

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	Advanced Course in Film Studies
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course with revision.
Course code	FS 102
Semester	II andIV
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesdays 11-01 Thursdays 11-01
Name of the teacher/s	Prof. Hariprasad Athanickal

<p>Course description</p>	<p>i) A brief overview of the course</p> <p>The shift from auteur centred and textual/formal approaches to film marks the turn towards film Studies and a critical engagement with popular cinema. This turn has to be located in the proliferation of several newer disciplines and movements around 1970s. The first part of the course would try and place film studies in the western theoretical contexts of Psychoanalysis, philosophy, critical theory and semiotics.</p> <p>Unlike the western theories of film, Indian film studies started evaluating Indian cinema in its correspondence with the post-colonial nation state, fan activity, star system, political activities and issues of representation. The course is also aimed at acquainting students with these contemporary Indian interests in cinema. We will focus primarily on the following themes and interrogate the following analytical approaches: historical film analysis, industry studies, regional cinema, digital cultures and representational issues. Students will be encouraged to explore areas of individual interest to design specific research projects during the course.</p> <p>Registration limited to those who have done a preliminary course in cinema either in their under-graduation or Master's</p> <p>ii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered) : The course aims to discuss some of the contemporary issues related to a serious academic approach to cinema.</p> <p>iii) Learning outcomes— a) domain specific outcomes b) value addition/ c) skill-enhancement: Readings and screenings will be oriented towards helping students develop a nuanced theoretical approach to key debates in the discipline. d) employability quotient</p>
<p>Course delivery</p>	<p>Lecture and Presentation</p>

Evaluation scheme	Internal (modes of evaluation):2 Assignments and 1 Presentation, 40% End-semester (mode of evaluation):1 Term-paper for 60%
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<p>Reading list</p>	<p>Essential reading</p> <p>Metz, Christian. <i>The Imaginary Signifier: Psychoanalysis and the Cinema</i>. Translated by Celia Britton et al., Indiana University Press, 1982.</p> <p>Comolli, Jean-Louis. <i>Spectacle and Narrative in the Cinema</i>. Translated by Tom Milne, Routledge, 1999.</p> <p>Baudry, Jean-Louis. "Ideological Effects of the Basic Cinematographic Apparatus." <i>Film Theory and Criticism: Introductory Readings</i>, edited by Leo Braudy and Marshall Cohen, Oxford University Press, 1999, pp. 168-180.</p> <p>Mulvey, Laura. "Visual Pleasure and Narrative Cinema." <i>Film Theory and Criticism: Introductory Readings</i>, edited by Leo Braudy and Marshall Cohen, Oxford University Press, 1999, pp. 833-44.</p> <p>Bhowmik, Sangeeta Datta. <i>Indian Cinema: Colonial Contours</i>. British Film Institute Publishing, 1995</p> <p>Chakravarty, Sumita S. <i>National Identity in Indian Popular Cinema, 1947–1997</i>. University of Texas Press, 2000.</p> <p>Das Gupta, Chidananda. <i>Seeing is Believing: Selected Writings on Cinema</i>. Penguin Books, 2008.</p> <p>Vasudevan, Ravi. <i>Melodramatic Public: Film Form and Spectatorship in Indian Cinema</i>. Permanent Black, 2010.</p> <p>Rajadhyaksha, Ashish. <i>Indian Cinema: A Very Short Introduction</i>. Oxford University Press, 2016.</p> <p>Additional Reading</p> <p>Bordwell, David, Janet Staiger, and Kristin Thompson. <i>The Classical Hollywood Cinema: Film Style and Production to 1960</i>. Columbia University Press, 1985.</p> <p>Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i>. McGraw-Hill Education, 1980.</p> <p>Altman, Robert. <i>Film/Genre</i>. British Film Institute Publishing, 1999.</p> <p>Brakhage, Stan. <i>Metaphors on Vision</i>. <i>Film Culture</i>, 1963.</p> <p>Comolli, Jean-Louis and Jean Narboni. <i>Cinéma/Idéologie/Critique</i>. Editions Sociales, 1971.</p> <p>Wexman, Virginia Wright. <i>Film and Authorship</i>. Rutgers University Press, 2003.</p> <p>Bernstein, Matthew and Gaylyn Studlar, editors. <i>Visions of the East: Orientalism in Film</i>. Rutgers University Press, 1997.</p> <p>Pines, Jim and Paul Willemen, editors. <i>Questions of Third Cinema</i>. British Film Institute Publishing, 1989.</p>
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