

OPEN ELECTIVE-VII

Course title: Film Studies

Course Code: MENG3E007T

Credits: 04

Maximum Marks 100

Course Objective : The objective of this course is to enable students to understand the language of Cinema. Students will be familiarized with the basic concepts, various creative and critical practices in the discipline. It will help them recognize significant film movements and theories as well as filmmakers who have shaped the course of world cinema and Indian cinema. This course aims to make students appreciate the language of cinema in an academic way and acquaint them with the key concepts in film studies.

Course Learning Outcomes (CLOs): The learners will:

- analyse major concepts and types of cinema.
- to evaluate the various techniques used in film making
- critically analyse the film narratives from Indian and Western traditions
- to explore critically and creatively the relations between media, power and social justice.

Course Contents:

UNIT I

- a) History, Development of Cinema and Types of Cinema
- b) Technique of Filmmaking
- c) Film theory or Cinema Studies: Formalist, Feminist, Auteur, Neo formalism, S.L.A.B theory, Apparatus, Marxist, Psychoanalytic, Screen, Structuralist.
- d) Indian Cinema: Popular/ Parallel Cinema

UNIT II

Film Narration - Montage, Mise-en-scene, Light, Sound; Film Analysis; The Role of Time and Space

Orson Welles: *The Trial*

Alfred Hitchcock: *Psycho*

UNIT - III

Major Movements: Silent Cinema, Italian Neo-realism, French New Wave

De Sica - *Bicycle Thieves*

Truffaut- *400 Blows*

UNIT- IV

Parallel/New Indian Cinema

Guru Dutt: *Pyassa*

Shyam Benegal - *Ankur*

Parveen

2/6/2022
2/6/22
2/6/22

UNIT- V

Adaptation: From Text to Screen
Kalpana Lajmi- *Rudaali*
Anurag Kashyap - *Dev D*

Recommended Reading:

- Movies and Methods* - Vol I ed. Bill Nicholas. 1976
Movies and Methods - Vol II ed. Bill Nicholas. 1985
What is Cinema? Andre Bazin. 1967
Film Theory and Criticism by Leo Braudy and Marshal Cohen. 1974
Satyajit Ray, *Our Films Their Films*
Sergei Eisenstein, *Film Sense*
Vinay Lal and Ashis Nandy (Ed), *Fingerprinting Popular Culture: The Mythic and the Icon In Indian Cinema*
Making Meaning in Indian Cinema – R. Vasudevan
Ideology of the Hindi Film: A Historical Construction – M. Madhava Prasad
.Our Films Their Films – S. Ray
A Case Study of Indian Popular Cinema – R. Vasudevan
An Intelligent Critic's Guide to Indian Cinema – A. Nandy
Bombay Cinema (Ranjani Mazumdar), Orientblackswan pvt. Ltd
Screen Education: From Film Appreciation to Media Studies; By Terry Bolas
Film Study: An Analytical Bibliography, Volume 1 By Frank Manchel
A Short History of Film By Wheeler W. Dixon, Gwendolyn Audrey Foster
Film As Film: Understanding And Judging Movies by Victor F. Perkins
Understanding the Film: An Introduction to Film Appreciation. Jan Bone, Ron Johnson
Theory of Film: The Redemption of Physical Reality; By Siegfried Kracauer
Media Studies: The Basics. Julian M cDougall
Media Studies: The Essential Resource .Sarah Benyahia, Abigail Gardener, Philip Rayner and Peter Wall
The Sage Handbook of Media Studies by John Downing 2004.
Peter Fourie. Media History, Media and Society. 2008.
A Theory of Adaptation. Linda Hutcheon. 2006
Novels into Film. George Bluestone. 1957
Film to Fiction: Ruth Praver Jhabvala's The Householder and Heat and Dust. Vivek Sachdeva. 2017
Shyam Benegal's India: Alternative Images. Vivek Sachdeva. 2019
Visual Pleasure and Narrative Cinema. Laura Mulvey. 1975
Understanding Media. Marshall McLuhan. 1964
The Medium is Massage. Marshall McLuhan. 1967
"What makes Mainstream Media Mainstream". Noam Chomsky. 1997
Ideology of the Hindi Film: A Historical Construction. M. Madhava Prasad. 1998
Cine-Politics: Film Stars and Political Existence in South India. M. Madhava Prasad. 2014
Pop Culture India!: Media, Arts, and Lifestyle. Asha Kasbekar. 2006
"Aesthetics and politics in popular cinema". Ravi Vasudevan. 2012
Making Meaning in Indian Cinema. Ravi S. Vasudevan. 2001

Parveen

2/6/2

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