

Academic Calendar

Term I (July '16 – Oct '16)

Paper	Topics	Faculty
1	Early Cinema : Lumiere Brothers, Melies, Porter	Sarmistha Dutta Roy
1	Early Comedy - Charlie Chaplin	Do
1	Cinema of India : Silent Era- D.G. Phalke Sound Era - Studio System : Rise & Fall	Do
1	D. W. Griffith	Sumanta Bandopadhyay
	Popular Indian Cinema: Sholay	Do
1	Hollywood Studios : 1920 to 1950s	Do
1	Some Ideas about Hollywood Film : Genre - Auteur Distinction, example - Psycho	Do
1	Germany : Expressionists Cinema - Robert Weine, Fritz Lang	Sarmistha Dutta Roy
1	Italy : Neo-Realism - Vittorio De Sica & Roberto Rossellini	Do
1	Russia : Socialist Realism - Sergei Eisenstein, Vsevolod Pudovkin, Lev Kuleshov	Aditya Dhali
2	From Magic Lantern to Motion Pictures: Early Technological Developments - an overview.	Sarmistha Dutta Roy
2	Intellectual Components : Idea, Synopsis, Scenario, Script.	Sarmistha Dutta Roy
2	Visual Components : a) Basic Elements in Classical Cinema: Shot, Scene, Sequence b) Elements of Composition: Image Size, Camera Position / Angle, Camera Movement, Lens, Lighting & Graphics.	Sarmistha Dutta Roy
2	Audio Components: Speech, Effects / Ambience, Silence, Music, Sync & Non-Sync sound. Creative use of Sound : Perspective Sound, Atmospheric Sound, Effects & Silence	Aditya Dhali
3	Analysis of Film Text: Pather Panchali	Sumanta Bandopadhyay
3	Citizen Kane	Sarmistha Dutta Roy
3	Battleship Potemkin	Aditya Dhali
3	The Great Dictator	Sarmistha Dutta Roy
4	Film Theory: Sergei Eienstein	Aditya Dhali
4	Film Theory: Andre Bazin	Sumanta Bandopadhyay
4	Film Theory: Christian Metz	Sarmistha Dutta Roy
4	Bengali Cinema a) P. C. Barua b) Satyajit Ray c) Popular Bengali Cinema after the collapse of Studios : Tapan Sinha, Ajay Kar	Sarmistha Dutta Roy & Sumanta Bandopadhyay

Term – II (Nov '16 – Jan '17)

Paper	Topics	Faculty
1	Popular Indian Cinema: Mother India, Roja, Shatru	Sarmistha Dutta Roy &

		Sumanta Bandopadhyay
	New Indian Cinema : Bhuban Shome, Rat Trap, Uski Roti, Ankur, Garam Hawa	Do
2	Editing Components : a) How two shots are put together - Cut, Fade-in, Fade-out, Dissolve, Wipe b) Match Cut, Continuity of Time & Space, Jump Cut	Sarmistha Dutta Roy
2	Audio Continuity	Do
2	Imaginary Line Construction of a Scene : Master Shots, Inserts, Cut in & Cut Away, Flash Back & Flash Forward	Do
	Cinema's relationship with Literature	Sumanta Bandopadhyay
2	Cinema's relationship with Music	Do
2	Cinema's relationship with Theatre	Sarmistha Dutta Roy
2	Cinema's relationship with Painting	Do
3	Analysis of Film Text: Lagaan	Sumanta Bandopadhyay
3	Non-fiction film with emphasis on Documentary a) Characteristics of Non-fiction films b) Types : Documentary, Factional, Newsreel, Travel, Educational, Training / Class room	Aditya Dhali
3	World Documentary : An overview : Evolution from Actuality Films Poetic/ Lyrical Documentary : Robert Flaherty	Sarmistha Dutta Roy
3	Documentary of Social Concern: John Grierson, Joris Evans, Bart Hanstra. Dziga Vertov	Sumanta Bandopadhyay
4	Studio Era : Debaki Kumar Bose, P.C.Barua	Aditya Dhali
	Popular Bengali Cinema after the collapse of Studios : Asit Sen, Tarun Majumdar	Sumanta Bandopadhyay
	Modern Era : Ritwik Kumar Ghatak	Sarmistha Dutta Roy

Term – III (Feb – Apr '17)

Paper	Topics	Faculty
1	Cinema of Japan : Akira Kurosawa, Kenji Mizoguchi	Sarmistha Dutta Roy
1	Cinema of Latin America : Third Cinema (Argentina) Cinema Novo (Brazil) Cinema of Revolution (Cuba)	Aditya Dhali Sumanta Bandopadhyay Sarmistha Dutta Roy
2	Filmic Time - Real Time : Time Design; Synthetic Time (External Time & Internal Time)	Sarmistha Dutta Roy
2	Filmic Space - Spatial Design, Mise-en-scene : On-screen & Off-screen space	Sarmistha Dutta Roy
2	Manipulating Time & Space Through Editing : Rhythm & Pace	Sarmistha Dutta Roy
2	Russian School's concept of Montage : Eisenstein & Pudovkin	Aditya Dhali
2	Narrative : Linear, Cyclical & Spiral	Sarmistha Dutta Roy
2	Music & Colour as structuring element	Sumanta Bandopadhyay
2	Cinema in the context of Digital Technology	Sarmistha Dutta Roy

3	World Documentary : Overview (Contd.) a) Free Cinema (Great Britain)	Sarmistha Dutta Roy
3	b) Direct Cinema (USA) c) Cinema Verite (France)	Sarmistha Dutta Roy
3	d) Indian Documentary : Films Division & Independent Makers	Aditya Dhali
3	Film Review of a Contemporary film	Sumanta Bandopadhyay
3	Practical Filmmaking: Making of a 3 minute silent film of 10 shots with maximum three characters	Sarmistha Dutta Roy
4	Bengali Cinema: Modern Era : Mrinal Sen	Aditya Dhali
4	Scripting	Sarmistha Dutta Roy
4	Practical Making of a silent narrative film of 5 shots & maximum 3 minutes & maximum three characters	Sarmistha Dutta Roy