

NIRMA UNIVERSITY

Institute:	Institute of Design
Name of Programme:	Bachelor of Design (Communication Design Prog.)
Course Code:	2DD201CC25
Course Title:	Film Studies
Course Type:	Core
Year of introduction:	Academic Year 2025-26

L	T	Practical component				C
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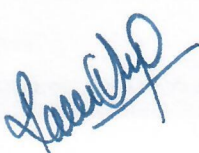
Course Learning Outcomes (CLOs)

At the end of the course, the students will be able to:

1. Identify & categorize major film movements, genre conventions, and national-cinema traits using clear criteria. (BL 2)
2. Apply critical tools such as shot composition, mise-en-scène, sound, editing to analyze film-excerpts (BL 3)
3. Analyze how cultural and historical contexts shape the styles and narratives of diverse cinemas and genres (BL 4)
4. Critique foundational film theories (Bazin, Eisenstein, Auteur, Deleuze) by mapping their concepts onto specific film sequences. (BL 5)
5. Produce a creative project that integrates one film theory. (BL 6)

Contents

		Teaching Hours (Total 45)
Unit 1	History & National Cinema	6
	Film History Overview: Early cinema, National Cinema, The Indian New Wave, Introduction to Regional Cinema, Globalization and Indian Cinema, Independent Cinema, Japanese minimalism, Soviet montage, European Art film.	
Unit 2	Genres & Form	6
	Screening films/ excerpts of Classical Genres/ Hybrid Forms, Docudrama, Experimental shorts, Narrative Structures (Three-act, Episodic, Circular), Avant-garde, German Expressionism and Film Noir, Italian Neorealism and French New Wave, Non Fiction Cinema.	
Unit 3	Elements & Analysis	9
	Screening for Shot & Sequence Reading - Shot, Scene, Framing, Coverage, Continuity, Mise-en-Scène, Composition, Space, Depth, Color, Music, Editing, Diegetic vs. Non-diegetic Sound, Deep-focus, Rhythm, etc.	



Unit 4 Film Theory

9

- Screening to study: Bazin's Realism, Eisenstein's Montage, Global and National Melodrama, Introduction to Feminist Film Theory, Auteur Theory, and Film & Philosophy.

Tutorials

Teaching Hours: 15

- Genre & Form
- Elements & Structure
- Film Movements & Styles
- Film Theory 1 - Form & Aesthetics
- Film Theory 2 - Context & Interpretation

Self-Study

Suggested Viewings:

1. Griffith, D.W. *The Birth of a Nation*, 1915. (Cross-cutting and narrative montage basics) <https://youtu.be/ebtiJH3EOHo>
2. Eisenstein, Sergei. *The Battleship Potemkin*, 1925. (Montage theory - Odessa Steps Sequence) https://youtu.be/a_bkBbrdyw
3. Dovzhenko, Aleksandr. *Earth (Zemlya)*, 1930. (Montage and landscape as character) <https://youtu.be/A-E57eyjoao>
4. De Sica, Vittorio. *Bicycle Thieves*. Vittorio De Sica, 1948. (Italian Neorealism's) <https://youtu.be/uQkDyXzsHJE>
5. Ozu, Yasujiro. *Tokyo Story*, 1953. (Auteur Theory) <https://youtu.be/1RV-bnqQdPw>
6. Bresson, Robert. *Pickpocket*, 1959. (Auteur Theory)
7. Tarkovsky, Andrei. *Andrei Rublev*, 1966. (Auteur Theory) <https://youtu.be/je75FDjcUP4>
8. Antonioni, Michel. *L'Avventura*, 1960. (Narrative ellipses) <https://youtu.be/hWrSnf0tefc>
9. Hitchcock, Alfred. *Rear Window*, 1954. (Suspense and point of view editing)
10. Dutt, Guru. *Kaagaz Ke Phool*, 1959. (Melodramatic lighting, Deep focus) <https://youtu.be/gYFxsIPnvAs>
11. Benegal, Shyam. *Bhumika*, 1977. (Feminist perspective in Parallel Cinema) <https://youtu.be/iVBEv0TTmXI>
12. Nihalani, Govind. *Aakrosh*, 1980. (Social critique and non-linear structure) <https://youtu.be/Qe0iRHo8eMM>
13. Ghatak, Ritwik. *Subarnarekha*, 1965. (Lyrical realism) <https://youtu.be/jeiGPWYIOqs>
14. Scorsese, Martin. *Taxi Driver*. Martin Scorsese, 1976. (Psychology and subjective camera)
15. Fellini, Federico. *8½*, 1963. (Dream sequences)

Suggested Readings/References:

1. Eisenstein, Sergei. *Film Form: Essays in Film Theory*, edited and translated by Jay Leyda, Harcourt Brace Jovanovich, 1977. (Selected chapters, including “A Dialectic Approach to Film Form”)
2. Deleuze, Gilles. *Cinema 1: The Movement-Image*. University of Minnesota Press, 1986. (Selected excerpts)
3. Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. McGraw-Hill, 1979. (Chapters 1–4)
4. Abramson, Ronald. “Structure and Meaning in Cinema.” *Movies & Methods*, edited by Bill Nichols, University of California Press, 1976.
5. Gunning, Tom. “The Cinema of Attractions.” *Early Cinema: Space, Frame, Narrative*, edited by Thomas Elsaesser, British Film Institute, 1990.
6. Rajadhyaksha, Ashish. “Indian Cinema: Origins to Independence.” *The Oxford History of World Cinema*, edited by Geoffrey Nowell-Smith, Oxford University Press, 1996.
7. Dyer, Richard. “Heavenly Bodies: Film Stars and Society.” *Film and Theory: An Anthology*, Blackwell, 2000