

UNDERSTANDING CINEMA (SEM III)
TO BE ADMINISTERED AT SEMESTER III OF BACHELOR OF MASS MEDIA

Please Note: This one paper cannot guarantee any creation of Film-makers. However, the paper takes a holistic approach giving sufficient insight to the students seeking diverse careers and certain specific knowhow of films in the short span of Three (3) months. Thus it is also necessary to retain the title of this paper as Understanding Cinema (to mean in the process of learning) and by its name it has given credits and jobs to a large number of students already working in the industry.

SUGGESTED GUIDELINES AND OBJECTIVES OF THE PAPER:

1. This paper should aim to sensitize the students towards Cinema as a medium of Mass Communication and help them to become critical viewers of movies today.
 - a. From A Personal Point Of View
 - b. From A Social Point Of View
 - c. From A Business Point Of View (in context of Box Office Success)

2. The students should get to study the similarities and differences between various movie cultures. (Have a contextual understanding)

3. The students should get to study Indian cinema through its similarities and differences with both Indian & Western traditions of art and culture.

4. Movies cannot be studied apart from the technology used to produce them. Hence, the students should necessarily be given some practical exercises in the paper for internal marks.

5. The students should study cinema by watching through an open-ended list of movies. (Screening of films should depend to a great extent on the FORTE of the teacher and the type of students in the class)

6. The teacher must briefly address diverse films in the course of their lecture (Although there are some specific subjects that can deal with films of different types a special session must touch upon Cinema in all its possible forms - to encompass from the ordinary Factual Documentary format to the most effective Bumper Breaks/ Advertisements. From the special effects total Sci-fi and Fiction films to the harsh Reality bite films. Even from Promotional Corporate films and travelogues to the most stereotype telecast of Newsreels)

COURSE MODULES:

MODULE 1: (12 lectures)
Introduction to Cinema as a Medium, Language of Cinema, Cinema Narratives, Evolution of Cinema covering Hollywood as well as Indian Cinema from the early beginnings to its status today.

MODULE 2: (10 lectures)

Introduction to Genres, Understanding Diverse Film Genres, with a special mention to Italian Neorealism, French New Wave and Indian Parallel Cinema.

MODULE 3: (10 lectures)

In the Indian Context: Contribution and Impact of Regional Cinema.

MODULE 4: (10 lectures)

In the Indian Context: Contribution and Impact of Regional Cinema.

MODULE 5: (10 lectures)

- Basic Introduction to the TECHNOLOGY used in Cinema.
- Introduction to few important TECHNIQUES employed by different film makers.
- Introduction to the BUSINESS with prevailing practices in the production and marketing of films.

NOTE: A special mention to be made to the contribution and role of Digital technologies in Modern Film making process.

MODULE 6: (08 lectures)

Introduction and basic discussion to cover a broad range of films:
Documentaries, Commercial Ads, Corporate Films, Short Films, Newreels,
Public Service Ads and others.

SYSTEM OF MARKING:

A. This syllabus is suggested keeping in mind the credit based system of Mumbai University.

B. The examination pattern should be strictly as per the guidelines of Mumbai University under the new credit based system sparing sufficient weightage for Internal Marks examination through assignment of practical exercises.

C. As per the view of this Sub Committee, It would be only appropriate to administer this paper by 60:40 ratio where 60 marks should be for theory and 40 marks for practical session.

PLEASE NOTE: The Sub Committee strongly suggests that the 40 marks for internals (or 25 marks as in the present system) should be entirely retained for practicals. This is quintessential for this paper and therefore the faculty for this paper (Visiting faculty from Industry as well as Academicians) should be very judicious in assigning the projects for the same.

D. Atleast one question from each module should be included for the term end Question paper giving equal weightage to all modules.

Suggested Bibliography

1. Classical Hollywood Cinema, Film Style and Mode of Production to 1960 - D. Bordwell, J. Staiger and K. Thompson

2. Hollywood Cinema: An Introduction – R. Maltby and I. Craven

3. The Hollywood Studio System – D. Gomery

4. Narration in Fiction Film – D. Bordwell

5. Narrative Comprehension in Film – E. Brannigan

6. Bollywood – Ashok Banker

7. Our Films Their Films – S. Ray

8. Fingerprinting Popular Culture: The Mythic and the Iconic in Indian Cinema - VinayLal and AshisNandy (Ed.)

PLEASE NOTE: The faculty for this paper can use all other possible sources to resource material for the students.