**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD**

## Department of Film Studies
## MA Film Studies

## Semester – I

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| Course title | **A Historical Survey of Indian Cinema: Form, Genre and Ideology** |
| Category | c. New course (Taught) |
| Course code | **MAFSC504** |
| Semester | I |
| Number of credits | 4 |
| Maximum intake | 20 (Only for MA Film Studies Students) |
| Day/Time | 11a.m. - 1 p.m. on Monday<br>2 p.m. - 4 p.m. on Wednesday |
| Name of the teacher | Prof. Nikhila S. |
| Course description | Include the following in the course description<br>**i) A brief overview of the course:**<br>The course, titled **A Historical Survey of Indian Cinema: Form, Genre and Ideology**, provides students with a historical overview of Indian cinema from the silent era to the contemporary digital age. Moving beyond a merely chronological account of films and filmmakers, the course examines how cinematic forms, genres and modes of representation emerged in response to changing historical, industrial and socio-political conditions.<br><br>Beginning with the silent period and the formation of an indigenous film culture, the course traces the emergence of the talkie, the consolidation of studio systems, the rise of the social film and melodrama, the formation of regional film industries, the development of art and parallel cinema, and the transformations brought about by liberalization, globalization and digital media. Throughout the course, students will engage with cinema as a site where competing ideas of nation, modernity, gender, caste, class, region and citizenship are articulated and contested.<br><br>The course introduces students to major debates in Indian Film Studies while equipping them with the analytical tools necessary for studying cinema historically, aesthetically and ideologically.<br><br>Course Modules<br><br>I. Silent Cinema and the Emergence of an Indian Film Culture (1913–1931)<br>II. The Coming of Sound and the Studio Era (1931–1947)<br>III. Nation-Building and the Postcolonial Social (1947–1960s)<br>IV. Melodrama, Stardom and Popular Cinema (1950s–1970s)<br>V. Region, Language and Cinematic Cultures (1950s–1980s)<br>VI. Art Cinema, Parallel Cinema and Documentary Traditions (1950s–1980s)<br>VII. Liberalization and the Reconfiguration of Indian Cinema (1990s–2000s)<br>VIII. Contemporary Indian Cinema: New Forms, New Politics (2000s–Present)<br><br>**Objectives of the course in terms of Programme Specific Outcomes**<br>1. To gain a historical understanding of Indian cinema from the silent era to the contemporary period.<br>2. To understand the evolution of cinematic forms, genres and narrative conventions across different phases of Indian film history. |

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| | 3. To acquire familiarity with major developments in the industrial, technological and institutional history of Indian cinema.<br>4. To examine the relationship between cinema and historical processes such as colonialism, nationalism, state formation, linguistic reorganization, globalization and digitization.<br>5. To understand how cinema participates in the production of ideological discourses concerning nation, caste, class, gender, religion and region.<br>6. To gain familiarity with foundational debates and key scholarly interventions in Indian Film Studies.<br>7. To develop the ability to analyse films historically, formally and ideologically.<br>8. To acquire the ability to identify and utilize textual, archival and digital sources for the study of Indian cinema.<br>9. To develop oral and written skills for critical engagement with cinema.<br>10. To understand the diversity of cinematic cultures that constitute Indian cinema.<br>**ii) Learning outcomes—**<br><br>**Learning Outcomes**<br><br>**a) Domain-specific outcomes**<br><br>Students will acquire a historical understanding of the changes in Indian cinema and learn to analyse cinematic texts through the categories of form, genre and ideology (Modules I–VIII).<br><br>**b) Value addition**<br><br>Students will develop an understanding of the social, political and cultural processes through which cinema participates in the construction of identities, communities and publics (Modules I–VIII).<br><br>**c) Skill-enhancement**<br><br>Students will learn textual analysis, historical interpretation, archival research and contextual approaches to cinema (Modules I–VIII).<br><br>**d) Employability quotient**<br><br>Students will develop analytical, research and writing skills relevant to careers in academia, journalism, film criticism, cultural institutions, archives and media industries (Modules I–VIII). |
| Course delivery | Lecture/Seminar/Self learning – All Modules are composed of three modes of delivery – Lectures by Course Instructor; Self learning and Presentations by Students. |
| Evaluation scheme | Students will be continually assessed throughout the semester. 1 and 2 form the Internal Assessment<br>1. Attendance and class participation : 10 points<br>2. Exercises/Presentations : 5 x 6 = 30 points<br>3. End semester open-book exam : 60 points<br>Total : 100 |
| Reading list (tentative) | **Reading List (Tentative)**<br><br>**Foundational Texts**<br><br>1. Gokulsing, Moti and Wimal Dissanayake. *Routledge Handbook of Indian* |

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| | *Cinemas*. Routledge, 2013.<br>2. Duggal, Vebhuti, Bindu Menon and Spandan Bhattacharya. *Film Studies: An Introduction*. Worldview Publications, 2022.<br>3. Vasudevan, Ravi (ed.). *Making Meaning in Indian Cinema*. Oxford University Press, 2000.<br>4. Rajadhyaksha, Ashish and Paul Willemen. *Encyclopedia of Indian Cinema*. Oxford University Press.<br><br>**Form and Genre**<br><br>5. Vasudevan, Ravi. *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema*.<br>6. Dwyer, Rachel and Christopher Pinney (eds.). *Pleasure and the Nation: The History, Politics and Consumption of Public Culture in India*.<br>7. Gopal, Sangita and Sujata Moorti (eds.). *Global Bollywood*.<br><br>**Ideology, Nation and Region**<br><br>8. Prasad, Madhava. *Ideology of the Hindi Film: A Historical Construction*.<br>9. Prasad, Madhava. *Cine-Politics: Film Stars and Political Existence in South India*.<br>10. Pandian, M. S. S. *The Image Trap: M.G. Ramachandran in Film and Politics*.<br>11. Srinivas, S. V. *Megastar: Chiranjeevi and Telugu Cinema after N.T. Rama Rao*.<br><br>**Alternative Cinemas and Documentary**<br><br>12. Majumdar, Rochona. *Art Cinema and India's Forgotten Futures*.<br>13. Battaglia, Giulia. *Documentary Film in India*.<br>14. Jain, Anuja. “The Curious Case of the Films Division.”<br><br>**Contemporary Transformations**<br><br>15. Punathambekar, Aswin. *From Bombay to Bollywood*.<br>16. Athique, Adrian. *Indian Media: Global Approaches*.<br>17. Ganti, Tejaswini. *Producing Bollywood*. |

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD**

**Department of Film Studies**
**MA Film Studies**

**Semester – I**

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| Course title | **FILM LANGUAGE: ANALYSIS AND CRITICISM** |
| Category (Mention the appropriate category (a/b/c) in the course description.) | New course |
| Course code | MAFSC400 |
| Semester | I |
| Number of credits | 4 |
| Maximum intake | 20(Only open for M.A. Film Studies students) |
| Day/Time | Wednesday 9.00 am to 11.00 am and Thursday 4.00 pm to 6.00 pm |
| Name of the teacher/s | Mr. Sareen Chatla |
| Course description | **The Course Description**<br><br>This course introduces students to the formal language of cinema and equips them with advanced analytical and critical tools for interpreting films across diverse historical, cultural, and aesthetic contexts. Moving beyond plot-based interpretation, the course examines how meaning is produced through cinematic techniques such as mise-en-scène, cinematography, editing, sound, performance, narrative structure, and visual composition. Students engage with key concepts in film aesthetics, semiotics, genre, authorship, spectatorship, ideology, and contemporary approaches to film criticism.<br>Drawing upon foundational and contemporary theories of film analysis, the course develops close-reading skills through the study of selected films from international, national, and regional cinemas. Students learn to identify and interpret the relationship between form, style, and meaning while critically evaluating the social, political, cultural, and philosophical dimensions of cinema.<br>Through screenings, discussions, analytical writing, presentations, and research-based assignments, students cultivate the ability to construct coherent and evidence-based critical arguments about films.<br>**Course Modules**<br><br>**I: Film Language**<br>Elements of film language<br>Shot, scene, sequence<br>Mise-en-scène<br>Space and time in cinema<br>Image, symbol and cinematic sign<br>Narrative vs. non-narrative cinema<br><br>**II: Cinematic Form and Style**<br>Cinematography<br>Editing<br>Sound |

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| | Performance<br>**III: Film Analysis**<br>Narrative Analysis<br>Stylistic Analysis<br>Genre Analysis<br>Ideological Analysis<br>Close Scene Analysis<br>**IV: Film Criticism and Contemporary Approaches**<br>Major Schools of Criticism<br>Dealing with the Indian Contemporary Films<br>Film Review Writing<br>**Objectives of the Course in Terms of Programme Specific Outcomes**<br>• Understand the grammar and language of cinema.<br>• Analyze films using formal and stylistic approaches.<br>• Apply major theories of film criticism to cinematic texts.<br>• Examine relationships between film form, ideology, culture, and spectatorship.<br>• Produce academic film analyses and critical reviews.<br>• Explain the basic components of film language.<br>• Analyze cinematic form through mise-en-scène, cinematography, editing, and sound.<br>• Apply major film theories to interpret films.<br>• Critically evaluate films within historical, cultural, and ideological contexts.<br>• Produce scholarly film criticism using appropriate research methods.<br>ii. Learning outcomes mapped to PSO<br>a) domain specific outcomes (A, B, D)<br>b) value addition (E, F)<br>c) skill-enhancement (G, H)<br>d) employability quotient (D, H) |
| Course delivery | Lecture/Seminar/Discussions/Screenings |
| Evaluation scheme | Attendance : 10 points<br>1st Assignment : 10 points<br>Mid-Semester Exam/2nd Assignment : 10 points<br>3rd Assignment : 10 points<br>Sem-End Exam/Term Paper : 60 points<br>Total : 100 |
| Reading list | Bazin, André. *What Is Cinema?* Translated by Hugh Gray, University of California Press, 2005. |

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| | Bordwell, David. *Narration in the Fiction Film.* University of Wisconsin Press, 1985.<br>Bordwell, David, and Kristin Thompson. *Film Art: An Introduction.* 13th ed., McGraw-Hill, 2023.<br>Braudy, Leo, and Marshall Cohen, editors. *Film Theory and Criticism.* 8th ed., Oxford University Press, 2016.<br>Corrigan, Timothy. *A Short Guide to Writing About Film.* 10th ed., Pearson, 2018.<br>Eisenstein, Sergei. *Film Form: Essays in Film Theory.* Harcourt, 1949.<br>Elsaesser, Thomas, and Malte Hagener. *Film Theory: An Introduction through the Senses.* 2nd ed., Routledge, 2015.<br>Gibbs, John. *Mise-en-scène: Film Style and Interpretation.* 2nd ed., Wallflower Press, 2012.<br>Metz, Christian. *Film Language: A Semiotics of the Cinema.* University of Chicago Press, 1991.<br>Monaco, James. *How to Read a Film.* 4th ed., Oxford University Press, 2009.<br>Mulvey, Laura. *Visual and Other Pleasures.* 2nd ed., Palgrave Macmillan, 2009. |

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD**

## Department of Film Studies
## MA Film Studies

## Semester – I

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|---|---|
| Course title | **EARLY CINEMA: GLOBAL TRAJECTORIES** |
| Category (Mention the appropriate category (a/b/c) in the course description.) | Domain Specific Core. Existing course with revision of 30% |
| Course code | **MAFSC403** |
| Semester | I |
| Number of credits | 4 |
| Maximum intake | 20 |
| Day/Time | Monday 2.00 pm to 4.00 pm and Tuesday 11.00 am to 1.00 pm |
| Name of the teacher/s | Mr. Sareen Chatla |
| Course description | **The Course Description**<br><br>This course is a comprehensive critical survey of early cinema. It considers early cinema as distinct and important area within Film Studies. The course will enable students to understand key ideas about periodizing early films, engage critically with established historical, literary, and stylistic perspectives emerging from the study of cinema from its emergence till the 1930s, and introduce debates related to archival evaluation of films, film history, and institutional responsesto cinema. It also touches upon linkages between film and other forms like scientific experimentation, theatre, and drama.<br><br>**Course Modules**<br><br>**I. Film History and Early Cinema**<br>Introduces academic concerns of studying early cinema as a sub-category of film history<br><br>i.Early cinema as a film-historical construct<br>ii. Institutional approach to early films<br>iii. Debating the ontology of film<br><br>**II. Sites of Early Cinema**<br>Identifies and discusses the sites where early cinema practices can be located through theory and archival revisiting.<br><br>i. Emergence of Moving Images<br>iii. Modernism and silent film experiments<br>iv. Cinema of Attractions<br><br>**III. From Cinematograph to Industry**<br>Traces the shift from moving images to industrial practices via transitional film forms<br><br>i. Georges Méliès and cinematographic tricks<br>ii. Edison shorts<br>iii. Silent comedy and other genres |

**IV. Institutional Responses to Film**

Outlines the setting up of institutions such as studios, film boards, film exchanges, distribution business, government policies, and censorship

i. Emergence of Studios
ii. Policy, Exhibition, and Public Culture
iii. Censorship

**V. Film Movements**

Introduces the key film movements across the globe
i. Russian formalism
ii. Documentary
iii. German Expressionism
iv. French New Wave

**Objectives of the Course in Terms of Programme Specific**

i. Learning Objectives

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| A | To understand the key technological junctures in the emergence of film and moving images |
| B | To gain an in-depth understanding of the set of cultural relations shaping the transitions of early cinema |
| C | Gain insights into different critical approaches that arise from considering the dominance of certain films such as narrative films, genres, or studio productions. |
| D | To familiarize with the institutional and commercial sites of early filmmaking |
| E | To identify and evaluate technical, textual, and formal properties of early film genres |
| F | To engage critically with historical conditions leading up to the rise of film studios and the film industry |
| G | Compare and evaluate the growth of film in different geographies, both global and local |
| H | Generate readings, digital articles, reviews, or archival portfolios on topics related to early film history |

ii. Learning outcomes mapped to PSO
a) domain specific outcomes (A, B, D)
b) value addition (E, F)
c) skill-enhancement (G, H)
d) employability quotient (D, H)

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| Course delivery | Lecture and Seminar with Mandatory Screenings |
| Evaluation scheme | All assignments are compulsory<br>Attendance : 10 points<br>1st Assignment : 10 points<br>Mid-Semester Exam/2nd Assignment : 10 points<br>3rd Assignment : 10 points<br>Sem-End Exam/Term Paper : 60 points<br>Total : 100 |
| Reading list | Charlie Keil, Marta Braun, Paul Moore, Rob King Ed. (2012). *Beyond the Screen: Institutions, Networks, and Publics of Early Cinema*. United Kingdom: John Libbey Publishing. |

Bhaumik, Kaushik. “Cinematograph to Cinema: Bombay, 1896-1928,” *BioScope*, vol.2, no.1, 2011.

Elsaesser, T. (2000). *Early cinema: Space, frame, narrative*. BFI Publishing.

Gunning, T. (1990). *The cinema of attractions: Early film, its spectator and the avant-garde*. Wide Angle, 8(3-4), 63-70.

Hansen, M. (1999). “The Mass Production of the Senses: Classical Cinema as Vernacular Modernism.” *Modernism/modernity*, *6*(2), 59-77.https://doi.org/10.1353/mod.1999.0018

Hansen, M. B. (1999). *Babel and Babylon: Spectatorship in American silent film*. Harvard University Press.

Hughes, S. (2010). “When Film Came to Madras.” *BioScope: South Asian Screen Studies*(1). https://doi.org/10.1177/097492761000100206

Kobel, P. (2009). *Silent Movies: The Birth of Film and the Triumph of Movie Culture.* United States: Little, Brown.

Musser, C. (1991). *Before the nickelodeon: Edwin S. Porter and the Edison Manufacturing Company.* University of California Press.

Rajadhyaksha, A (1987). 'The Phalke Era: Conflict of Traditional Form and Modern Technology', *Journal of Arts & Ideas*. no. 14-15, pp. 47-78.
Tsivian, Y. (1994). *Early cinema in Russia and its cultural reception.* Russian Review, 53(3), 382-383.

The Velvet Light Trap, No, 37, *Special Issue on Feuillade and the French Serial*, Spring 1996.

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD**

## Department of Film Studies
## MA Film Studies

## Semester – I

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|---|---|
| Course title | **Non-Fiction Cinemas: Documentary and Art Practices** |
| Category (Mention the appropriate category (a/b/c) in the course description.) | b. Partially Modified |
| Course code | **MAFSC404/MAFSE404** |
| Semester | I |
| Number of credits | 04 |
| Maximum intake | 20 |
| Day/Time | Tuesday – 2.00 pm to 6.00 pm |
| Name of the teacher/s | Dr. Hrishikesh Ingle |
| Course description | **iii) A brief overview of the course**<br><br>This course is an introductory survey of non-fiction cinemas. It attends to the historical forms, major aesthetic shifts, and political practices of documentary and non-fiction film art. While documentary remains a central and relevant category to explore alternatives and differences to commercial cinemas, the broader area of non-fiction also offers a means to engage with works of the avant-garde, video art, essay film, and self-made digital videos. The course is organized around screenings of important films, and requires students to exchange ideas aboutartistic, production-related, conceptual, contextual aspects of non-fiction cinemas. There will be ample scope to examine key theoretical concepts and debate the relevance of critical theories of documentary film. Classes will involve mandatory film screenings. Students will be assigned topics on which they are required to present in class, for individual and collaborative discussions.<br><br>**Modules**<br>1. Documentary and its Types<br>2. Cinema Verite and theEthnographic Film<br>3. Third Cinema, and the Political Documentary<br>4. Video: Technology, Art and Social Reflexivity<br>5. Non-Fiction Video in the Streaming Era<br><br>iv) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)<br><br>The following Course Objectives are based on the Program Specific Outcomes, mapped according to the National Higher Education Qualification Framework (NHEQF), 2023.<br><br>After Completing this Course students will be able to |

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| A | identify and situate documentary films within the area of non-fiction cinema |
| B | understand the history of documentary cinema and its typologies and sub-categories |
| C | gain insights into technological and aesthetic practices of non-fiction cinema |
| D | critically discern and identify themes, forms, and topics of documentary and other non-fiction films and understand their critical socio-political relevance. |

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| E | gain a comprehensive understanding of the political, artistic, creative, ethical, and commercial concerns that contributes to the scholarship of non-fiction cinema. |
| F | formulate and present evidence-based interpretation of the stylistic, topical, and aesthetic factors of non-fiction films. |
| G | contextualize major non-fiction films and historical movements with their national, regional and global contexts. |
| H | develop skills related to individual and collaborative presentations for explaining and/or expressing structured views on non-fiction films based on logical observation and critical thinking. |
| I | extrapolate from insights by applying them to write critical essays. |

v) Learning outcomes mapped to PSO
a) domain specific outcomes [PO1, PO2]- (A, B, C)
b) value addition [PO3, PO13]- (D, E)
c) skill-enhancement[PO4, PO5, PO8] - (F, G, H, I)
d) employability quotient[PO12, PO13] - (H, I)

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| Course delivery | **Lectures/Seminar/Screenings** |
| Evaluation scheme | Internal (modes of evaluation):40<br>Attendance : 10 points<br>Assignment 1 (Individual Response Presentation) : 15 points<br>Assignment 2 (Mid-Sem Assignment) : 15 points<br>Assignment 3 (Grp. Present. &Assignment) : 15 points<br>**(Best 2 out of 3)**<br><br>Sem-End Assignment : 60 points<br>Total : 100 points<br><br>*Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned |
| Reading list | **Readings**<br><br>Nichols, B. (2017). *Introduction to documentary* (3rd ed.). Indiana University Press.<br><br>Renov, M. (1993). *Toward a poetics of documentary*. In M. Renov (Ed.), Theorizing documentary (pp. 12–36). Routledge.<br><br>Rouch, J. (2003). *The camera and man*. In P. Hockings (Ed.), Principles of visual anthropology (pp. 79–98). Mouton de Gruyter. (Original work published 1975)<br><br>Chanan, M. (2007). *The politics of documentary* (2nd ed.). British Film Institute.<br><br>Ghosh, A. (2010). *Non-fiction video and the public sphere in India*. BioScope: South Asian Screen Studies, 1(2), 191–204.<br><br>Selections from: Murphy, Richard. *Theories of the Avant-Garde*. Cambridge University Press, 1984.<br><br>Selections from: Christine Gledhill, Linda Williams (Ed). *Reinventing Film Studies*. United Kingdom: Arnold, 2000.<br><br>Selections from: Sitney, P. A. (2002). Visionary film: The American avant-garde, 1943–2000 (3rd ed.). Oxford University Press. |

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| | Solanas, F., &Getino, O. (1997). *Towards a third cinema.* In M. T. Martin (Ed.), New Latin American cinema, Volume 1: Theory, Practices and Transcontinental articulations (pp. 33–58). Wayne State University Press. |
| Plagiarism and AI Use | Responding to use of AI by students, which is typically observedinwriting assignments, refining writeups, borrowing ideas from existing sources, this course encourages students to be judicious thinkers, and to value their own intellectual contribution. It is imperative then, that any AI use, without due acknowledgement, will result in reduction of points. It might further lead to downgrading academic grades. |

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD**

**Department of Film Studies**
**MA Film Studies**

**Semester – I**

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| Course title | **Digital Filmmaking I (Practical Course)** |
| Category (Mention the appropriate category (a/b/c) in the course description.) | Existing course without changes |
| Course code | MAFSC405 |
| Semester | I |
| Number of credits | 4 |
| Maximum intake | 20 |
| Day/Time | Thursday 2.00 pm to 4.00 pm, Friday 9.00 am to 11.00 am and Friday 4.00 pm to 6.00 pm |
| Name of the teacher/s | Guest Faculty |
| Course description | **The Course Description**<br><br>This is a Complete Skill Based Practical Course. This course has been designed for those who are interested in creative writing for television and films. This course is expected to develop an orientation and understanding of writing for television and films notwithstanding the technical aspects involved in it.<br><br>The students would be exposed to different aspects of screenplay. Students are expected to write several drafts of a screenplay before submitting it as the final draft of certain assignment. The course will provide a comprehensive idea about a cinematic story and several components like, plot, narrative structure, plot-points, character, character arc etc. Ultimately the students will learn to write a professional screenplay.<br><br>**Course Modules**<br><br>**I. Visual Language of Audio-visual medium**<br>i. Shot Sizes<br>ii. Camera Movements<br>iii. Camera Angles<br>iv. Video Transitions<br><br>**II. Story**<br>i. Components of Story<br>ii. Structure of the cinematic story<br>iii. Three-Act Structure<br>iv. Plot Points<br>v. Narrative Structure<br><br>**III. Screenplay**<br>i. Screenplay Structure<br>ii. Characterization<br>iii. Character Biography |

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| | **IV. Screenplay Formats**<br>i. Master-scene Format<br>ii. Double Column Format<br>iii. Writing for Non-Fiction<br>iv. Different Genres<br><br>**V. Writing for Fiction**<br>i. From ideas to Story<br>ii. Writing Action Descriptions<br>iii. Writing Scenes<br>iv. Narrative Structure<br>v. Writing a Screenplay<br><br>**VI. Writing Dialogues**<br><br>i. Speech not Prose<br>ii. Dialogues vs Monologue<br>iii. Final Checklist<br><br>**Practicum**: This is a complete Practical course, where the students are trained to write a screenplay in a professional format from the beginning. By learning various techniques of story writing, character building, dialogue writing and screenplay writing, students must be able to do the following:<br><br>1. Develop different kinds of stories from basic ideas<br>2. Create unique characters with specific character arcs<br>3. Write dialogues distinguishing characters bringing the uniqueness of each character<br>4. Can work as Screenplay Coordinators (or Screen Doctors) helping screenwriters with solving problems with their screenplays<br>5. Write a Full length screenplay for Short films and feature films<br><br>**I) Objectives of the Course in Terms of Programme Specific**<br><br>vi) To develop a detailed idea of the visual language of the Audio-visual medium<br>vii) To develop stories from basic ideas<br>viii) 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<br>ix) To learn the process of developing an idea into a story and in turn into a screenplay<br>x) To develop a comprehensive idea to writing dialogues for fiction film<br>xi) To learn the art of creating distinct and dynamic characters<br>xii) To develop the art and craft of writing a screenplay for a feature film<br>xiii) To write screenplays for different genres of films such as |

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| | melodrama, horror, action and romantic comedy etc.<br><br>**ii) Learning outcomes**<br><br>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.<br>b) To develop a detailed idea of the visual language of the Audio-visual medium<br>c) To develop stories from basic ideas<br>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<br>e) To learn the process of developing an idea into a story and in turn into a screenplay<br>f) To develop a comprehensive idea to writing dialogues for fiction film<br>g) To learn the art of creating distinct and dynamic characters<br>h) To develop the art and craft of writing a screenplay for a feature film<br>i) To write screenplays for different genres of films such as melodrama, horror, action and romantic comedy etc. |
| Course delivery | Lecture/Practicum |
| Evaluation scheme | All assignments are compulsory<br>Attendance : 10 points<br>Classroom participation : 10 points<br>1st Assignment : 10 points<br>2nd Assignment : 15 points<br>3rd Assignment : 15 points<br>Final Screenplay : 40 points<br>_____<br>Total : 100<br><br>1st Assignment – Developing the basic story and narrative Structure of the Final Screenplay<br>2nd Assignment – Character Biography of any of the two Principle characters of the Main Story<br>3rd Assignment – First Draft of the Final Screenplay<br>Final Assignment – Final Draft of the Screenplay<br><br>**NOTE**: As a Screenplay is developed step by step, all the Internal Assignments are compulsory. Missing one will hamper the final Screenplay. |
| Reading list | Dancyger, Ken and Jeff Rush, *Alternative Scriptwriting:* |

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| | *Successfully Breaking the Rules; Fourth Edition*, Focal Press, London, 2007.<br><br>De Fossard, Esta and John Riber, *Writing & Producing for Television & Film*, Sage Publications, New Delhi, 2005.<br><br>Field, Syd, *Screenplay: The Foundations of Screenwriting*, Random House Publishing Group, USA, 2005.<br><br>Field, Syd, *The Screenwriter's Problem Solver: How to Recognize, Identify, and Define Screenwriting Problems*, Random House Publishing Group, USA, 2009.<br>Mckee, Robert, *Story: Style, Structure, Substance, and the Principles of Screenwriting*, HarperCollins, 2010.<br><br>Mollison, Martha, *Producing Videos: A Complete Guide – Second Edition*, Viva Books Pvt. Ltd, New Delhi, 2007.<br><br>Rabiger, Michael, *Developing Story Ideas: Second Edition*, Focal Press, London, 2006.<br><br>Shyles, Leonard, *The Art of Video Production*, Sage Publications, Inc. California, 2007.<br><br>Snyder, Blake, *Save the Cat!: The Last Book on Screenwriting You'll Ever Need*, Michael Wiese Productions, 2005.<br><br>Turby, John, *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller*, Macmillon, 2007. |