

Year of Introduction: 2021

Course Description: The course examines the elements of film form such as mise-en-scene, cinematography, editing, narrative structure and performance. The course will introduce film theories and train students to write film criticisms and will help students to know the technicalities of film.

Learning Objectives: Course Outcome-Subject Outcome

By the end of this course, students will be able to

- Understand the history and development of cinema as a technical and artistic medium.
- Learn about the different elements of Mise-en-scene, its aesthetic and communicative perspectives.
- Students will demonstrate the relationship between film form and aesthetic effect through film analysis

Pedagogy: The method of teaching will be both theory and practical oriented.

Syllabus: UNIT 1

Introduction to Film Grammar- Image Size, Camera Angles, Camera Movements, Lensing Continuity Editing, Montage.

UNIT 2

Mise-en-Scene- Actors, Location, Set design, Lighting, Shot blocking, Composition, Depth of space, Costumes, Hair and makeup

UNIT 3

History of Cinema: Early Silent Cinema, German Expressionism, Neo Realism, Cinema Verite, Scandinavian Revival, New Wave, Neo Noir, Third Cinema, Dogme 95, Queer Cinema.

UNIT 4

Methods of Film Analysis: Iconic analysis, Semiotic analysis, Psychoanalytical approach, Shot by shot analysis.

Types of Film Theories: Auteur, Psychoanalytic, Marxist, Feminist, Queer.

Major Theorists: Jean Epstein, Andrae Bazin, Christian Metz, Germaine Dulac, Dziga Vertov, Lev Kuleshov, Sergei Einsenstein, André Bazin.

UNIT 5

Stages of Development: Idea, Synopsis, Treatment, Screenplay, Shooting Script.

Production stages: Pre production-production -Production- Post production.

References:

1. Ryan, M., Lenos, M. (2020). *An Introduction to Film Analysis: Technique and Meaning in Narrative Film*. India: Bloomsbury Academic.
2. Monaco, J. (2009). *How to Read a Film: Movies, Media, and Beyond*. United States: Oxford University Press, USA.
3. Villarejo, A. (2007). *Film Studies: The Basics*. United Kingdom: Routledge.
4. Benschhoff, H. (2015). *Film and Television Analysis: An Introduction to Methods, Theories, and Approaches*. United Kingdom: Taylor & Francis.
5. Penley, C., Bellour, R. (2000). *The analysis of film*. Bloomington: Indiana University press.
6. White, T. R. (2005). *Film Analysis Guide*. (n.p.): Kendall Hunt Publishing Company press.
7. Metz, C. (1991). *Film language : a semiotics of the cinema*. Chicago: University of Chicago Press.
8. Spottiswoode, R. (1969). *A Grammar of the Film: An Analysis of Film Technique*. United States: University of California Press.
9. Wildfeuer, J. (2014). *Film Discourse Interpretation: Towards a New Paradigm for Multimodal Film Analysis*. United Kingdom: Taylor & Francis.
10. L. Canini, S. Benini and R. Leonardi, "Affective analysis on patterns of shot types in movies," 2011 7th International Symposium on Image and Signal Processing and Analysis (ISPA), 2011, pp. 253-258.
11. UKEssays. (November 2018). *The Purpose Of A Movie Analysis Film Studies Essay*. Retrieved from.
12. <https://www.ukessays.com/essays/film-studies/the-purpose-of-a-movie-analysis-film-studies-essay.php?vref=1>.

Course Outcome: Ph.D. outcome

- Learn to develop a broadly interdisciplinary approach in understanding the vocabulary of film language

CO1:

- Learn to employ theoretical and disciplinary tools in analysis and assessment of film and film images.

CO2:

- To develop critical responses to cinematic work based upon aesthetic or cultural values.

Evaluation Pattern: Students will be evaluated on the basis of both theory and practical sessions.

Employability: students can work as film and video directors, television and film editors, photographers, art directors, cinematographers. There are positions available in research, script writing and editing.