Lectures=60 Hrs.

**Module 1** – Studio System – Beginning, Development and Evolution

**Module 2** –French First Wave

**Module 3** – German Expressionism

**Module 4** – Russian Formalism

**Module 5** – Indian Cinema in Silent Era

**Module 6** – Film Theories – Rudolf Arnheim, Siegfried Kracauer, Sergei Eisenstein

**Module 7** – Writing for Camera

**Module 8** – Visual Composition

**Module 9** – Art of Story Telling

#### **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.

Bazin Andre. 2005. What Is Cinema? University of California Press.

Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. Indian Film. Replica Books.

Kuleshov, Lev Vladimirovich. Kuleshov on film writings. University of California Press, 1974.

### FMSGCOR02P(2) Filmmaking (Practical) : 30 Hrs.

**Module 1** – Making a 2 minutes Narrative Film with Still Images

### FMSHGEC02T(4) Art, Industry and Film Theories of the Silent Era (Theory) : No. of Lectures=60 Hrs.

**Module 1** – Studio System – Beginning, Development and Evolution

**Module 2** –French First Wave

**Module 3** – German Expressionism

**Module 4** – Russian Formalism

**Module 5** – Indian Cinema in Silent Era

**Module 6** – Film Theories – Rudolf Arnheim, Siegfried Kracauer, Sergei Eisenstein

**Module 7** – Writing for Camera

**Module 8** – Visual Composition

**Module 9** – Art of Story Telling

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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.

Bazin Andre. 2005. What Is Cinema? University of California Press.

Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. Indian Film. Replica Books.

Kuleshov, Lev Vladimirovich. Kuleshov on film: writings. University of California Press, 1974.

### **FMSGEC02P(2) Filmmaking (Practical) : 30 Hrs.**

**Module 1** – Making a 2 minutes Narrative Film with Still Images

## **Semester 3**

### **FMSGCOR03T(6) Social Context of Cinema and Film Language (Theory) : No. of Lectures=75 Hrs., Tutorial=15 Hrs.**

**Module 1** – Italian Neo-Realism

**Module 2** – French New Wave

**Module 3** – Indian Cinema – Sound Era

**Module 4** – Techniques of Manipulating Time and Space in Cinema -  
Match Cut, Jump Cut, Flash Back and Flash Forward

**Module 5** – Different Types of Sound used in Cinema, Mixing Tracks, Synchronized and Non Synchronized Sound

### **Suggested Readings :**

Alkin, Glyn. 1996. Sound Recording and Reproduction. 3rd ed. Focal Press.

Kerner, Marvin M. 1989. The Art of the Sound Effects Editor. Focal Press.

Altman, Rick. 2004. Silent Film Sound. Columbia University Press.

Bondanella, Peter. 2001. Italian Cinema: From Neorealism to the Present. Continuum International Publishing Group.

Monaco, James. 2004. The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette. UNET 2 Corporation.

Reisz, Karel, and Gavin Millar. 1968. The Technique of Film Editing. New York: Hastings House.

Murch, Walter. 2001. In The Blink of an Eye: A Perspective on Film Editing. Los Angeles: Silman-James Press.

Dancyger, Ken. 1993. The Technique of Film and Video Editing. Boston: Focal Press.

Bordwell, David, and Kristin Thompson. 1996. Film Art: An Introduction. New York: The McGraw-Hill Companies.

**FMSHGEC03T(6) Social Context of Cinema and Film Language (Theory) : No. of Lectures=75 Hrs., Tutorial=15 Hrs.**

**Module 1** – Italian Neo-Realism

**Module 2** – French New Wave

**Module 3** – Indian Cinema – Sound Era

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Kerner, Marvin M. 1989. The Art of the Sound Effects Editor. Focal Press.

Altman, Rick. 2004. Silent Film Sound. Columbia University Press.

Bondanella, Peter. 2001. Italian Cinema: From Neorealism to the Present. Continuum International Publishing Group.

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Reisz, Karel, and Gavin Millar. 1968. The Technique of Film Editing. New York: Hastings House.

Murch, Walter. 2001. In The Blink of an Eye: A Perspective on Film Editing. Los Angeles: Silman-James Press.

Dancyger, Ken. 1993. The Technique of Film and Video Editing. Boston: Focal Press.

Bordwell, David, and Kristin Thompson. 1996. Film Art : An Introduction. New York: The McGraw-Hill Companies.

**FMSSEEC01T(2) Basic Camera Work (Theory) : 2 Hrs. Per Week**

**Module 1** – Basic Concepts of Composition

**Module 2** – Lighting for Camera

**Module 3** – Basic Concepts about Lenses

**Module 4** – Camera Angles and Camera Movement - Theory

**Module 5** – Digital Cinematography



### **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.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Brown, Blain. 2012. Motion Picture and Video Lighting. CRC Press.

Owens, Jim, and Gerald Millerson. 2012. Video Production Handbook. CRC Press.

Barsam, Richard Meran, and Dave Monahan. 2012. Looking at Movies: An Introduction to Film. W W Norton & Company Incorporated.

Brown, Blain. 2002. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press.

Malkiewicz, J. Kris. 1989. Cinematography. New York: Prentice Hall Press.

Malkiewicz, Kris. 1986. Film Lighting. Simon and Schuster.

### **Practical :**

**Module 1** – Camera Angles and Camera Movement - Practical

## **Semester 4**

**FMSGCOR04T(4) World Documentary & Post Colonial Cinema (Theory) : No. of Lectures=60 Hrs.**

**Module 1** – Major differences between Fiction and Nonfiction Cinema

**Module 2** –Different Modes of Documentary

**Module 3** – Different Types of Documentary

**Module 4** – History of World Documentary

**Module 5** – Indian Cinema after Independence – Rise of Melodrama and Nationalist Cinema

**Module 6** – Indian New Wave

**Module 7** – Latin American Cinema

**Module 8** – Post War Japanese Cinema

**Module 9** – Documentaries of Pre-Independent Era

**Module 10** – Age of Films Division

## **Module 11 – Independent Directors**

### **Suggested Readings :**

Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. Indian Film. Replica Books.

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.

Williams, Raymond. 1998. “The Analysis of Culture” in John Storey ed. Cultural Theory and Popular Culture: a Reader. Athens: University of Georgia Press. Thompson, Roy. 1993. Grammar of the Edit. Oxford: Focal Press.

Kabir, Nasreen Munni. 1996. Guru Dutt: A Life in Cinema. Delhi: Oxford University Press.

Gabriel, Teshome H. 1982. Third cinema in the third world: The aesthetics of liberation. UMI Research Press (Ann Arbor, Mich.)

### **FMSGCOR04P(2) World Documentary & Post Colonial Cinema (Practical) : 30 Hrs.**

**Module 1 – Making of a Documentary within 5 minutes duration**

### **FMSHGEC04T(4) World Documentary & Post Colonial Cinema (Theory) : No. of Lectures=60 Hrs.**

**Module 1 – Major differences between Fiction and Nonfiction Cinema**

**Module 2 –Different Modes of Documentary**

**Module 3 – Different Types of Documentary**

**Module 4 – History of World Documentary**

**Module 5 – Indian Cinema after Independence – Rise of Melodrama and Nationalist Cinema**

**Module 6 – Indian New Wave**

**Module 7 – Latin American Cinema**

**Module 8 – Post War Japanese Cinema**

**Module 9 – Documentaries of Pre-Independent Era**

**Module 10 – Age of Films Division**

**Module 11 – Independent Directors**

### **Suggested Readings :**

Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. Indian Film. Replica Books.

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.

Williams, Raymond. 1998. "The Analysis of Culture" in John Storey ed. Cultural Theory and Popular Culture: a Reader. Athens: University of Georgia Press. Thompson, Roy. 1993. Grammar of the Edit. Oxford: Focal Press.

Kabir, Nasreen Munni. 1996. Guru Dutt: A Life in Cinema. Delhi: Oxford University Press.

Gabriel, Teshome H. 1982. Third cinema in the third world: The aesthetics of liberation. UMI Research Press (Ann Arbor, Mich.)

### **FMSHGEC04P(2) World Documentary & Post Colonial Cinema (Practical) : 30 Hrs.**

**Module 1** – Making of a Documentary within 5 minutes duration

### **FMSSEEC02M(2) Video Editing (Theory) : 2 Hrs. Per Week**

**Module 1** – Basic Concepts of Video Editing

**Module 2** – Editing Softwares – Adobe Premiere, FCP etc.

**Module 3** – Making a Video Time Line with Basic Transitional Devices

**Module 4** - Laying Audio Tracks

**Module 5**– Mixing Sound

**Module 6** – Audio-Visual Synchronization

### **Suggested Readings :**

Alkin, Glyn. 1996. Sound Recording and Reproduction. 3rd ed. Focal Press.

Kerner, Marvin M. 1989. The Art of the Sound Effects Editor. Focal Press.

Altman, Rick. 2004. Silent Film Sound. Columbia University Press.

Reisz, Karel, and Gavin Millar. 1968. The Technique of Film Editing. New York: Hastings House.

Murch, Walter. 2001. In The Blink of an Eye: A Perspective on Film Editing. Los Angeles: Silman-James Press.

Dancyger, Ken. 1993. The Technique of Film and Video Editing. Boston: Focal Press.

### **Practical :**

**Module 1** – Making a Video Time Line with Basic Transitional Devices

## Semester 5

### FMSGDSE01T(4) Paradigms and Practices – Critical Approaches to Cinema (Theory) : No. of Lectures=60 Hrs.

**Module 1** – Idea – Original (Memory, Experience, Imagination) Adaptation (Novel, Story, News)

**Module 2** – Theme

**Module 3** – Fiction/Non-Fiction, Short Film

**Module 4** – Writing in terms of Images, Sound and Rhythm

**Module 5** – Form – Dramatic/Non- Dramatic

**Module 6** – Realism and Cinema – Andre Bazin

**Module 7** – Feminism and Cinema – Laura Mulvey

**Module 8** – Psychoanalysis and Cinema

**Module 9** – Structuralism and Cinema – Christian Metz

**Module 10** – Making a Fictional Silent Continuity Film of not more than 5 minutes

#### **Suggested Readings :**

Swain, D. and Swain, J. 1988. Film Scriptwriting: A Practical Manual. Focal Press.

Reisz, Karel, Gavin Millar, and British Film Academy. 1968. The Technique of Film Editing. New York: Hastings House.

Field, S. 2005, Screenplay: The Foundations Of Screenwriting, Delta, Revised Edition.

Field. S., 2003, The Definitive Guide to Screenwriting, Ebury Press.

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.

Saussure, Ferdinand de. 2011. Course in General Linguistics. Edited by Perry Meisel and Haun Saussy. Columbia University Press.

Metz, Christian. 1974. Film Language. Oxford University Press.

Vasudevan, Ravi. 2011. The Melodramatic Public: Film Form and Spectatorship in Indian Cinema. Palgrave Macmillan.

Barnouw, Erik. 1983. Documentary: A History of the Non-Fiction Film. Oxford University Press.

Rabiger, Michael. 2009. Directing the Documentary. Focal Press/Elsevier.

**FMSGDSE01P(2) Filmmaking (Practical) : 30 Hrs.**

**Module 1** – Making a Fictional Silent Continuity Film of not more than 5 minutes

**FMSGDSE02T(6) Social Context of Cinema and Film Language (Theory) : No. of Lectures=75 Hrs., Tutorial=15 Hrs.**

**Module 1** – Italian Neo-Realism

**Module 2** – French New Wave

**Module 3** – Indian Cinema – Sound Era

**Module 4** – Techniques of Manipulating Time and Space in Cinema -  
Match Cut, Jump Cut, Flash Back and Flash Forward

**Module 5** – Different Types of Sound used in Cinema, Mixing Tracks, Synchronized and Non Synchronized Sound

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Dancyger, Ken. 1993. The Technique of Film and Video Editing. Boston: Focal Press.

Bordwell, David, and Kristin Thompson. 1996. Film Art: An Introduction. New York: The McGraw-Hill Companies.

**FMSGGEC01T(6) Basic Language of Cinema (Theory) : No. of Lectures=75 Hrs., Tutorial=15 Hrs.**

**Module 1** – History of Visual Art and Its relationship with Cinema

**Module 2** – Early Cinema – Louis Lumiere and August Lumiere, George Melies

**Module 3** – Cinema of Transition – Edwin S. Porter, D. W. Griffith

**Module 4** – Evolution from P.M.R. to I.M.R., Basic Concepts of Cinematic Language – Shot, Scene, Sequence

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**Module 11** – Basic Camera Movements

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Cook, David A. 1981. A History of Narrative Film. New York: Norton.

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Malkiewicz, J. Kris. 1989. Cinematography. New York: Prentice Hall Press.

Malkiewicz, Kris. 1986. Film Lighting. Simon and Schuster.

## **Semester 6**

### **FMSGDSE03T(4) Popular Bengali Cinema and Alternative Approaches (Theory) : No. of Lectures=60 Hrs.**

**Module 1** – Dhiren Ganguli

**Module 2** – P. C. Barua

**Module 3** – Debaki Kumar Bose

**Module 4** – Ritwik Ghatak  
**Module 5** – Satyajit Ray  
**Module 6** – Mrinal Sen  
**Module 7** – Tapan Sinha  
**Module 8** – Tarun Majumdar  
**Module 9** – Rajen Tarafdar  
**Module 10** – Ajoy Kar  
**Module 11** – Asit Sen  
**Module 12** – Anjan Chowdhuri

**Suggested Readings :**

Raha, Kironmoy. 1991. Bengali Cinema. Nandan Publication.

Gooptu, Sharmistha. 2015. Bengali Cinema: An Other Nation. Routledge Contemporary South Asia Series.

**FMSGDSE03P(2) Filmmaking (Practical) : 30 Hrs.**

**Module 1** – Making a Fiction Film of not more than 10 minutes

**FMSGDSE04T(4) World Documentary & Post Colonial Cinema (Theory) : No. of Lectures=60 Hrs.**

**Module 1** – Major differences between Fiction and Nonfiction Cinema  
**Module 2** – Different Modes of Documentary  
**Module 3** – Different Types of Documentary  
**Module 4** – History of World Documentary  
**Module 5** – Indian Cinema after Independence – Rise of Melodrama and Nationalist Cinema  
**Module 6** – Indian New Wave  
**Module 7** – Latin American Cinema  
**Module 8** – Post War Japanese Cinema  
**Module 9** – Documentaries of Pre-Independent Era  
**Module 10** – Age of Films Division  
**Module 11** – Independent Directors

**Suggested Readings :**

Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. Indian Film. Replica Books.

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.

Williams, Raymond. 1998. "The Analysis of Culture" in John Storey ed. Cultural Theory and Popular Culture: a Reader. Athens: University of Georgia Press. Thompson, Roy. 1993. Grammar of the Edit. Oxford: Focal Press.

Kabir, Nasreen Munni. 1996. Guru Dutt: A Life in Cinema. Delhi: Oxford University Press.

Gabriel, Teshome H. 1982. Third cinema in the third world: The aesthetics of liberation. UMI Research Press (Ann Arbor, Mich.)

**FMSGDSE04P (2) World Documentary & Post Colonial Cinema (Practical) : 30 Hrs.**

**Module 1** – Making of a Documentary within 5 minutes duration

**FMSGGEC02T(4) Social Context of Cinema (Theory) : No. of Lectures=60 Hrs.**

**Module 1** – Italian Neo-Realism

**Module 2** – French New Wave

**Module 3** – Indian Cinema – Sound Era

**Module 4** – Techniques of Manipulating Time and Space in Cinema - Match Cut, Jump Cut, Flash Back and Flash Forward

**Module 5** – Different Types of Sound used in Cinema, Mixing Tracks, Synchronized and Non Synchronized Sound

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Alkin, Glyn. 1996. Sound Recording and Reproduction. 3rd ed. Focal Press.

Kerner, Marvin M. 1989. The Art of the Sound Effects Editor. Focal Press.

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Monaco, James. 2004. The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette. UNET 2 Corporation.

Reisz, Karel, and Gavin Millar. 1968. The Technique of Film Editing. New York: Hastings House.

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Dancyger, Ken. 1993. The Technique of Film and Video Editing. Boston: Focal Press.

Bordwell, David, and Kristin Thompson. 1996. Film Art : An Introduction. New York: The McGraw-Hill Companies.



**FMSGGEC02P(2) Social Context of Cinema (Practical) : 30 Hrs.**

**Module 1** – Making a Fictional Silent Continuity Film of not more than 5 minutes