

Offered for : PG students (any semester)
Credit : 3 (L – 2, T – 0, P – 1, CH 4)
Slot to be offered : Afternoon (2.30-3.30 p. m.)

MC 488 Introduction to Film Studies

(L2+T0+P1= CH4) 3 credits

This course will introduce the students' key concepts in film studies and basic film theories. As film is one of the most popular cultural practices in the contemporary society across the world, the course would explore the meaning of film, deal with the methods of reading the film language, and offer an overview of the Indian and World cinema, besides major theoretical approaches in understanding and analysing films. Students will be required to view and analyse films from different theoretical approaches and genres.

History of film: National and International perspective with emphasis on Indian Cinema, Movements and various Film Schools, Indian New Wave, Indian New Wave Directors, French New Wave

Cinematic Storytelling : Narrative – Fictional and Non-Fictional, Significance and Structural elements of Narrative, Story and Plot, Principles of Plot Construction – Selection and Omission of details, Sub-Plots, Deviant Plot Structure

Film Theories: Realist Film Theory, The Question of Realism, Auteurist Film Theory, Psychoanalytic Model of Film Criticism, Feminist Model of Film Criticism, Cognitive Model Ideological Model of Film Criticism, Cinematic Apparatus – Ideology and Psychoanalysis

Film Genres and National Film Cultures: Crossover Films, Documentary Filmmaking, Film Noir, Social Melodrama, Romantic, Horror, Comedy, Fiction, Animation, Study of Western and Indian Classics

Semiotics and Cinema: Signs, Symbols, Physiology of perception, Denotative and Connotative meaning, Film Language, Mise-en-scene, Montage and Soviet Filmmakers – Einstein, Pudovkin, Dovzhenko, Vertov, Materialistic and Realistic Narratives, Film Analysis: Textual and contextual analysis of films of different genres & Critique of the same.

Cinemas of Northeast: Beginning of Films in Northeast, Film Studios, Financial Institutions, Problems of Filmmaking in Northeast, Prominent Filmmakers, The Problems of Regional Cinema, The State Initiatives

Screening and Discussion

Textbooks :

1. Roberts, Graham & Wallis, Heather. (2003). *Introducing Film*. Arnold Publishers
2. Hood, John W. (2000). *The Essential Mystery- the major film makers of Indian art cinema*. Orient Longman
3. Ray, Satyajit. (1993). *Our Films Their Films*. Orient Publishers

Reference:

1. Monaco, James. (1981). *How to Read a Film (3rd Ed.)* Oxford Univ. Press

2. Hill, John & Gibson, Pamela Church. (2000). *Film Studies*. Oxford Univ. Press
3. Stam, Robert. (2000) *Film Theory: An Introduction*. BlackWell Publishers
4. .