

Department of Film Studies

BA (Extra-Departmental)
Syllabus
With Reading List

(Introduced in 2013)

Semester 1

1.1

Cinematic Conventions 1

The course will introduce some major international styles of filmmaking through textual analyses of representative films. The selection of films will change from time to time.

Any 4 of the following will be selected

1. Surrealism
2. Expressionism
3. Neorealism
4. French Nouvelle Vague
5. Soviet Avant-Garde

Suggested Readings

Richard Abel, *French Cinema: The First Wave (1915-1929)*, 1984.

Rudolf Kuenzli, 'Dada and Surrealist Film', in Elizabeth Ezra (ed), *European Cinema*, 2004.

Selected essays from Alexander Graf and Dietrich Scheunemann (eds), *Avant-Garde Film*, 2007.

Malcolm Turvey, 'Surrealism and *Un Chien Andalou*', in *The Filming of Modern Life: European Avant-Garde Film of the 1920s*, 2011.

Peter William Evans, 'An *Amour* Still *Fou*: Late Bunuel', in Graeme Harper and Rob Stone (eds), *The Unsilvered Screen: Surrealism on Film*, 2007.

Barbara Creed, 'The Untamed Eye and the Dark Side of Surrealism: Hitchcock, Lynch and Cronenberg', in Harper and Stone (eds), *The Unsilvered Screen*, 2007.

Lotte H Eisner, *The Haunted Screen: Expressionism in the German Cinema, and the Influence of Max Reinhardt*, 1965.

Siegfried Kracauer, *From Caligari to Hitler: A Psychological History of the German Film*, 1974.

Thomas Elsaesser, 'Weimer Cinema, Mobile Selves and Anxious Males: Kracauer and Eisner Revisited', in Dietrich Scheunemann (ed), *Expressionist Film: New Perspectives*, 2003.

Anton Kaes, 'Weimar Cinema: The Predicament of Modernity', in Elizabeth Ezra (ed), *European Cinema*, 2004.

Cesare Zavattini, 'Some Ideas on the Cinema', *Sight & Sound* 23/2, 1953.

Andre Bazin, 'An Aesthetic of Reality: Cinematic Realism and the Italian School of the Liberation', in *What is Cinema?* Vol. 2, 1971.

Selections from Mira Leihm, *Passion and Defiance: Film in Italy from 1942 to the Present*, 1986.

Selections from Peter Bondanella, *Italian Cinema: From Neorealism to the Present*, 3rd edition, 2001.

Selected essays from Laura E. Ruberto and Kristi M. Wilson (eds), *Italian Neorealism and Global Cinema*, 2007.

Ginette Vincendeau, 'Fifty Years of the French New Wave: From Hysteria to Nostalgia', in Peter Graham (ed), *The French New Wave: Critical Landmarks*, 2009.

T. Jefferson Kline, 'The French New Wave', in Elizabeth Ezra (ed), *European Cinema*, 2004.

Selections from Michel Marie, *The French New Wave: An Artistic School*, 2003.

Susan Sontag, 'Godard', in *Styles of Radical Will*, 1969.

Richard Taylor and Ian Christie (eds), *Inside the Film Factory, New Approaches to Russian and Soviet Cinema*, 1991.

Vlada Petric, 'Cinematic Abstraction as a Means of Conveying Ideological Messages in *The Man with the Movie Camera*', in Antonia Lant (ed), *Red Screen: Politics, Society, Art in Soviet Union*, 1992.

Peter Wollen, 'Eisentein's Aesthetics', in *Signs and Meaning in the Cinema*, 1998.

David Bordwell, *The Cinema of Eisentein*, 1993.

1.2

Understanding American Cinema

1. The Industrial Form
2. Genre (case study of one major genre from Classical Hollywood Cinema)

And any 2 from the following:

3. Auteurs and the system
4. Melodrama
5. Direct Cinema and subcultures
6. New Hollywood and modernism
7. Cult Cinema and Midnight Movies

Suggested Readings

Selections from David Bordwell, Janet Staiger and Kristin Thompson (eds), *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*, 1985.

David Bordwell, 'Classical Narration: The Hollywood Example', in *Narration in Fiction Film*, 1985.

Dirk Eitzen, 'Evolution, Functionalism, and the Study of American Cinema', *The Velvet Light Trap*, Fall 1991.

Elizabeth Cowie, 'Storytelling: Classical Hollywood Cinema and Classical Narrative', in Steve Neale and

Murray Smith (eds), *Contemporary Hollywood Cinema*, 1998.

Selections from Thomas Elsaesser, *The Persistence of Hollywood*, 2012.

Selections from Steve Neale, *Genre and Hollywood*, 2005.

Andre Bazin, 'The Evolution of the Western', in *What is Cinema?* Vol. 2, 1971.

James Naremore, 'History of an Idea', in *More than Night: Film Noir and its Contexts*, updated and expanded edition, 2008.

Robin Wood, 'An American Nightmare: Horror in the 1970s', in *Hollywood from Vietnam to Reagan and Beyond*, revised and expanded edition, 2003.

Robert Stam, 'The Cult of Auteur' and 'Americanization of Auteur Theory', in *Film Theory: An Introduction*, 2000.

Thomas Elsaesser, 'Two Decades in Another Country: Hollywood and the Cinephiles', in *European Cinema: Face to Face with Hollywood*, 2005.

---, 'American Auteur Cinema: The Last – or First – Picture Show?', in Alexander Horwath, Thomas Elsaesser, Noel King (eds), *The Last Great American Picture Show, New Hollywood Cinema in the 1970s*, 2004.

Selected essays from Slavoj Žižek (ed), *Everything You Wanted to Know About Lacan ...But were Afraid to Ask Hitchcock*, 1992.

Barbara Klinger, 'Cinema/Ideology/Criticism' Revisited: The Progressive Genre', in Keith Barry Cohen (ed) *Film Genre Reader III*, 2003.

Laura Mulvey, 'Americanitis: European Intellectuals and Hollywood Melodrama', in *Fetishism and Curiosity*, 1996.

Selections from Christine Gledhill (ed), *Home is Where the Heart Is: Studies in Melodrama and the Woman's Film*, 1987.

Richard M. Barsam, 'The Non Fiction Film', in Paul Monaco (ed), *History of American Cinema, Volume 8: The Sixties*, 2001.

Robert C. Allen and Douglas J. Gomery, 'The Birth of American Cinema Verite', in *Film History: Theory and Practice*, 1985.

Geoffrey Nowell-Smith, 'Documentary, Cinema Verite and the New American Cinema', in *Making Waves: New Cinema of the 1960s* revised and expanded edition, 2013.

Selections from Barry Keith Grant (ed), *American Cinema of the 1960s: Themes and Variations*, 2008.

Yannis Tzioumakis, 'An Audience for the Independents: Exploitation Films for the Nation's Youth', in *American Independent Cinema: An Introduction*, 2006.

Geoff King, 'Dimensions and Definitions of New Hollywood', in *New Hollywood Cinema: An Introduction*, 2002.

Jonathan Rosenbaum, 'New Hollywood and the Sixties Melting Pot', in Alexander Horwath, Thomas Elsaesser and Noel King (eds), *The Last Great American Picture Show: New Hollywood Cinema in the 1970s*, 2004.

Ernest Mathijs and Xavier Mendik, 'The Concepts of Cult', in *The Cult Film Reader*, 2008.

Umberto Eco, 'Casablanca: Cult Movies and Intertextual Collage', *Travels in Hyperreality*, 1984.

Elena Gorfinkel, 'Cult Films or Cinephilia by Any Other Name', *Cineaste*, Winter, 2008.
Selections from Jonathan Rosenbaum and J. Hoberman, *Midnight Movies*, 1991.

Selected essays from J.P. Telotte (ed), *The Cult Film Experience: Beyond All Reason*, 1991.

Semester 2

2.1

Conventions in Indian Cinema: Mainstreams and Alternatives

The following areas will be introduced through film analysis

1. Realism and Modernism (will include Ray and Ghatak)
2. The studio Social (analysis of representative film)
3. The 1950s new melodrama
4. The 1970s mass film
5. Contemporary styles ('Bollywood' and others)

Suggested Readings

Sections from Satyajit Ray, *Our Films, Their Films*, 1993 and *Speaking of Films*, 2005.

Sections from Ritwik Ghatak, *Rows and Rows of Fences: Ritwik Ghatak on Cinema*, 2000.

Sections from Ritwik Ghatak, *Chalachitra manush ebong aaro kichu*, 2005.

Selected essays from Moinak Biswas (ed), *Apu and After: Re-visting Ray's Cinema*, 2005.

Richard Allen, 'Pather Panchali', in Lalitha Gopalan (ed), *The Cinema of India*, 2010.

Ira Bhaskar, 'Myth and Ritual: Ghatak's *Meghe Dhaka Tara*', *Journal of Arts and Ideas*, April-June 1983.

Raymond Bellour, 'The Film We Accompany', 2004, *Rouge*, No 3.

Madhuja Mukherjee, 'Part II: Devdas and Parvati', in *New Theatres Ltd., The Emblem of Art, The Picture of Success*, 2009.

Rosie Thomas, 'Not Quite, Pearl White: Fearless Nadia, Queen of the Stunts', in R. Kaur and A. Sinha (eds), *Bollyworld, Popular Indian Cinema through a Transnational Lens*, 2005.

Neepa Majumdar, 'Sant Tukaram' in Lalitha Gopalan (ed), *The Cinema of India*, 2010.

Ravi Vasudevan, 'The Cultural Space of a Film Narrative: Interpreting *Kismet*, Bombay Talkies, 1943', *Indian Economic & Social History Review* 28/2, 1991.

- Corey Creekmur, 'Pyasa', in Lalitha Gopalan (ed), *The Cinema of India*, 2010.
- Gayatri Chatterjee, *Awara*, 1993 and *Mother India*, 2002.
- Moinak Biswas, 'Narrating the Nation: *Mother India* and *Roja*', Seminar Paper, 1995.
- Ravi Vasudevan, 'The Politics of Cultural Address in a 'Transitional' Cinema: A Case Study of Indian Popular Cinema', in Christine Gledhill and Linda Williams (eds), *Reinventing Film Studies*, 2000.
- Ashish Rajadhyaksha. 'The Curious Case of Bombay's Hindi Cinema: The Career of Indigenous 'Exhibition' Capital', in *Journal of the Moving Image* 5, 2006.
- Ranjani Mazumdar, 'Cosmopolitan Dreams', 2009, *Seminar* 598.
- M. Madhava Prasad, 'The Moment of Disaggregation' and 'The Aesthetic of Mobilization', in *Ideology of the Hindi Film: A Historical Construction*, 1998.
- Ranjani Mazumdar 'From Subjectification to Schizophrenia: The "Angry Man" and the "Psychotic" Hero of Bombay Cinema. Making Meaning in Indian Cinema', in Ravi Vasudevan (ed), *Making Meaning in Indian cinema*, 2000.
- Valentina Vitali. 'The 1970s', in *Hindi Action Cinema: Industries, Narratives, Bodies*, 2008.
- Anupama Chopra, *Sholay: The Making of a Classic*, Penguin Books, 2000.
- M. Madhava Prasad, 'Surviving Bollywood', in P. Kavoori and Aswin Punathambekar (eds), *Global Bollywood*, 2008.
- Ashish Rajadhyaksha., 'The 'Bollywoodization' of the Indian Cinema: Cultural Nationalism in a Global Arena', in Preben Kaarsholm (ed), *City Flicks: Cinema, Urban Worlds and Modernities in India and Beyond*, 2002.
- Sections from Ranjani Mazumdar, *Bombay Cinema: An Archive of the City*, 2007.
- Jigna Desai, 'Introduction', in *Beyond Bollywood: The Cultural Politics of South Asian Diasporic Film*, 2004.
- Patricia Uberoi, 'The Diaspora Comes Home: Disciplining Desire in *DDLJ*', in V. Das, D. Gupta and P. Uberoi (eds), *Tradition, Plurality and Identity*, 1999.

Boria Majumdar, 'Politics of Leisure in Colonial India: 'Lagaan': Invocation of a Lost History?', in *Economic and Political Weekly*, 2001.

Nissim Mannathukkaren, 'Subalterns, Cricket and the 'Nation': The Silences of 'Lagaan' ', *Economic and Political Weekly*, 2001.

Moinak Biswas, 'Mourning and Blood Ties: Macbeth in Mumbai', *Journal of the Moving Image* 5, 2006.

Ranjani Mazumdar, 'Friction, Collision and the Grotesque: The Dystopic Fragments of Bombay Cinema', in Gyan Prakash (ed), *Noir Urbanism: Dystopic Images of the Modern City*, 2010.

Semester 3

3.1

Concepts in Film Theory

Construction (mainly through Eisenstein)
Representation (through Bazin and Kracauer)
Narrative (through semiotic theory)
Gaze (through Zizek)
Sexuality (gender, body; Laura Mulvey/ Richard Dyer)

Suggested Readings

- J. Dudley Andrew, *Major Film Theories: An Introduction*, 1976.
Robert Lapsley & Michael Westlake, *Film Theory: An Introduction*, 1988.
Philip Rosen (ed), *Narrative, Apparatus, Ideology: A Film Theory Reader*, 1986.
Robert Stam, *New Vocabularies in Film Semiotics*, 1992.
Rick Altman, *A Theory of Narrative*, 2008.
- Richard Taylor, *The Eisenstein Reader*, 1998.
Jay Leyda (ed), *Eisenstein - Film Form: Essays in Film Theory*, 1977.
Jay Leyda (ed), *Eisenstein - The Film Sense*, 1977.
Peter Wollen, 'Eisenstein's Aesthetics', in *Signs and Meaning in the Cinema*, 1972.
- Andre Bazin, *What is Cinema*, Vol I & Vol II, 1969 & 1972.
Bert Cardullo (ed), *Bazin At Work: Major Essays & Reviews From the Forties and Fifties*, 1996.
- Daniel Morgan, 'Rethinking Bazin: Ontology and Realist Aesthetics', *Critical Inquiry* 32, Spring 2006.
- Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality*, 1960.
Gertrud Koch, *Siegfried Kracauer: An Introduction*, 2000.
- Christian Metz. 'Cinema: Language or Language System' in *Film Language: A Semiotics of the Cinema*, 1974.
Stephen Heath, 'Film and System: Terms of an Analysis (on *Touch of Evil*)', *Screen* 15/1, 1975.
Selections from Raymond Bellour, *The Analysis of Film*, 2001.
J. Dudley Andrew, 'Narrative Structure', in *Concepts in Film Theory*, 1984.
Kristin Thompson and David Bordwell, 'Space and Narrative in the Films of Ozu', *Screen* 17/2, 1976.

Sigmund Freud, 'The Uncanny' [1919], trans. David Maclintock, 2003.

William Rothman, 'Psycho', in *Hitchcock: The Murderous Gaze*, 1972.

Marc Vernet, 'The Look at the Camera', in *Cinema Journal*, 28/2, 1989.

Slavoj Zizek, 'Pornography, Nostalgia, Montage: A Triad of the Gaze', in *Looking Awry: An Introduction to Jacques Lacan Through Popular Culture*, 1992.

---Zizek, 'The Undergrowth of Enjoyment: How Popular Culture can Serve as an Introduction to Lacan', *New Formations*, No. 9, Winter, 1989.

Matthew Flisfeder, *The Symbolic, the Sublime, and Slavoj Zizek's Theory of Film*, 2012.

Laura Mulvey, 'Visual Pleasure and Narrative Cinema' and 'Afterthoughts', in *Visual and Other Pleasures*, second edition, 2009.

E Ann Kaplan, 'Is the Gaze Male?', in *Women and Film: Both Sides of the Camera*, 1983.

Mary Ann Doane, 'Film and Masquerade: Theorizing the Female Spectator', in E. Ann Kaplan (ed), *Feminism and Film*, 2000.

Richard Dyer, 'The Role of Stereotypes', in *The Matter of Images: Essays on Representation*, 1993.

--- Dyer, 'Gays in Film', *Jump Cut* no. 18, August 1978.

Jack Babuscio, 'Camp and Gay Sensibility', in Harry Benshoff and Sean Griffin (eds), *Queer Cinema: The Film Reader*, 2004.

Judith Butler, 'Imitation and Gender Subordination', in H. Abelove , D. Halperin etal. (eds), *The Lesbian and Gay Studies Reader*, 1993.

Semester 4

4.1

Film in the Digital World

1. Databases, Video Games and the question of narrative
2. Comic books, graphic novels and the question of adaptation (in a broad sense)
3. Experience of cinema in the context of the new cinephilia and its impact on filmmaking.
4. Televisual mediations

Suggested Readings

Selections from Lev Manovich, *The Language of New Media*, 2002.

Selections from Martin Riesner and Andrea Zapp (eds), *The New Screen Media: Cinema/Art/Narrative*, 2002.

Selections from Noah Wardrip-Fruin and Nick Montfort (eds), *The New Media Reader*, 2003.

Kirsten Daly, 'Cinema 3.0: The Interactive Image', *Cinema Journal*, Vol 50, No 1, Fall 2010.

Lev Manovich, 'What is Digital Cinema?', 2012.

Selections from Robert S. Petersen, *Comics, Manga and Graphic Novel: A History of Graphic Narratives*, 2011.

Pascal Lefevre, 'Incompatible Visual Ontologies? The Problematic Adaptation of Drawn Images', in Gordon, Jancovich, MacAllister (eds), *Film and Comic Books*, 2007.

Derek Johnson, 'Will the Real Wolverine Please Stand Up? Marvel's Mutation from Monthlies to Movies', in Gordon, Jancovich, MacAllister (eds), *Film and Comic Books*, 2007.

Thomas Elsaesser, 'Cinephilia or the Uses of Disenchantment', in Marijke de Valck and Malte Hagener (eds), *Cinephilia: Movies, Love and Memory*, 2005.

Girish Shambhu, 'Taken Up by Waves: The Experience of New Cinephilia', <http://girishshambu.blogspot.com/>

Samira Makhmalbaf, 'The Digital Revolution and the Future of Cinema', 2000, <http://www.wsws.org/en/articles/2000/06/makh-j28.html>

Christian Keathley, *Cinephilia and History, or The Wind in the Trees*, 2006.

William Uricchio, 'The Recurrent, the Recombinatory and the Ephemeral', in Paul Grainge (ed), *Ephemeral Media: Transitory Screen Culture from Television to YouTube*, 2011.

Selections from Robert C. Allen and Anette Hill (eds.), *The Television Studies Reader*, 2004.

Semester 4

4.2

Cinematic Conventions 2: Individual Expression

Analysis of films by important authors. From any 4 of the following:

1. Post-War Japan and Akira Kurosawa/Kenji Mizoguchi
2. Existentialism and Ingmar Bergman/Michelangelo Antonioni
3. Oneiric Cinema and Federico Fellini/Andrei Tarkovsky
4. Minimalism and Yasujiro Ozu/Robert Bresson/Mani Kaul
5. Contemporary contemplative styles and Abbas Kiarostami/Michael Haneke
6. Political interventionism and Dziga Vertov/Fernando Solanas
7. Postmodernism and Quentin Tarantino/Lars von Trier/Miike Takashi

Suggested Readings

David Bordwell, 'The Art Cinema as a Mode of Production', *Film Criticism* 4(1), 1979.

Mark Betz, 'Beyond Europe: On Parametric Transcendence', in Rosalind Galt and Karl Schoonover (eds), *Global Art Cinema: New Theories and Histories*, 2010.

Parker Tyler, 'Rashomon as Modern Art' in Donald Richie (ed), *Rashomon, Akira Kurosawa*, 1987.

Donald Richie, *The Films of Akira Kurosawa*, 3rd edn., 1999.

Mitsuhiro Yoshimoto, *Kurosawa: Film Studies and Japanese Cinema*, 2000.

Keiko MacDonald, 'Ugetsu: Why is it a Masterpiece?', in *Ugetsu: Kenji Mizoguchi*, 1993.

Mark Le Fanu, *Mizoguchi and Japan*, 2008.

Andrew Sarris, 'The Seventh Seal', in Leo Braudy and Morris Dickstein (eds), *Great Film Directors: A Critical Anthology*, 1978.

Susan Sontag, 'Persona', in Leo Braudy and Morris Dickstein (eds), *Great Film Directors: A Critical Anthology*, 1978.

Jonathan Baumbach, 'From A to Antonioni', in Leo Braudy and Morris Dickstein (eds), *Great Film Directors: A Critical Anthology*, 1978.

Geoffrey Nowell-Smith, 'Shape and a Black Point', in Bill Nichols (ed), *Movies and Methods*, Vol. 1, 1976.

---, 'Antonioni', *Sight & Sound*, December 1995.

Peter Bondanella, *The Cinema of Federico Fellini*, 1992.

Christian Metz, 'Mirror Construction in Fellini's *8 1/2*', in *Film Language, A Semiotics of Cinema*, 1974.

Andrei Tarkovsky, 'Imprinted Time', in *Sculpting in Time*, 1989.

Donato Totaro, 'Time and the Film Aesthetics of Andrei Tarkovsky', *Canadian Journal of Film Studies*, 2/1, 1992.

Donald Richie, 'Ozu', in Richard Roud (ed), *Cinema: A Critical Dictionary, The Major Filmmakers*, Vol 2, 1980.

Paul Schrader, 'Ozu' and 'Bresson', in *Transcendental Style in Film: Ozu, Bresson, Dreyer*, 1972.

André Bazin, 'Le Journal d'un Curé de Campagne and the Stylistics of Robert Bresson', in *What is Cinema?* Vol 1, 1971

Parag Amladi, 'Naukar ki Kameez', in Lalitha Gopalan (ed), *The Cinema of India*, 2010.

Hamid Dabashi, 'The Making of an Iranian Filmmaker: Abbas Kiarostami', in *Close Up: Iranian Cinema, Past, Present and Future*, 2001.

Laura Mulvey, 'Abbas Kiarostami: Cinema of Uncertainty, Cinema of Delay', in *Death 24x a Second: Stillness and the Moving Image*, 2006.

Elizabeth Ezra and Jane Sillars, 'Bringing Terror Home', *Screen*, 48/ 2, 2007.

Thomas Elsaesser, 'Performative Self-Contradictions, Michael Haneke's Mind Games', in Roy Grundmann (ed), *A Companion to Michael Haneke*, 2010.

Selections from Annette Michelson (ed), *Kino Eye, The Writings of Dziga Vertov*, 1984.

Vlada Petric, *Constructivism in Film: The Man with the Movie Camera, A Cinematic Analysis*, revised edition, 2012.

Zuzana M. Pick, 'Creativity and Social Intervention', in *The New Latin American Cinema: A Continental Project*, 1996.

Matt Losada, 'Fernando Solanas', *Senses of Cinema*, 2010,

<http://sensesofcinema.com/2010/great-directors/fernando-solanas/>

Deborah Shaw, 'Representing Inequalities: *The Voyage* by Fernando Solanas and *I The Worst Of All* by María Luisa Bemberg', in *Contemporary Cinema of Latin America: Ten Key Films*, 2003.

Frederic Jameson, 'Postmodernism and Consumer Society', in *Cultural Turn: Selected Writings on the Postmodern 1983-1998*, 1998.

Dana Polan, 'A Brechtian Cinema? Towards a Politics of the Self-Reflexive Film', in Bill Nichols (ed), *Movies and Methods, Volume 2*, 1994

M. Keith Booker, 'Like Something from a Movie: Film as Object of Representation in Postmodern Popular Film', in *Postmodern Hollywood*, 2007.

Sohini Chaudhuri, 'The Dogme Brothers: Lars von Trier and Thomas Winderberg', in Nicholas Rombes (ed), *New Punk Cinema*, 2005.

Jan Simons, 'Playing the Waves: The Name of the Game is Dogme 95', in Marijke de Valck and Malte Hagener (eds), *Cinephilia: Movies, Love and Memory*, 2005.

Caroline Bainbridge, *The Cinema of Lars Von Trier: Authenticity and Artifice*, 2007.

Tom Mes, 'Odishion/Audition', in Justin Bwyer (ed), *The Cinema of Japan and Korea*, 2004.

Robert Hyland, 'A Politics of Excess: Violence and Violation in Miike Takashi's *Audition*', in Mitsuyo Wada-Marciano (ed), *From Horror to Extreme: The Changing Boundaries of Asian Cinema*, 2009.

Aaron Gerow, 'The Homelessness of Style and the Problems of Studying Miike Takashi', *Canadian Journal of Film Studies* 18/1, 2009.