

Department of Film Studies

MA Course for Semester III (August 2023)

Course Title	The Indian New Wave: Art, Politics, and Influences
Course Code	FS302
Semester	I/III (August 2023)
No. of Credits	5
Name of Faculty Member(s)	Dr Hrishikesh Ingle
Objectives	<p>Get familiar with the Indian New Wave as a movement in Indian film history.</p> <p>Evaluate the role of policy in the formation and growth of a new wave.</p> <p>Study aesthetic continuities and departures in films of select filmmakers.</p> <p>Develop an insight of historical, geopolitical, ideological, and language-related issues.</p>
Course Description: 150/200 words	<p>The Indian New Wave is an alternate film movement in Indian film history called 'parallel cinema'. This course takes up a re-thinking of this movement. It introduces students to lesser-known works, experiments, and sites of artistic activity, to broaden the ideas of film as political art. Central to the discussion of the new wave is a politics of film aesthetics, termed as statist realism. We would study films and important texts to identify global influences, socio-spatial connections, depictions of caste, gender, and social hierarchies, and the literary ties of new wave films.</p> <p>The classes are organised around screening of films and discussion on central topics, like social realism, policy initiatives, regional issues, experiments with form, etc. Students should have prior familiarity with film studies.</p>
Class Schedule	Monday 11-1 Thursday 2-5
Assessment	<p>1 Assignment, 1 Short Response Write-up, 1, and a Classroom Presentation for Internal - 40%</p> <p>1 Term Paper/Assignment for Semester End 60%</p> <p>Attendance carries weightage for internal grades</p>

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MA Course for Semester III (August 2023)

Course Title	Introduction to Film Studies
Course Code	FS101
Semester	I/III (August 2023)
No. of Credits	5
Name of Faculty Member(s)	Dr Hrishikesh Ingle
Course Objectives	<ol style="list-style-type: none">1. To understand the major critical and theoretical views informing the study of film as art and an institution.2. Explore ways of engaging with films, including self-reflective and close textual discussions.3. Familiarize with the stylistic, institutional, and aesthetic practices used for categorization of films into genres, forms, and histories.4. Use critical approaches and develop responses to develop or expand practical interpretation of films.
Course Description	<p>This course introduces students to the dynamics of studying films in a disciplinary setup. The general focus is to go beyond basic analysis of films and engage in practical, discursive activities to grasp key concepts, films, and theoretical ideas used in film studies. Students will get ample scope to locate or develop individual views about world or Indian cinemas. Classes are built around mandatory screenings, and discussions. Screenings are for gaining familiarity of practices and aesthetic concerns of different genres, directors and movements in the context cinema as a global art form.</p>
Class Schedule	Tuesday: 2-4 (Screening), and 4-6 [This schedule is fixed]
Assessment	Internal Assessment will consist of Tests (Quizzes, MCQ, Short Response) spread over the semester - 40% Semester End Exam/Assignment (MCQ and Short Response, Practical Work) - 60% Attendance carries weightage for internal grades

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MA Course for Semester III (August 2023)

Title of Course	Screenplay for Beginners
Course Instructor	Mr. SareenChatla
Course No	FS 200
Total Credits	5
Type of Course	Practical
Semester	I/III
Timings	Monday – 2-4.00 pm (Tentative) Thursday – 2-5.00 pm

Course Learning Outcomes

The Course Learning Outcomes reflect the overall Program Learning Outcomes as per the NEP and NHEF.

Following are the course learning outcomes:

A	The course will provide a comprehensive idea about a cinematic story and several components like, plot, narrative structure, plot-points, character, character arc etc. in it.
B	To develop a detailed idea of the visual language of the Audio-visual medium
C	To develop stories from basic ideas
D	To get a proper orientation in identifying the differences between several kinds of creative writings of prose like short story, novel and the screenplay writing
E	To learn the process of developing an idea into a story and in turn into a screenplay
F	To develop a comprehensive idea to writing dialogues for fiction film

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G	To learn the art of creating distinct and dynamic characters
H	To develop the art and craft of writing a screenplay for a feature film
I	To write screenplays for different genres of films such as melodrama, horror, action and romantic comedy etc.

Modules

I. **Visual Language of Audio-visual medium**

- i. Shot Sizes
- ii. Camera Movements
- iii. Camera Angles
- iv. Video Transitions

2. **Story**

- i. Components of Story
- ii. Structure of the cinematic story
- iii. Three Act Structure
- iv. Plot Points
- v. Narrative Structure

3. **Screenplay**

- i. Screenplay Structure
- ii. Characterisation
- iii. Character Biography

4. **Screenplay Formats**

- i. Master-scene Format
- ii. Double Column Format
- iii. Writing for Non-Fiction
- iv. Different Genres

5. **Writing for Fiction**

- i. From ideas to Story
- ii. Writing Action Descriptions
- iii. Writing Scenes
- iv. Narrative Structure

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v. Writing a Screenplay

6. Writing Dialogues

- i. Speech not Prose
- ii. Dialogues vs Monologue
- iii. Final Checklist

Assessment

All assignments are compulsory

Attendance	:	10 points
Classroom participation	:	10 points
1 st Assignment	:	10 points
2 nd Assignment	:	15 points
3 rd Assignment	:	15 points
Final Screenplay	:	40 points
Total	:	<hr/> 100

Selected Readings

Dancyger, Ken and Jeff Rush, *Alternative Scriptwriting: Successfully Breaking the Rules; Fourth Edition*, Focal Press, London, 2007.

De Fossard, Esta and John Riber, *Writing & Producing for Television & Film*, Sage Publications, New Delhi, 2005.

Field, Syd, *Screenplay: The Foundations of Screenwriting*, Random House Publishing Group, USA, 2005.

Field, Syd, *The Screenwriter's Problem Solver: How to Recognize, Identify, and Define Screenwriting Problems*, Random House Publishing Group, USA, 2009.

Mckee, Robert, *Story: Style, Structure, Substance, and the Principles of Screenwriting*, HarperCollins, 2010.

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Mollison, Martha, *Producing Videos: A Complete Guide – Second Edition*, Viva Books Pvt. Ltd, New Delhi, 2007.

Rabiger, Michael, *Developing Story Ideas: Second Edition*, Focal Press, London, 2006.

Shyles, Leonard, *The Art of Video Production*, Sage Publications, Inc. California, 2007.

Snyder, Blake, *Save the Cat!: The Last Book on Screenwriting You'll Ever Need*, Michael Wiese Productions, 2005.

Turby, John, *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller*, Macmillon, 2007.