

KU3DSCFNG201: FILM STUDIES

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200-299	KU3DSCFNG201	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

Course Description: The course provides a comprehensive overview of the history, genre, and theories of cinema helping the learners to develop critical skills to analyse and appreciate the medium.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Enable students to understand film as an art form with history and context	U
2	Identify and define key concepts and terminology related to film form	U
3	Familiarise students with different film genres and types	R
4	Enable the students to apply the theoretical knowledge in appreciating films	A
5	Improve the skill to critically analyse and evaluate the films	An, E

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1				✓	✓		
CO 2			✓		✓		
CO 3	✓	✓					

CO 4		✓				✓
CO 5			✓		✓	

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS	
MODULE I	Unit 1 - The Birth of Cinema			4
	a)	The Silent Period		
	b)	The Classical Period		
	c)	The Post War Period		
	d)	The Contemporary Period		
	Unit 2 - Global Cinema (* Main features only)			2
	a)	*Hollywood Cinema		
	b)	*Japanese Cinema		
	c)	*Iranian Cinema		
	Unit 3 - Indian Cinema (* Essential points only)			5
a)	*Historical Overview: Early Cinema - The Golden Age - The Rise of Parallel Cinema - Contemporary Trends			
b)	*Bollywood - *Regional Cinemas			
c)	*Key Filmmakers: Dadasaheb Phalke, Satyajit Ray, Guru Dutt, Shyam Benegal, Adoor Gopalakrishnan, G. Aravindan			
MODULE II	Unit 1 - Basics of Film			5
	a)	Mise-en-scene: Setting, Props, Costume, Performance, Lighting and Colour		
	b)	Cinematography: Shot-Extreme Long Shot, Long Shot, Medium Shot, Close up Shot, Reverse Shot, Over- the- Shoulder Shot, Point-of-View Shot		
c)	Deep focus, Shallow focus			

	d)	High Angle shot, Low Angle shot	
	Unit 2 - Editing		
	a)	Chronological editing, , Continuity editing, Long Take	5
	b)	Montage, Types of Montage	
	c)	Continuity cut, Jump cut, Match cut, Cross cut	
	d)	30 Degree rule, 180 Degree rule	
	Unit 3 - Sound		
	a)	Diegetic and non diegetic, Parallel and Contrapuntal sound, Sound bridge	5
	b)	Music, Special effects, Sound effect, Ambient sound, Voiceovers	
	c)	Sound editing, Spotting, Onscreen sounds, Off screen sounds	
	d)	Background and Foreground music, Dialogue tracks, Music Tracks	
MODULE III : FILM THEORIES AND GENRES	Unit 1		
	a)	Action/Adventure, Science Fiction, Horror, Thriller	4
	b)	Road Movies, Historical, Musicals	
	c)	Documentary, Animation	
	Unit 2		
	a)	Realism, Formalism	10
	b)	Auteur Theory, Feminist Film Theory	
c)	Culture Industry, Apparatus Theory		
MODULE IV	Unit 1 - Movements		
	a)	German Expressionism	5
	b)	Soviet Montage	
	c)	Italian Neorealism	
	d)	French New Wave	
Unit 2 - Critical Viewing and Analysis of Select Films			

	a)	<i>Rashomon</i> (1950) : Dir. Akira Kurosawa	10
	b)	<i>Apocalypto</i> (2006) : Dir. Mel Gibson	
	c)	<i>Vidheyan</i> (1994) : Dir. Adoor Gopalakrishnan	
	d)	<i>The Godfather</i> (1972) : Dir. Francis Ford Coppola	
MODULE V: FILM ANALYSIS & APPRECIATION	Teacher Specific Module		5
	Directions:		
	<ul style="list-style-type: none"> ● On teacher' direction students may watch a few noteworthy films. Following this, discussions may be held in the class. ● It is also suggested that students may prepare short films of a few-minutes-length, as practice. 		

Essential Readings:

1. Andrew, Dudley. *Concepts in Film Theory*. Oxford U.P., 1984.
2. Chaudhuri, Shohini. *Contemporary World Cinema*, Edinburgh University Press, 2005.
3. Dix, Andrew. *Beginning Film Studies*. Manchester U.P., 2008.
4. Geiger, Jeffrey and R.L. Rutsky, eds. *Film Analysis: A Norton Reader*. W.W. Norton & Company, 2013.
5. Hayward, Susan. *Cinema Studies: The Key Concepts*. Routledge, 1996.
6. Lacey, Nick. *Introduction to Film*, Palgrave Macmillan, 2005.
7. Monaco, James. *How to Read a Film*, Oxford University Press, 2000.
8. Nowell-Smith, Geoffrey. *The Oxford History of World Cinema*. OUP, 1996.
9. Stam, Robert and Toby Miller, eds. *Film and Theory: An Anthology*. Blackwell Publishing, 2000.
10. Villarejo, Amy. *Film Studies: The Basics*. Routledge, 2015.
11. Wayne, Mike. *Political Film: The Dialectics of Third Cinema*. Pluto Press, 2001

Suggested Readings:

1. Mirzoeff, Nicholas. *Visual Culture Reader*. Routledge: London, 1998.
2. Lacey, Nick. *Introduction to Film*. Palgrave Macmillan, 2005.
2. Chaudhuri, Shohini. *Contemporary World Cinema*. Edinburgh University Press, 2005.
3. Thoraval, Yves. *The Cinemas of India*. Macmillan, 2000.

Assessment Rubrics:

Evaluation Type		Marks
End Semester Evaluation (ESE)		70
Continuous Evaluation (CE)		30
a)	Test Paper -1	5
b)	Test Paper - 2	5
c)	Seminar/Presentation	10
d)	Film making / Film Review	10
Total (ESE + CE)		100