

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

**Department of Film Studies**

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| Course title   | <b>Introduction to Film Studies: History, Theory and Analysis</b>   |
| Category (Mention the appropriate category (a/b/c) in the course description.) | Existing course without changes   |
| Course code  | FSMAE501  |
| Semester   | II & IV   |
| Number of credits  | 05  |
| Maximum intake   | 20 (on first-come-first-served-basis <b>for MA courses only</b> )   |
| Day/Time   | Tuesday – 2.00 to 4.00 p.m. and Thursday – 2.00 to 5.00 p.m.<br>(Flexible)  |
| Name of the teacher/s  | Mr. Sareen Chatla   |
| Course description   | <p><b>i) A brief overview of the course</b><br/>The course comprehensively introduces to the following.</p> <p>Brief History of Film: Silent Cinema (1895-1930), The Rise of the studio system and star system in Hollywood. Evolution of Classical Hollywood cinema: The dominant film paradigms. Film genres, history of documentary. Origin, growth and development of cinema in India.</p> <p>Cinema Movements: Soviet Montage Cinema, German Expressionistic Cinema, Italian Neo-Realist Cinema, French New Wave Cinema, and Indian New Wave (Parallel/Art) Cinema.</p> <p>Film Analysis: Basic aspects of film language and elements of film. Mise-en-scene: concept, significance and elements of mis-en-scene.</p> <p>Prominent Film Directors: Major filmmakers of world cinema. Prominent Directors of Indian Cinema.</p> <p><b>ii) Objectives of the course in terms of Programme Specific</b></p> <p>Outcomes</p> <ul style="list-style-type: none"><li>● This course enables students to appreciate film in a more informed and comprehensive manner</li><li>● This course elaborates on the contribution of various film movements in shaping the way films are made in the contemporary context</li><li>● This course attempts to develop an elaborate understanding of genres conventions and their structure</li></ul> |

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|                   | <ul style="list-style-type: none"> <li>● Provides a detailed understanding to the concept of film as an art, craft and industry along with the role of the auteur in shaping and formulating distinct cinemas</li> <li>● Develops an understanding of identifying various ideologies operated through films</li> <li>● Equips the students to demonstrate a more-than-average level of proficiency in writing about film in a more informed manner</li> <li>● Develops some level of expertise in identifying film vocabulary, techniques of filmmaking, styles, genres and contemporary trends</li> <li>● Enhances some ability to appreciate innovations in cinematography, multilinear narratives and other contemporary styles and techniques in cinema</li> <li>● Acknowledge and appreciate the role of film as a powerful visual medium in shaping our personal and cultural identities</li> </ul>                  |
| Course delivery   | Lecture/Seminar/Experiential learning  |
| Evaluation scheme | Internal – Classroom Participation (10%) and Three Take Home Assignments or Written exams (10%) each total 40%<br>External – Final Written Exam 60 %.  |
| Reading list      | <p>Bordwell, D., Staiger, J. &amp;Thompson, K., <i>Classical Hollywood Cinema, Film Style and Mode of Production to 1960</i>, Routledge. (1988).</p> <p>Bordwell, D., <i>Narration in Fiction Film</i>, Ediciones Paidos Ederica. (2003).</p> <p>Eisenstein, Sergei ,<i>Film Sense</i></p> <p>Eisenstein, Sergei ,<i>Film Form</i></p> <p>Hill, John and Gibson, Pamela Church,<i>Film Studies</i>. Oxford University Press. (2000).</p> <p>Hood, John W. <i>The Essential Mystery- The Major Film Makers of Indian Art Cinema</i>, Orient Longman. (2000).</p> <p>Monaco, James, <i>How to Read a Film (3rd Ed.)</i>, Oxford University Press, (1981).</p> <p>Ray, Satyajit, <i>Our Films, Their Films</i></p> <p>Roberts, Graham &amp; Wallis, Heather, <i>Introducing Film</i>, Arnold Publishers, (2003).</p> <p>Smith, Geoffrey Nowell (Ed.), <i>The Oxford History of World Cinema</i>, Oxford University Press.</p> |

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| Course title   | <b>TV Series: Televisual and the Cinema</b>  |
| Category (Mention the appropriate category (a/b/c) in the course description.) | a. Existing course with revision. Mention the percentage of revision and highlight the changes made. (10%)   |
| Course code  | FSMAE604   |
| Semester   | II and IV  |
| Number of credits  | 05   |
| Maximum intake   | 30 (on first-come-first-served-basis <b>for MA courses only</b> )  |
| Day/Time   | Tuesday – 11 to 1<br>Thursday – 2 to 5   |
| Name of the teacher/s  | Hrishikesh Ingle   |
| Course description   | <p>Being in the midst of profound shifts in image-making and consumption is also to participate critically in a new screen ecosystem. Taking the streaming TV Series as an object and means of a changing televisual landscape this course will explore ideas that pushes the reader to look beyond the text, into the network of industrial, economic, social, and subjective relationalities. We will closely study one or two streaming TV Series, such as <i>Sharp Objects</i>, <i>Patal Lok</i>, <i>The Diplomat</i>, or <i>Farzi</i> to understand the co-creative, aesthetic, and virtualizing aspects of the television and the cinema.</p> <p>Course Objectives:</p> <p>The course maps across all MA Programs to satisfy the requirements of Interdisciplinary Credits. It follows the objectives of the MA Program, which are:</p> <ol style="list-style-type: none"> <li>1. to develop specialized areas of knowledge engagement through lectures and seminars;</li> <li>2. to gain a comprehensive understanding of interdisciplinary fields by studying objects such as digital media, films, and audio-video materials;</li> <li>3. to enable extrapolation of concepts, theories, and analytical methods so that students can research a topic independently in the future.</li> </ol> <p><b>After completing the course students will be able to:</b></p> <p>a) Develop a familiarity regarding notions of the televisual with regard to its industrial, aesthetic, intellectual, and spatial properties.</p> |

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|                   | <p>b) Gain an in-depth understanding of TV Series in terms of convergence.</p> <p>c) Produce video essays, content for online platforms, and digital distribution.</p> <p>d) Develop a comparatist approach and expand critical thinking about social scenarios</p> <p>e) Enhance skills of applied analysis that can translate into working opportunities such as archivists, curators, sub-titling, content-creation etc.</p>   |
| Course delivery   | Lectures and Seminars   |
| Evaluation scheme | <p>Internal (modes of evaluation): 40 %</p> <p><b>Best 2 out of 3 assignments/quizzes/classroom presentations/personal response papers.</b></p> <p><b>Attendance will carry points.</b></p> <p>End-semester (mode of evaluation): 60%</p> <p><b>Term Paper/Assignment</b></p>   |
| Reading list      | <p><b>Essential reading</b></p> <ul style="list-style-type: none"> <li>• Agger, G., &amp; Jensen, J. F. (2001). <i>The aesthetics of television</i>.</li> <li>• Caldwell, J. T. (2004). "The televisual apparatus." <i>The television studies reader</i>, 293.</li> <li>• Desai, M. K. (Ed.). (2021). <i>Regional Language Television in India: Profiles and Perspectives</i>. Taylor &amp; Francis.</li> <li>• Hammond, M. (Ed.). (2005). <i>Contemporary Television Series</i>. Edinburgh University Press.</li> <li>• Williams, R. (2004). <i>Television: Technology and Cultural Form</i>. United Kingdom: Taylor &amp; Francis.</li> </ul> <p><b>Additional reading</b></p> <ul style="list-style-type: none"> <li>• Lobato, R. (2019). <i>Netflix Nations</i>. New York University Press.</li> <li>• Lotz, A. D. (2017). <i>Portals: A treatise on Internet-distributed television</i>. Ann Arbor: University of Michigan Press.</li> <li>• Vande Berg, L. R., &amp; Wenner, L. A. (Eds.). (2019). <i>Television criticism in the digital age: Theoretical approaches and practical challenges</i>. New York: Routledge.</li> </ul> |

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| Course title   | Revisiting the Conceptual Frameworks of Film Studies in India     |
| Category (Mention the appropriate category (a/b/c) in the course description.) | a. Existing course with revision. About 30% changes               |
| Course code  | FSMAE605  |
| Semester   | II & IV Semesters   |
| Number of credits  | 5   |
| Maximum intake   | 30 (on first-come-first-served-basis <b>for MA courses only</b> ) |
| Day/Time   | Tuesdays 11-1, Thursdays 11-1                                     |
| Name of the teacher/s  | Prof Hariprasad Athanickal  |

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| <p>Course description</p> | <p>i) There have been several approaches to studying films in India. The course attempts to offer a critical understanding of those major approaches that paved the way for the establishment of Film Studies as a significant discipline within the Indian academia. The theoretical engagement with Indian cinema that the course proposes becomes important at a juncture when several textual/close readings of individual films are passed off as Film Studies. The course is also a response to alarms from several quarters of a possible premature death of the discipline owing to the transition of film as a medium from celluloid to digital among various other reasons. The classroom discussions will revisit the major contributions of Film Studies in India to help students evolve new frameworks with which to approach contemporary Indian cinema. To this end, the course will make use of the insights offered by the social sciences in understanding Indian society and culture to help make better theoretical sense of cinema at large. The course will draw attention to pre-cinematic art forms (puppetry, theatre and calendar art) in India to help explain the emergence of film as a mass medium within the country. Since the advent of film was synchronous with the advent of modernity, it (film) stands visibly on the conceptual and perspectival foundations of the latter. These conceptual foundations formed the crux of earlier critical writing on films. For instance there were attempts to understand the working of time especially as it was dealt with in mythological and devotional films. State and nationhood were part of the enquiry of another set of writings on films. Many a theorist regarded the specificity of the forms like melodrama, whereas others evaluated frontality as a central feature of popular cinema. Taking into consideration the special kind of audience activities that emerged around cinema, a major chunk of writing had as its critical focus south Indian cinema.</p> <p>ii) The course could be taken by all the MA students with a basic course in Film Studies in their previous semesters</p> <p>iii) The course aims to equip the students with strategies for advanced research in the areas of film studies and cultural studies and to train them in arriving at their own methodology for individual research.</p> |
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| Course delivery   | Lectures and Seminars  |
| Evaluation scheme | Internal (Assignments and Presentations): 40%<br>End-semester (Term Paper): 60%  |
| Reading list      | Essential reading<br><br>1. Vasudevan, R. (2011). <i>The Melodramatic Public. In: The Melodramatic Public.</i><br>2. Rajadhyaksha, A. (2003). The'Bollywoodization'of the Indian cinema: cultural nationalism in a global arena.<br>3. Prasad, M. M. (1998). <i>Ideology of the Hindi film: A historical construction.</i><br>4. Biswas. M. (2002). <i>Historical Realism: Modes of Modernity in Indian Cinema, 1940-60.</i> |

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| Course title   | <b>Screenplay for Beginners</b>  |
| Category (Mention the appropriate category (a/b/c) in the course description.) | Existing course without changes  |
| Course code  | FS MAE503  |
| Semester   | II & IV  |
| Number of credits  | 05   |
| Maximum intake   | 20 (on first-come-first-served-basis <b>for MA courses only</b> )        |
| Day/Time   | Monday 2.00 p.m.– 4.00 p.m. and Wednesday 2.00 – 5.00 p.m.<br>(Flexible) |
| Name of the teacher/s  | Sareen Chatla  |

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| Course description | <p><b>i) A brief overview of the course</b></p> <p>This course has been designed for those who are interested in creative writing for television and films. Students acquainted with creative skills like writing poetry, short stories, novels, paintings, sculpture and cartooning etc. would have an added advantage to pursue the art of screenplay writing. This course is expected to develop an orientation and understanding of writing for television and films notwithstanding the technical aspects involved in it.</p> <p>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.</p> <p>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.</p> <p><b>ii) Objectives of the course in terms of Programme Specific</b></p> <p>Outcomes</p> <ul style="list-style-type: none"> <li>• To develop a detailed idea of the visual language of the Audio-visual medium</li> <li>• To develop stories from basic ideas</li> <li>• 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</li> <li>• To learn the process of developing an idea into a story and in turn into a screenplay</li> <li>• To develop a comprehensive idea to writing dialogues for fiction film</li> <li>• To learn the art of creating distinct and dynamic characters</li> <li>• To develop the art and craft of writing a screenplay for a feature film</li> <li>• To write screenplays for different genres of films such as melodrama, horror, action and romantic comedy etc.</li> </ul> |
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| Course delivery   | Lecture/Seminar/Experiential learning  |
| Evaluation scheme | <p>Internal (modes of evaluation): Three take-home assignments/seminar/presentations (20% each), i.e. 60% Internal Evaluation</p> <p>End-semester (mode of evaluation): Take-home Assignment/ Writing a Screenplay for a Short Film 40%</p>  |
| Reading list      | <p><b>Selected Readings</b></p> <p>Dancyger, Ken and Jeff Rush, <i>Alternative Scriptwriting: Successfully Breaking the Rules; Fourth Edition</i>, Focal Press, London, 2007.</p> <p>De Fossard, Esta and John Riber, <i>Writing &amp; Producing for Television &amp; Film</i>, Sage Publications, New Delhi, 2005.</p> <p>Field, Syd, <i>Screenplay: The Foundations of Screenwriting</i>, Random House Publishing Group, USA, 2005.</p> <p>Field, Syd, <i>The Screenwriter's Problem Solver: How to Recognize, Identify, and Define Screenwriting Problems</i>, Random House Publishing Group, USA, 2009.</p> <p>Mckee, Robert, <i>Story: Style, Structure, Substance, and the Principles of Screenwriting</i>, HarperCollins, 2010.</p> <p>Mollison, Martha, <i>Producing Videos: A Complete Guide – Second Edition</i>, Viva Books Pvt. Ltd, New Delhi, 2007.</p> <p>Rabiger, Michael, <i>Developing Story Ideas: Second Edition</i>, Focal Press, London, 2006.</p> <p>Shyles, Leonard, <i>The Art of Video Production</i>, Sage Publications, Inc. California, 2007.</p> <p>Snyder, Blake, <i>Save the Cat !: The Last Book on Screenwriting You'll Ever Need</i>, Michael Wiese Productions, 2005.</p> <p>Turby, John, <i>The Anatomy of Story: 22 Steps to Becoming a Master Storyteller</i>, Macmillon, 2007.</p> |