

Department of Film Studies

MA Syllabus

with Reading List

(Introduced in July 2013)

1.1

Film Language: Introduction through Practical Criticism

Film texts will be selected from major authors, conventions and traditions across the world. Basic concepts in film aesthetics will be introduced through textual analysis and supplementary screenings. Sessions will include a workshop involving hands-on video and stills photography.

Concepts around which the sessions will be organized are

1. Narrative
2. Time
3. Space
4. Sound
5. Colour
6. Image and Technology

Suggested Readings

Narrative

Raymond Bellour, 'System of a Fragment (on *The Birds*)'[1969], in *The Analysis of Film*, Constance Penley (ed), 2000.

Colin MacCabe, 'Realism and the Cinema: Notes on Some Brechtian Theses', *Screen* 15(2), 1974.

Maya Deren, 'The Instrument of Discovery and the Instrument of Invention/The Art of Film [1946]', in Philip Simpson, Andrew Utterson and Karen J. Shepherdson (eds), *Film Theory: Critical Concepts in Media and Cultural Studies*, Volume 1, 2004.

Sergei Eisenstein, 'Dickens, Griffith, and the Film Today', in *Film Form: Essays in Film Theory*, 1949.

Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*, 1980.

Elizabeth Cowie, 'Storytelling: Classical Hollywood Cinema and Classical Narrative', in Steve Neale and Murray Smith (eds), *Contemporary Hollywood Cinema*, 1998.

Edward Branigan, 'The Point-of-View Shot', in Bill Nichols (ed), *Movies and Methods* vol. 1, 1993.

Time

Mani Kaul, 'Beneath the Surface, Cinematography and Time', *Indian Horizons*, 2008.

Andrei Tarkovsky, 'Time, Rhythm & Editing' in *Sculpting in Time: Reflections on the Cinema*, 1987.

---Tarkovsky, *Time Within Time*, 1991.

Paul Coates, 'Chris Marker and the Cinema as Time Machine', *Science Fiction Studies* 14, 1987.

Selections from Gilles Deleuze, *Cinema 2: The Time Image*, 1989.

Space

Andre Bazin, 'Painting and Cinema', in *What is Cinema?* vol. 1, 2005.

Gulam Mohammed Sheikh, 'Mobile Vision: Some Synoptic Comments', *Journal of Arts and Ideas*, no. 5, 1983.

David Bordwell, 'Widescreen Aesthetics and Mise-en-Scene Criticism', *Velvet Light Trap* no. 21, 1985.

Martin Lefebvre, 'Between Setting and Landscape in the Cinema', in Lefebvre (ed), *Landscape and Film*, 2006.

Sound

Ritwik Kumar Ghatak, 'Sound in Film', in *Rows and Rows of Fences*, 2000.

Elizabeth Weis, 'The Evolution of Hitchcock's Aural Style and Sound in *The Birds*', in Elisabeth Weis and John Belton (eds), *Film Sound: Theory and Practice*, 1985.

Walter Murch, 'Introduction' to Michel Chion, *Audio-Vision: Sound on Screen*, 1994.

Michel Chion, 'The Acousmetre', in *The Voice in Cinema*, 1999.

Rick Altman, *Sound Theory, Sound Practice*, 1992.

Philip Brophy (ed), *Cinesonic3: Experiencing the Soundtrack*, 2001.

Colour

From Angela Dalle Vacche and Brian Price (eds), *Color: The Film Reader*, 2006

Sergei Eisenstein, 'On Colour'

Nagisa Oshima, 'Banishing Green'

Eric Rohmer, 'Reflections on Colour'

Stan Brakhage, 'Painting Film'

Angela Dalle Vacche, 'Michelangelo Antonioni's *Red Desert*: Painting as Ventriloquism and Color as Movement' and 'Jean-Luc Godard's *Pierrot le Fou*: Cinema as Collage against Painting', in *Cinema And Painting: How Art Is Used In Film*, 1996.

Paul Coates, *Cinema and Colour: The Saturated Image*, 2010.

Image and Technology

Miriam Hansen, 'Benjamin, Cinema and Experience: The Blue Flower in the Land of Technology', *New German Critique*, no. 40, 1987.

Rosalind Krauss, 'Video: The Aesthetics of Narcissism', *October* 1, 1976.

Lev Manovich, 'What is Digital Cinema?', in *The Digital Dialectic: New Essays On New Media* 1999.

Steve Neale, *Cinema and Technology: Image, Sound, Colour*, 1985.

Gene Youngblood, *Expanded Cinema*, 1970.

Sean Cubitt, *Timeshift: On Video Culture*, 1991.

Rieser Martin and Andrea Zapp (eds), *New Screen Media: Cinema/Art/Narrative*, vol.1, 2nd edn, 2008.

1.2

Early Film Forms

1. The Early Cinema Paradigm (1895-1908)
2. Transitional Forms ('serial films' and the cinema of Griffith, Tourneur, Bauer, et al) or American Silent Comedy
3. Silent Avant-Garde and Modernism (Constructivism, Surrealism, Expressionism, Impressionist Film)
4. Indian Silent Forms (from D G Phalke to the major trends in the 1920s)

Suggested Readings

The Early Cinema Paradigm

Selected chapters from Noel Burch, *Life to Those Shadows*, 1990.

Tom Gunning, 'The Cinema of Attractions: Early Cinema, Its Spectator and the Avant-garde', in Thomas Elsaesser and Adam Barker (eds), *Early Cinema: Space, Frame, Narrative*, 1994.

Charles Musser, 'The Nickelodeon Era Begins', in Thomas Elsaesser and Adam Barker (eds), *Early Cinema: Space, Frame, Narrative*, 1994.

Charles Musser, 'Historiographic Method and the Study of Early Cinema', in *Cinema Journal* 44(1), Fall 2004.

Leo Charney and Vanessa R. Schwartz (eds), *Cinema and the Invention of Modern Life*, 1995.

Lee Grieveson, *Policing Cinema: Movies and Censorship in Early-Twentieth-Century America*, 2004.

Wanda Stauven (ed), *The Cinema of Attractions Reloaded*, 2007.

Andre Gaudreault, *Film and Attraction*, 2011.

Andre Gaudreault, Nicolas Dulac and Santiago Hidalgo (eds), *A Companion to Early Cinema*, 2012.

Transitional Forms/ American Silent Comedy

Charles Keil and Shelley Stamp (eds), *American Cinema's Transitional Era: Audiences, Institutions, Practices*, 2004.

Ben Singer, *Melodrama and Modernity: Early Sensational Cinema and its Contexts*, 2001.

Jeniffer M. Bean and Diane Negra (eds) *A Feminist Reader in Early Cinema*, 2012.

Vlada Petric, 'David Wark Griffith', in Richard Roud (ed), *Cinema: A Critical Dictionary Volume 1*, 1980.

Tom Gunning, 'Weaving a Narrative: Style and Economic Background in Griffith's Biograph Films'[1981] in Thomas Elsaesser (ed), *Early Cinema: Space, Frame, Narrative*, 1994.

Lary May, 'Apocalyptic Cinema: D. W. Griffith and the Aesthetics of Reform' in John Belton (ed), *Movies and Mass Culture*, 2000.

David Bordwell, 'Feuillade or Storytelling', in *Figures Traced in Light*, 2005.

The Velvet Light Trap, No, 37, Special Issue on *Feuillade and the French Serial*, Spring 1996.

Phillip Kemp and Rachel Morely, 'Notes on Evgeni Bauer', Milestone Films, *Mad Love: The Films of Evgeni Bauer*, 2003.

Denise J Youngblood, *The Magic Mirror: Moviemaking in Russia, 1908-1918*, 1999.

Charlie Keil and Ben Singer (eds), *American Cinema of the 1910's: Themes and Variations*, 2009.

Gerald Mast, *The Comic Mind: Comedy and the Movies*, 1973.

James Agee, 'Comedy's Greatest Era', in *Agee on Film*, Vol. 1, 1958.

Robert Sklar, 'Chaos, Magic, Physical Genius and the Art of Silent Comedy' in *Movie Made America*, revised edition, 1994.

Selected essays from Kristine Brunovska Karnick and Henry Jenkins (eds), *Classical Hollywood Comedy*, 1995.

Tom Paulus and Rob King (eds), *Slapstick Comedy*, 2010.

Silent Avant-Garde and Modernism

Amos Vogel, Introduction to *Film as Subversive Art*, 1974.

Malte Hagener, 'Reframing the Historical Avant-garde: Media, Historiography and Method' in *Moving Forward, Looking Back, The European Avant-garde and the Invention of Film Culture, 1919-1939*, 2007.

Yuri Tsivian, 'Early Soviet Cinema: Some Observations' in Richard Taylor and Ian Christie (eds), *Inside the Film Factory, New Approaches to Russian and Soviet Cinema*, 1991.

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.

Ian Christie and Richard Taylor (eds), *Eisenstein Rediscovered: Soviet Cinema of the '20s and '30s*, 1993.

Anna Lawton, *The Red Screen, Politics, Society, Art in Soviet Cinema*, 2003.

David Bordwell, *The Cinema of Eisenstein*, 2005.

Andre Breton, *Manifestoes of Surrealism*, 1969

Paul Hammond (ed), *The Shadow and its Shadow, Surrealist Writings on Cinema*, third edition, 2000.

Richard Abel (ed), *French Film Theory and Criticism: A History/Anthology, Volume: 1907-1929*, 1993.

Rudolph e. Kuenzli (ed) *Dada and Surrealist Film*, 1996.

Alexander Graf and Dietrich Scheunemann, 'Abstraction, Surrealism, Futurism: The Cinema of the Historical Avant-Garde' in *Avant-Garde Film*, 2007.

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

Lotte H. Eisner, *The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt*, 1969.

Siegfried Kracauer, *From Caligari to Hitler: A Psychological History of the German Film*, 2004 [1947].

Anthony Kaes, 'Silent Cinema (in Germany)', *Monatshefte*, Vol. 82, No. 3 (Fall, 1990).

Dietrich Scheunemann (ed) *Expressionist Film: New Perspectives*, 2003.

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

Richard Abel, *French Cinema: The First Wave, 1915-1929*, 1987.

Paul Willemsen, 'Photogénie and Epstein', in *Looks and Frictions: Essays in Cultural Studies and Film Theory*, 1994.

Ian Aitken, 'Into the Realm of the Wondrous: French Cinematic Impressionism' in *European Film Theory and Cinema: A Critical Introduction*, 2001.

Indian Silent Forms

Eric Barnouw and S. Krishnasawamy, *Indian Film*, 2nd Edition, 1980.

Ashish Rajadhyaksha and Paul Willemsen (eds), *Encyclopedia of Indian Cinema*, 2nd Edition, 1999.

'Phalke's Evidence before Indian Cinematograph Committee Report' from *The Report of the Indian Cinematograph Committee, 1927-28*.

D.G.Phalke, 'Indian Cinema I, II, III & IV' in *Navyug*, 1970.

B.V Dharap, D.G. Phalke: The Father of Indian Cinema', in T. M. Ramachanmdran (ed), *70 Years of Indian Cinema*, 1985.

Ashish Rajadhyaksha, 'The Phalke Era: Conflict of Traditional Form and Modern Technology' in Tejaswini Niranjana, P. Sudhir and Vivek Dhaireswar (eds), *Interrogating Modernity: Culture and Colonialism in India*, 1993.

Suresh Chabria, Paolo Cherchi Usai and Virchand Dharamsey (eds), *Light of Asia: Indian Silent Cinema, 1912-34*, 1994; revised edition 2013.

Stephen P. Hughes, 'The Pre-Phalke Era in South India: Reflections on the Formation of Film Audiences in Madras.' *South Indian Studies*, 2, 1996.

J.B.H. Wadia, 'Looking Back on my 'Romance' with Films', *Bharat Jyoti*, Indian Talkie Silver Jubilee Number, 1955.

Valentina Vitali, Chapter 1, *Hindi Action Cinema: Industries, Narratives, Bodies*, 2008.

Kaushik Bhaumik, *The Emergence of the Bombay Film Industry, 1913-1936*, unpublished D.Phil thesis, Oxford University, 2001.

Bhaumik, 'Cinematograph to Cinema: Bombay, 1896-1928', *BioScope*, vol.2, no.1, 2011.

1.3

Non-Fiction Film

1. Schools of Documentary (any 3 from Robert Flaherty/ Dziga Vertov/ John Grierson/ Joris Ivens/ Leni Riefenstahl/ Jean Rouch)
2. Direct Cinema and Cinema Verite (the French and American experiments)
3. Documentary as Political Practice in India
4. Contemporary Conceptualization of the Documentary.

Suggested Readings

General Theories and Histories of Non-Fiction Film

Ian Aitken (ed), *The Documentary Film Movement: An Anthology*, 1998.

Barry Keith Grant, Jeannette Sloniowski (eds), *Documenting the Documentary: Close Readings of Documentary Film and Video*, 1998.

Jack C.Ellis, *A New History of Documentary Film*, 2005.

Bill Nichols, *Introduction to Documentary*, 2010.

Michael Renov, *Theorizing Documentary*, 2012.

Erik Barnouw, *Documentary: A History of the Non-Fiction Film* , 1993.

Richard Meran Barsam , *Nonfiction Film: A Critical History* ,1992.

William Rothman, *Documentary Film Classics*, 1997.

Bill Nichols, 'Documentary Film and the Modernist Avant-Garde', *Critical Inquiry*, 27 (4), 2001.

Schools of Documentary

Bill Nichols, *Representing Reality: Issues and Concepts in Documentary*, 1991.

Richard Griffith, *The World of Robert Flaherty* ,1972.

Paul Rotha, *Robert J. Flaherty: A Biography*,1983.

Brian Winston, 'The White Man's Burden: The Case of Robert Flaherty', *Sight and Sound* 54(1), 1984.

Selections from Richard M. Barsam, *The Vision of Robert Flaherty: The Artist as Myth and Filmmaker*, 1988.

Jay Leyda, *Kino: A History of the Russian and Soviet Film*, 1983.

Annette Michelson (ed) *Kino Eye: The Writings of Dziga Vertov*, 1984

Graham Roberts, *The Man With the Movie Camera: The Film Companion*, 2000.

Jeremy Hicks, *Dziga Vertov: Defining Documentary Film*, 2007.

John Grierson, *Grierson on Documentary*, 1966.

Jack C. Ellis, *The Documentary Idea: A Critical History of English Language Documentary Film and Video*, 1989.

Paul Swann, *The British Documentary Film Movement, 1926-1946*, 1989.

Ian Aitken, *Film and Reform: John Grierson and the Documentary Film Movement*, 1992.

Joris Ivens, *The Camera and I*, 1969.

Rosalind Delmar, *Joris Evens: 50 Years of Filmmaking*, 1979.

Thomas Waugh, *Show Us Life: Toward a History and Aesthetics of the Committed Documentary*, 1984.

Kees Bakker, *Joris Ivens and the Documentary Context*, 1999.

Mick Eaton, *Anthropology, Reality, Cinema: The Films of Jean Rouch*, 1979.

Jean Rouch, *Cine-Ethnography*, 2003.

Paul Stoller, 'Rereading Jean Rouch', in Dina Sherzer (ed), *Cinema, Colonialism, Postcolonialism: Perspective from the French and Francophone Worlds*, 1996.

Anna Grimshaw, 'The Anthropological Cinema of Jean Rouch', in *The Ethnographer's Eye: Ways of Seeing in Anthropology*, 2001.

Paul Henley, *The Adventure of the Real: Jean Rouch and the Craft of Ethnographic Cinema*, 2009.

David B. Hinton, 'Triumph of the Will: Document or Artifice?', *Cinema Journal*, 15(1), 1975.

Susan Sontag, 'Fascinating Fascism' in Bill Nichols (ed), *Movies and Methods*, Vol. I, 1976.

Richard Taylor, *Film Propaganda: Soviet Russia and Nazi Germany*, 1998.

David B. Hinton, *The Films of Leni Riefenstahl*, 2000.

Steven Bach, *Leni: The Life and Work of Leni Riefenstahl*, 2007.

Direct Cinema and Cinema Verite

Stephen Mamber, *Cinema Verite in America: Studies in Uncontrolled Documentary*, 1976.

Stephen Mamber, 'Cinema-Verite in America: Part II — Direct Cinema and the Crisis Structure', *Screen* 13(3), 1972.

Peter Graham, 'Cinema-Verite in France', *Film Quarterly*, 17 (4), 1964.

Lawrence H. Suid (ed), *Film and Propaganda in America: A Documentary History*, Vol. IV: 1945 and After, 1991.

Dave Saunders, *Direct Cinema: Observational Documentary and the Politics of the Sixties*, 2007.

Jonathan B. Vogels, *The Direct Cinema of David and Albert Maysles*, 2010.

Documentary as Political Practice in India

Opendar Chanana (ed), *Docu-Scene, India*, 1987.

Sanjit Narwekar (ed), *A Directory of Indian Documentary*, 1998.

Rustom Bharucha, 'Dismantling Men-Crisis of Male Identity in *Father, Son and Holy War*', *Economic and Political Weekly*, vol.30, no. 26, 1995.

Manjunath Pendakur, 'Cinema of Resistance: Recent Trends in Indian Documentary Film', *Documentary Box* 7, 1995.

Vinay Lal, 'Travails of the Nation: Some Notes on Indian Documentaries', *Third Text*, 19 (2), 2005.

John Fischer, 'Oppression²: Indian Independent Political Documentaries and the Ongoing Struggle for Viewership', *The Columbia Journal of South Asian Studies*, vol. 1, no. 1, 2009.

Arvind Rajagopal and Paromita Vohra, 'On the Aesthetics and Ideology of the Indian Documentary Film: A Conversation', *BioScope*, 3 (1), 2012.

Shweta Kishore, 'The Political In Indian Documentary Film: Material And Aesthetic Interventions, Post-Economic Liberalization', *Studies in Documentary Film*, 7 (2), 2013.

Contemporary Conceptualization of the Documentary

John Izod and Richard Kilborn et al. (eds), *From Grierson to the Docu-soap: Breaking the Boundaries*, 2000.

Keith Beattie, *Documentary Screens: Non-fiction Film and Television*, 2004.

Noel Carroll, 'Nonfiction Film and Postmodernist Skepticism', in David Bordwell and Noel Carroll (eds), *Post-Theory: Reconstructing Film Studies*, 1996.

Maxine Baker, *Documentary in the Digital Age*, 2006.

Thomas Austin and Wilma de Jong (eds), *Rethinking Documentary: New Perspectives and Practices*, 2008.

Julia Lesage, 'New Worlds of Documentary', *Jump Cut* 48, 2006.

Alexandra Juhasz and Jesse Lerner (eds) *F Is For Phony: Fake Documentary and Truth's Undoing*, 2006

Raq Media Collective (eds), *Double Take: Looking at the Documentary*, 2000.

1.4

Hollywood Cinema and Its Peripheries

- 1 Hollywood as Institution: Studio, Technology and Modes of Production (1917-1960)
- 2 Genre (introduction to the Hollywood genre system through case study of one important genre, eg., film noir, Musical, Western)
- 3 Post-Classical Developments: New Hollywood and after
- 4 American Independent Cinema (Underground Cinema, the Co-Op movement, 'Indie' cinema, etc)

Suggested Readings

Module 1 & 2: 'Hollywood as Institution' and 'Genre'

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

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

Thomas Schatz, *The Genius of the System: Hollywood Filmmaking in the Studio Era*, 1988.

Janet Staiger (ed), *The Studio System*, 1994.

Steve Neale (ed) *The Classical Hollywood Reader*, 2012.

Douglas Gomery, *The Coming of Sound: A History*, 2005.

Elizabeth Weiss and John Belton (eds) *Film Sound: Theory and Practice*, 'Part I. History, Technology, and Aesthetic', 1985.

Matthew Bernstein (ed), *Controlling Hollywood: Censorship and Regulation in the Studio Era*, 1999.

Lea Jacobs, *The Wages of Sin: Censorship and the Fallen Woman Film, 1928-1942*, 1995.

Eric Schaefer, *Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959*, 1999.

Steve Neale, *Genre and Hollywood*, 2000.

Peter Wollen, 'The Auteur Theory' in *Signs and Meanings in the Cinema*. 1972.

Greg Rickman and Jim Kitses (eds) *The Western Reader*, 1998.

Jim Kitses, *Horizons West: Directing the Western from John Ford to Clint Eastwood*, 2008.

Paul Schrader, 'Notes on Film Noir', *Film Comment*, Spring 1972

James Naremore, *More than Night: Film Noir in its Context*, 1998.

Joan Copjec (ed) *Shades of Noir*, 1993.

Richard Dyer, 'Entertainment and Utopia' in *Only Entertainment*, 1992.

Jane Feuer, *The Hollywood Musical*, 2nd edn., 1993.

Module 3 & 4: 'Post-Classical Developments' and 'American Independent Cinema'

Geoff King, *New Hollywood Cinema: An Introduction*, 2002.

Selections from Alexander Horwath, Thomas Elsaesser and Noel King (eds), *The Last Great American Picture Show, New Hollywood Cinema in the 1970s*, 2004.

Yannis Tzioumakis, 'The Transitional Years (late 1940s–late 1960s)' in *American Independent Cinema: An Introduction*, 2006.

Michael Pye and Lynda Miles, *The Movie Brats: How the Film Generation Took over Hollywood*, 1979.

Noel Carroll, 'The Future of Allusion: Hollywood in the Seventies (and Beyond)', *October* 20, 1982.

Michael Ryan and Douglas Kellner, *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film*, 1990.

Sheldon Renan, *An Introduction to the American Underground Film*, 1976.

P Adams Sitney, *Visionary Film: The American Avant-garde, 1943-2000*, third edition, 2002.

Juan. M Suarez, *Bike Boys Drag Queens and Superstars: Avant-Garde, Mass Culture and Gay Identities in 1960s Underground Cinema*, 1996.

Michael O Pray (ed), *Andy Warhol, Film Factory*, 1989.

David E. James, *To Free the Cinema: Jonas Mekas & the New York Underground*, 1992

Selections from Wheeler Winston-Dixon and Gwendolyn Audrey Foster, *Experimental Cinema: The Film Reader*, 2002.

Yannis Tzioumakis, 'Contemporary American Independent Cinema (late 1960s to present)', in *American Independent Cinema: An Introduction*, 2006.

Jonas Mekas, 'Independence for Independents', in Chris Holmlund and Justin Wyatt (eds) *Contemporary American Independent Film: From the Margins to the Mainstream*, 2005.

James Schamus, 'To the Rear of the Back End: The Economics of Independent Cinema', in Steve Neale (ed), *Contemporary Hollywood Cinema*, 1998.

Janet Staiger, 'Independence from What? Sorting Out Differences from Hollywood', in Yannis Tzioumakis, Geof King et al (eds), *American Independent Cinema: Indie, Indiewood and Beyond*, 2013.

2.1

Film Theory 1

1. Medium: Bela Balazs, Siegfried Kracauer, Laura Marks
2. Technique: Sergei Eisenstein, Andre Bazin
3. Form and Narrative: Sergei Eisenstein, Andre Bazin, Stephen Heath, Ritwik Ghatak

Suggested Readings

General Introduction

Robert Stam, *Film Theory: An Introduction*, 2000.

J. Dudley Andrew, *The Major Film Theories: An Introduction*, 1976.

---Dudley Andrew, *Concepts in Film Theory*, 1984.

Gertrud Koch, *Siegfried Kracauer: An Introduction*, 2000.

Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*, 1980.

Thomas Elsaesser and Malte Hagener, *Film Theory: An Introduction through the Senses*, 2009.

Leo Braudy & Marshall Cohen (eds), *Film Theory and Criticism: Introductory Readings*, 6th edn., 2004.

Medium

Bela Balazs, 'The Creative Camera', 'The Close-Up', 'The Face of Man' and 'Panorama', in *The Theory of the Film: Character and Growth of a New Art*, trans. Edith Bone, 1952; 1970.

Gertrud Koch, 'Bela Balazs: The Physiognomy of Things', *New German Critique*, No. 40, 1987.

Siegfried Kracauer, 'Basic Concepts' and 'Inherent Affinities' in *Theory of Film: The Redemption of Physical Reality*, 1997.

--- Kracauer, 'Photography', 1927

Miriam Bratu Hansen, 'Film, Medium of a Disintegrating World', in *Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno*, 2012.

Stanley Cavell, *The World Viewed: Reflections on the Ontology of Film*, enlarged edition, 1979.

Laura U. Marks, 'The Memory of Touch', in *The Skin of the Film, Intercultural Cinema, Embodiment and the Senses*, 2000.

---Marks, 'How Electrons Remember', in *Touch, Sensuous Theory and Multisensory Media*, 2002.

Technique

Sergei Eisenstein, 'Our October, Beyond Played and Non-Played', 'Beyond the Shot', 'Statement on Sound', 'An Unexpected Juncture', in S.M. Eisenstein, *Selected Works*, Vol. 1. ed. Richard Taylor, 2006.

---, Eisenstein, 'Methods of Montage', in *Film Form: Essays in Film Theory*, ed. and trans. Jay Leyda, 1977.

Oksana Bulgakowa, 'The Evolving Eisenstein: Three Theoretical Constructs of Sergei Eisenstein', in Albert J. LaValley and Barry P. Scherr (eds), *Eisenstein at 100: A Reconsideration*, 2001.

Andre Bazin, 'The Ontology of the Photographic Image', 'The Evolution of the Language of Cinema', and 'The Virtues and Limitations of Montage', in *What is Cinema?* vol. 1, 2005.

Phillip Rosen, 'Subject, Ontology and Historicity in Bazin', in *Change Mummified: Cinema, Historicity, Theory*, 2001.

Form and Narrative

'An Aesthetic of Reality: Cinematic Realism and the Italian School of the Liberation', and 'Bicycle Thief' in Andre Bazin, *What is Cinema?*, vol 2, 2005.

Stephen Heath, 'Narrative Space', *Screen*, Autumn, 1976.

Seymour Chatman, 'What Novels Can Do That Films Can't (and Vice Versa)', *Critical Inquiry*, Vol. 7, No. 1, 1980.

Bertolt Brecht, 'The Modern Theatre is Epic Theatre' and 'On the Use of Music in Epic Theatre', in John Willet (ed), *Brecht on Theatre: The Development of an Aesthetic*, 1964.

Ritwik Ghatak, 'Music in Cinema and the Epic Approach', in *Rows and Rows of Fences: Ritwik Ghatak on Cinema*, 2000.

2.2

Cinematic Realism in Global Context

1. Italian Neorealism
2. Post-colonial Realisms (Case study of any one from Latin America/ Africa)
3. Realist Resurgences: (Case study of any one from Britain/Iran/ Turkey)

Suggested Readings

Italian Neorealism

Cesare Zavattini, 'A Thesis on Neorealism', in David Overbey (ed), *Springtime in Italy: A Reader on Neo-Realism*, 1979.

Andre Bazin 'An Aesthetic of Reality: Italian Neorealism', *What is Cinema*, vol 2, 1971.

Millicent Marcus, *Italian Film in the Light of Neorealism*, 1986.

Peter E. Bondanella, *A History of Italian Cinema*, 2009.

--- Bondanella, 'Exploring the boundaries of Neorealism', in *Italian Cinema: From Neorealism to the Present*, 3rd edition, 2001.

Christopher Wagstaff, *Italian Neorealist Cinema: An Aesthetic Approach*, 2007.

Bert Cardullo (ed), *Andre Bazin and Italian Neorealism*, 2011.

P. Adams Sitney, *Vital Crises in Italian Cinema: Iconography, Stylistics, Politics*, new edition, 2013.

Post-colonial Realisms

Tomas F. Crowder- Taraborrelli, 'A Stonecutter's Passion: Latin American Reality and Cinematic Faith', in Laura E. Ruberto & Kristi M. Wilson (eds), *Italian Neorealism and Global Cinema*, 2007.

Mariano Mestman, 'From Italian Neorealism to New Latin American cinema: Ruptures and continuities during the cinema of 1960s', in Saverio Giovacchini and Robert Sklar (eds), *Global Neorealism: The Transnational History of a Film Style*, 2012.

Michael Chanan, 'Beyond Neorealism' in *Cuban Cinema*, new edition, 2004.

Julianne Burton, 'Revolutionary Cuban cinema', *Jump Cut* no. 19, 1978.

- Fernando Birri, 'The Roots of Documentary Realism', in Julianne Burton (ed), *Cinema and Social Change in Latin America: Conversations with Filmmakers*, 1986.
- Tomas Gutierrez Alea, 'Beyond the Reflection of Reality', in Julianne Burton (ed), *Cinema and Social Change in Latin America: Conversations with Filmmakers*, 1986.
- John King, *Magical Reels: A History of Cinema in Latin America*, new edition, 2000.
- Michael T. Martin, *New Latin American Cinema Volume I: Theory, Practices and Transcontinental Articulations*, 1997.
- Ismail Xavier, *Allegories of Underdevelopment: Aesthetics and Politics in Modern Brazilian Cinema*, 1997.
- Robert Stam and Randal Johnson (eds), *Brazilian Cinema*, expanded edition, 1995.
- Tim Barnard, *Argentine Cinema*, 1986.
- Jens Andermann and Álvaro Fernández Bravo (eds), *New Argentine and Brazilian Cinema: Reality Effects*, 2013.
- José Sánchez-H, *The Art and Politics of Bolivian cinema*, 1999.
- Michael Chanan. *Chilean Cinema*, 1976.
- Andrea Noble, *Mexican National Cinema*, 2005.
- Sada Niang, 'Neorealism and Nationalist African cinema', in Saverio Giovacchini and Robert Sklar (eds), *Global Neorealism: The Transnational History of a Film Style*, 2012.
- Rachel Gabara, 'A Poetics of Refusals: Neorealism from Italy to Africa', in Laura E. Ruberto & Kristi M. Wilson (eds), *Italian Neorealism and Global Cinema*, 2007.
- Sharon A. Russell, 'Introduction', in *Guide to African Cinema*, 1998.
- Richard A. Maynard (ed), *Africa on Film: Myth and Reality*, 1974.
- David Murphy, *Postcolonial African Cinema: Ten Directors*, 2007.
- Imruh Bakari and Mbye Cham (eds), *African Experiences of Cinema*, 1996.

Realist Resurgences

Hamid Naficy, 'Neorealism Iranian Style', in Saverio Giovacchini and Robert Sklar (eds), *Global Neorealism: The Transnational History of a Film Style*, 2012.

Stephen Weinberger, 'Neorealism, Iranian Style', *Iranian Studies* 40(1), 2010.

Shohini Chaudhury and Howard Finn, 'The Open Image: Poetic Realism and the New Iranian Cinema', *Screen* 44, 2003.

Richard Tapper (ed), *The New Iranian Cinema: Politics, Representation and Identity*, 2002.

Hamid Dabashi, *Close Up: Iranian Cinema, Past, Present, and Future*, 2001.

Samantha Lay, *British Social Realism: From Documentary to Brit-grit*, 2002.

Jim Leach, 'The Common Touch: The Art of Being Realistic', *British Film*, 2004.

Robert Murphy (ed) *The British Cinema Book*, 1997.

Sarah Street, *British National Cinema*, 2nd edn., 2009.

B. F. Taylor, *British New Wave: A Certain Tendency?*, 2006.

Kevin Robins and Asu Aksoy, 'The National Question and Turkish Cinema Culture', in Mette Hjort and Scott MacKenzie (eds), *Cinema and Nation*, 2000.

Asli Dalal, 'The Impact of Neo-Realism in Turkish Intellectual Cinema: The Cases of Yilmaz Güney and Nuri Bilge Ceylan', *Academic Journal of Interdisciplinary Studies*, vol. 2, no. 9, 2013.

Gönül Dönmez-Colin, *Turkish Cinema: Identity, Distance and Belonging*, 2008.

Rekin Teksoy, *Turkish Cinema*, 2008.

2.3

Indian Cinema: Industry and Popular Forms

1. Sound Film: The Studio Era, (1931-1950), (A case study any two from New Theatres/ Prabhat Film Company/ Bombay Talkies/ AVM/ Gemini/ Wadia Movietone/ Lahore studios)
2. Post-Independence Developments in Bombay (The 1950s melodrama, Bimal Roy, Guru Dutt, Mehboob, Raj Kapoor, Navketan and Filmistan productions)
3. Stars and the Mass Film (Introduction of Colour, the rise of Amitabh Bachchan, growth of music industry)
4. Economic Liberalization and the Rise of Bollywood,(Corporatization and globalization of Bombay cinema)
5. Regional Language Cinema: Stars and Generic Tendencies (Case study of any one of Bengali/Tamil/Telugu/ Malayalam cinema)

Suggested Readings

Sound Film: The Studio Era (1931-1950)

Neepa Majumdar, 'Part 1: India Has No Stars' in *Wanted Cultured Ladies Only!: Female Stardom and Cinema in India, 1930s-1950s*, 2009.

Geeta Kapur, 'Revelation and Doubt: *Sant Tukaram* and *Dev*' in *When Was Modernism: Essays on Contemporary Cultural Practice in India*, 2000.

Gayatri Chatterjee, 'Icons and Events: Reinventing Visual Construction in Cinema in India' in R. Kaur and A. Sinha (eds), *Bollyworld, Popular Indian Cinema through a Transnational Lens*, 2005.

Sharmistha Gooptu, 'The Idea of Bengali Cinema' and 'Bengal and a 'National' Cinema: New Theatres Ltd.', in *Bengali Cinema: An Other Nation*, 2011.

Madhuja Mukherjee, 'Introduction and Part 1' 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 *Bollyworld, Popular Indian Cinema through a Transnational Lens*, 2005.

Samik Bandhopadhyay (ed), *Indian Cinema: Contemporary Perceptions from the Thirties*, 1993.

Madhuja Mukherjee (ed), *Aural Films, Oral Cultures, Essays on Cinema from the Early Sound Era.*, 2012.

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

Kaushik Bhaumik, 'Horses in the Metropolis: Imagining the Romantic Individual in Early Bombay Cinema', in Rachel Dwyer and Jerry Pinto (eds), *Beyond the Boundaries of Bollywood: The Many Forms of Hindi Cinema*, 2011.

Ravi Vasudevan. 'The Cultural Space of a Film Narrative: Interpreting *Kismet*, Bombay Talkies, 1943', *Indian Economic & Social History Review* vol. 28 no 2, 1991.

Saadat Hasan Manto, *Stars from Another Sky: The Bombay Film World in the 1940s*, 1998.

Post-Independence Developments in Bombay

M. Madhava Prasad, 'Melodramatic Politics?', *Inter-Asia Cultural Studies*, vol.2, no. 3, 2001.

Ravi Vasudevan. 'The Melodramatic Mode and the Commercial Hindi Cinema: Notes on Film History, Narrative and performance in the 1950s', *Screen*, vol. 30, no.3, 1989.

---Vasudevan, 'The Politics of Cultural Address in a 'Transitional' Cinema: A Case Study of Indian Popular Cinema', in *Reinventing Film Studies*, 2000.

---Vasudevan, *The Melodramatic Public, Film Form and spectatorship in Indian Cinema*, 2010, New Delhi: Permanent Black, 2010.

Paul Willemen, 'Negotiating the Transition to Capitalism: The Case of *Andaaz*' in Wimal Dissanayake (ed), *Melodrama and Asian Cinema*, 1993.

Sumita Chakrabarty, *National Identity in Indian Popular Cinema: 1947-1987*, 1996.

M. Madhava Prasad, Chapters 3 & 4 in *Ideology of the Hindi Film: A Historical Construction*, 1998.

Ranjani Mazumdar. 'Cosmopolitan Dreams', *Seminar* 598, 2009.

--- Mazumdar, 'Aviation, Tourism and Dreaming in 1960s Bombay Cinema'. *BioScope*, July 2011.

Darius Cooper, *In Black and White, Hollywood and Melodrama of Guru Dutt*, 2005.

Arun Khopkar, *Guru Dutt: A Tragedy in Three Acts*, 2012.

Stars and the Mass Film

Valentina Vitali, *Hindi Action Cinema: Industries, Narratives, Bodies*, 2008.

M. Madhava Prasad, Chapters 5 & 6 in *Ideology of the Hindi Film: A Historical Construction*, 1998.

Chidananda Dasgupta, 'Cinema Takes over the State', in *Seeing is Believing: Selected Writings on Cinema*, 2008.

M. S. S. Pandian, *The Image Trap: M.G. Ramachandran in Film and Politics*, 1992.

Sara Dickey, 'Part II' in *Cinema and the Urban poor in South India*, 1993.

M. Madhava Prasad, Selections from *Cine-Politics, Film Stars and Political Existence in South India*, 2014

S.V. Srinivas, Selections from *Megastar: Chiranjeevi and Telugu Cinema after N.T. Rama Rao*, 2009.

Economic Liberalization and the Rise of Bollywood

Peter Manuel, Chapter 4, *Cassette Culture: Popular Music and Technology in North India*, 1993.

Lalitha Gopalan, *Cinema of Interruptions: Actions Genres in Contemporary Indian Cinema*, 2002.

Ranjani Mazumdar, *Bombay Cinema: An Archive of the City*, 2007.

Ashish Rajadhyaksha, Excerpts from *Indian Cinema in the Time of Celluloid: From Bollywood to the Emergency*, 2009.

Anustup Basu, 'Part 1: Introduction', in *Bollywood in the Age of New Media: The Geo-Televisual Aesthetic*, 2010.

Ashish Rajadhyaksha, 'The 'Bollywoodization' of the Indian Cinema: Cultural Nationalism in a Global Arena', *Inter-Asia Cultural Studies*, vol.4, no.1, 2003.

M. Madhava Prasad, 'This Thing Called Bollywood', *Seminar* 525, 2003

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.

Selections from Adrian Athique and Douglas Hill, *The Multiplex in India: A Cultural Economy of Urban Leisure*, 2009.

Sangita Gopal and S. Moorti (eds), *Global Bollywood: Travels in Hindi Song and Dance*, 2008.

P. Kavoori, and A. Punathambekar (eds), *Global Bollywood*, 2008.

Tejaswini Ganti. *Producing Bollywood: Inside the Contemporary Hindi Film Industry*. Durham: Duke University Press, 2012.

Selected essays from Jigna Desai and Rahinder Dudrah (eds), *The Bollywood Reader*, 2009.

Regional Language Cinema: Stars and Generic Tendencies

Selected essays on 'Regional Cinemas' in K. Moti Gokulsing and Wimal Dissanayake (eds), *The Routledge Handbook of Indian Cinemas*, 2013.

Sharmistha Gooptu, 'Chapter 3 & 4', *Bengali Cinema: An Other Nation*, 2011.

Moinak Biswas. 'The Couple and Their Spaces: *Harano Sur* as Melodrama Now.' In Ravi Vasudevan (ed), *Making Meaning in Indian Cinema*, 2000.

Subhajit Chatterjee, 'Remapping Transitions of Bengali Cinema in the 50s' *Journal of the Moving Image* no. 10, 2010.

M. Madhava Prasad, 'Genre Mixing as Creative Fabrication', *BioScope*, January 2011.

S.V. Srinivas, 'Introduction and Chapter 1' in *Politics as Performance, A Social History of the Telegu Cinema*, 2013.

Meena T. Pillai (ed), *Women in Malayalam Cinema: Naturalising Gender Hierarchies*, 2010.

Selvaraj Velayutham (ed), *Tamil Cinema: The Cultural Politics of India's Other Film Industry*, 2008.

Sowmya Dechamma and E. Sathya Prakash (eds), *Cinemas of South India: Culture, Resistance, Ideology*, 2010.

Theodore Baskaran. *History through the Lens: Perspectives in South Indian Cinema*, 2009.

K. Sivathamby, *Tamil Film as a Medium of Political Communication*. Madras: New Century Book House, 1981.

2.4

New Waves across the World

- 1 French Nouvelle Vague
- 2 East European Waves (Czechoslovakia, Hungary, Poland)
- 3 Japanese New Wave (1960s and 70s experiments)
- 4 Case study of New German Cinema or Brazilian Cinema Novo.

Suggested Readings

Introduction to Post-War 'Art' Cinemas

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

Steve Neale, 'Art Cinema as an Institution', *Screen* 22(1), 1981.

John Orr, *Cinema and Modernity*, 1993.

András Bálint Kovács, *Screening Modernism: European Art Cinema, 1950–1980*, 2007.

Mark Betz, 'Recovering European Art Cinema' in *Beyond the Subtitle: Remapping European Art Cinema*, 2009.

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

French Nouvelle Vague

Selections from Jim Hiller (ed), *Cahiers du Cinema: The 1950s and The 1960s*, 1985; 1986.

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

Alexandre Astruc, 'The Birth of a New Avant-Garde: *La Camera-Style*', in Graham and Vincendeau, *The French New Wave*, 2009.

Francois Truffaut, 'A Certain Tendency in French Cinema', in Bill Nichols (ed), *Movies and Methods*, Vol. 1, 1998.

Andre Bazin, 'Le Politique des auteurs', in Peter Graham and Ginette Vincendeau (eds), *The French New Wave: Critical Landmarks*, 2009.

James Monaco, *The New Wave*, 30th anniversary edition, 2004.
Colin MacCabe, *Godard: Images, sound, Politics*, 1980.
Selections from Susan Hayward and Ginette Vincendeau (eds), *French Film: Texts and Contexts*, 1990.
Michel Marie, *The French New Wave: An Artistic School*, 2003.
Richard Neupert, *A History of the French New Wave Cinema*, 2nd edn., 2007.
Dorota Ostrowska, *Reading the French New Wave: Critics, Writers and the Art Cinema in France*, 2008.
Geneviève Sellier, *Masculine Singular: French New Wave Cinema*, 2008.

East European Waves

Milan Kundera, 'The Tragedy of Central Europe', 1984.
Paul Coates, 'East Central European Cinema: Beyond the Iron Curtain', in Elizabeth Ezra (ed), *European Cinema*, 2004.
Dina Iordanova, *Cinema of the Other Europe: The Industry and Artistry of East Central European Film*, 2003.
Peter Hames, *The Czechoslovak New Wave*, 2nd edn., 2007.
Jonathan L. Owen, *Avant-Garde to New Wave: Czechoslovak Cinema, Surrealism and the Sixties*, 2013.
Paul Coates, *The Red and the White: The Cinema of People's Poland*, 2005.
John Cunningham, 'The 1960s: New Directors, New Films, New Wave', in *Hungarian Cinema: From the Coffee House to the Multiplex*, 2005.
Gal Kirn, Dubravka Sekulic' and Žiga Testen (eds), *Surfing the Black: Yugoslav Black Wave Cinema and its Transgressive Moments*, 2012.

Japanese New Wave

Cahiers editorial collective, 'Japanese Cinema I' and 'Interview with Yoshisige Yoshida', in Nick Browne and Jim Hiller (eds), *Cahiers du Cinema, 1969-72: The Politics of Representation*, 1989.
Cahiers editorial collective, 'Interview with Yoshisige Yoshida', *Cahiers du Cinema*, October 1970, 2007.

David Desser, *Eros Plus Massacre: An Introduction to the Japanese New Wave Cinema*, 1988.

Annette Michelson (ed), *Cinema, Censorship, and the State: The Writings of Nagisa Ōshima (1956-1978)*, 1993.

Maureen Turim, *The Films of Nagisa Oshima: Images of a Japanese Iconoclast*, 1998.

Noel Burch, 'Post Scriptum: Nagisa Ōshima and Independent Cinema', in *To the Distant Observer: Form and Meaning in Japanese Cinema*, 1979.

Geoffrey Nowell-Smith, 'Oshima Revisited', *Film Quarterly*, 64 (2), 2010.

Igarashi Yoshikuni, *Bodies of Memory: Narratives of War in Postwar Japanese Culture, 1945-1970*, 2000.

Scott Nygren, 'International Modernism' in *Time Frames: Japanese Cinema and the Unfolding of History*, 2007.

Isolde Standish, *Politics, Porn and Protest: Japanese Avant-garde Cinema of the 1960s and 1970s*, 2011.

Toshio Matsumoto, 'A Theory of Avant-garde Documentary', *Cinema Journal*, 51(4), 2012.

Yuriko Furuhashi, *Cinema of Actuality: Japanese Avant-Garde Filmmaking in the Season of Image Politics*, 2013.

New German Cinema/ Brazilian Cinema Novo

'The Oberhausen Manifesto' in Catherine Fowler (ed), *The European Cinema Reader*, 2002.

Thomas Elsaesser, *New German Cinema: A History*, 1985.

Julia Knight, 'Introduction to New German Cinema', revised web publication, 2007,

Anton Kaes, *From Hitler to Heimat: The Return of History as Film*, 1989.

Thomas Elsaesser, *Fassbinder's Germany: History Identity Subject*, 1996.

Brad Prager, *The Cinema of Werner Herzog: Aesthetic Ecstasy and Truth*, 2007.

Tara Forrest (ed), *Alexander Kluge: Raw Materials for the Imagination*, 2012.

John King, *Magical Reels: A History of Cinema in Latin America*, new edition, 2000.

Selections from Robert Stam and Randal Johnson (eds), *Brazilian Cinema*, expanded edition, 1995.

Ismail Xavier, *Allegories of Underdevelopment: Aesthetics and Politics in Modern Brazilian Cinema*, 1997.

Glauber Rocha, 'The History of Cinema Novo', *Framework*, no. 12, 1980.

Robert Stam and Randal Johnson, 'Beyond Cinema Novo', *Jump Cut* no. 21, 1979.

Michael T. Martin (ed), selected essays on Brazilian Cinema in *New Latin American Cinema, Volume 2: Studies of National Cinemas*, 1997.

Jorge Didaco, 'Annotations from the Edge of an Abyss: Rogério Sganzerla's Anthropophagic Film Collages', *Senses of Cinema*, No 31, 2004.

3.1

Film Theory 2

1. Signification: Roland Barthes, Christian Metz, Peter Wollen
2. Gaze: Sigmund Freud, Christian Metz, Slavoj Zizek, Joan Copjec
3. Politics, Ideology: Jean-Louis Comolli, Jean Narboni, Jean-Louis Baudry and the *Cahiers* writings; Teshome Gabriel and theory of Third Cinema.

Suggested Readings

General Introduction to Post-Classical Film Theory

Robert Stam, Robert Burgoyne and Sandy Flitterman Lewis (eds) *New Vocabularies in Film Semiotics*, 1992.

Bill Nichols (ed), *Movies and Methods*, Vols. 1 and 2, 1993.

Robert Lapsley and Michael Westlake, *Film Theory: An Introduction*, 2nd edn. 2006.

Signification

Roland Barthes, 'Rhetoric of the Image' and 'Death of the Author', in *Image Music Text*, 1977.

Christian Metz, Selections from *Film Language: A Semiotics of the Cinema*, 1974.

Peter Wollen, 'The Semiology of the Cinema', in *Signs and Meaning in the Cinema*, expanded edition, 1998.

Selections from Raymond Bellour, *Analysis of Film*, 2000.

Gaze

Sigmund Freud, 'The Uncanny', 1919.

Christian Metz, 'The Imaginary Signifier', *Screen*, 16 (2), 1975.

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

Joan Copjec, 'Locked Room/Lonely Room: Private Space in Film Noir', in *Read My Desire: Lacan Against the Historicists*, 1994.

Politics, Ideology

Louis Althusser, 'Ideology and Ideological State Apparatuses (Notes towards an Investigation)' in Slavoj Zizek (ed), *Mapping Ideology*, 1994.

Jacques Lacan, 'The Mirror Stage' in Slavoj Zizek (ed), *Mapping Ideology*, 1994.

Jean-Luc Comolli and Jean Narboni, 'Cinema, Ideology, Criticism', in Bill Nichols (ed) *Movies and Methods*, Vol. 1, 1993.

Jean-Louis Baudry, 'Ideological Effects of the Basic Cinematographic Apparatus', in Bill Nichols (ed), *Movies and Methods*, Vol. 2, 1993.

Cahiers du Cinema editorial collective, 'John Ford's *Young Mr. Lincoln*', in Bill Nichols (ed), *Movies and Methods*, Vol. 1, 1993.

Fernando Solanas and Octavio Getino, 'Toward a Third Cinema' in Bill Nichols (ed), *Movies and Methods*, Vol. 1, 1993.

Teshome Gabriel, 'Third Cinema as Guardian of Popular Memory: Towards a Third Aesthetics', in Jim Pines and Paul Willemsen (eds), *Questions of Third Cinema*, 1989.

3.2

Indian Cinema: Alternative Practices

1. Realism and its Critical Extensions: Satyajit Ray, Ritwik Ghatak
2. The Indian New Wave: Mrinal Sen, Shyam Benegal and regional art cinema of the 1970s and 80s (Adoor Gopalakrishnan, G Aravindan, M S Sathyu, et al).
3. Avant Garde to Contemporary Alternative Practices: Mani Kaul, Kumar Shahani, John Abraham and their legacies
4. The Idea of the Alternative: Indian film criticism

Suggested Readings

Realism and its Critical Extensions

Neepa Majumdar, 'Indian Cinema and Film Festivals in the 1950s', in Saverio Giovacchini and Robert Sklar (eds), *Global Neorealism: The Transnational History of a Film Style*, 2012.

Sections from Satyajit Ray, *Our Films Their Films*, 1993 and *Deep Focus: Writings on Cinema*, 2011.

Satyajit Ray, *My Years with Apu*, 1994.

Sections from Satyajit Ray, 'Speaking of Films', 2005.

Madan Gopal Singh, 'Ray and the Realist Conscience', *Cinemaya* 20, Summer 1993.

Andrew Robinson, *Satyajit Ray: The Inner Eye, Biography of a Master Filmmaker*, 2004

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

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

Ritwik Ghatak, *Chalacchitra manush ebong aaro kichu*, 2005.

Sections from Ashish Rajadhyaksha, *Ritwik Ghatak: A Return to the Epic*, 1982.

Ashish Rajadhyaksha and Amrit Gangar (eds), *Ghatak: Arguments/Stories*, 1987.

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

Sanjoy Mukhopadhyay, *Ritwik Tantra*, 2014.

Moinak Biswas, 'Her Mother's Son: Kinship and History in Ritwik Ghatak', *Rouge* No. 3, 2004.

Sections from Bhaskar Sarkar, *Mourning the Nation: Indian Cinema in the Wake of Partition*, 2009.

Chidananda Dasgupta, 'Chapters 12-16, Notes on Five Directors, in *Seeing is Believing: Selected Writings on Cinema*, 2008.

The Indian New Wave

Selected essays from Aruna Vasudev (ed), *Frames of Mind: Reflections on Indian Cinema*, 1995.

Mrinal Sen and Arun Kaul, 'New Cinema Movement' in *Close Up*, No. 1, 1968.

Mrinal Sen, *Montage: Life, Politics, Cinema*, 2002.

Ashish Rajadhyaksha, 'Chapter 13', *Indian Cinema in the Time of Celluloid: From Bollywood to the Emergency*, 2009.

Lalit Mohan Joshi and CS Venkiteswaran (ed), *A Door to Adoor*, 2006.

Ratheesh Radhakrishnan, 'Aesthetic Dislocations: A Re-Take on Malayalam Cinema of The 1970s', *South Asian Popular Culture* vol.10, no.1, 2012.

Wimal Dissanayake, 'Self and Modernization in Malayalam Cinema', *East-West Film Journal* vol. 1, no. 2, 1987.

Avant Garde to Contemporary Alternative Practices

Arun Khopkar 'Works of Mani Kaul and Kumar Shahani' T. M. Ramachandran (ed), *70 Years of Indian Cinema 1913-1983*, 1985.

Paul Willemen ed. 'Kumar Shahani Dossier', *Framework* 30/31, 1986.

Rajan Krishnan, 'John Abraham: Cinema and the Idea of the Collective', *Journal of the Moving Image*, no.10, 2011.

Brad Butler and Karen Mirza (eds), *Cinema of Prayoga, Indian Experimental Film and Video*, 2006.

The Idea of the Alternative: Indian Film Criticism

Shakti Basu and Shuvendu Dasgupta (ed), *Film Polemics*, 1992.

Sections from Chidananda Dasgupta, *Talking About Films*, 1981.

Rochona Majumdar, 'Debating Radical Cinema: A History of the Film Society Movement in India.' *Modern Asian Studies* vol. 46, no.3, 2012.

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

Satyajit Ray, essays from *Our Films Their Films*, 1976.

Baradwaj Rangan, *Conversations with Mani Ratnam*, 2012

'New Cinema Movement', extract from the manifesto of the New Cinema Movement issued by Mrinal Sen, chairman and Arun Kaul, chief promoter, *Close Up*, no.1, July 1968.

Amrit Gangar, *Cinema. Culture. Capital. Context: India*, 2010.

Ashish Rajadhyaksha, 'Chapter 9', *Indian Cinema in the Time of Celluloid: From Bollywood to the Emergency*, 2009.

3.3

Television and Popular Culture in India

1. Television Studies: Key Concepts (Genre, Audience, Institution, Infrastructure, Digital contexts)
2. Television and Public Opinion in India (Democracy and TV mediation)
3. Television and Participatory Culture (Reality TV, etc.)

Suggested Readings

Television Studies: Key Concepts

Raymond Williams, 'Programming: Distribution and Flow', in Ederyn Williams (ed), *Television: Technology and Cultural Form*, 2003.

John Ellis, 'Broadcast TV As Cultural Form', 'Broadcast TV As Sound And Image' And 'Postface', in *Visible Fictions: Cinema, Television, Video*, 2001.

Stuart Hall, 'Encoding, Decoding', in Simon During (ed) *The Cultural Studies Reader*, 1993.

Selections from David Morley, *Television, Audience and Cultural Studies*, 1992.

Selections from Henry Jenkins, *Textual Poachers: Television Fans and Participatory Culture*, 2013.

Lisa Parks, 'Technostruggles and The Satellite Dish: A Populist Approach To Infrastructure', in Göran Bolin (ed), *Cultural Technologies: The Shaping Of Culture In Media And Society*, 2012.

William Uricchio, 'TV as Time Machine: Television's Changing Heterochronic Regimes and the Production of History', in Jostein Gripsrud (ed), *Relocating Television: Television in the Digital Context*, 2010.

Television and Public Opinion in India (Democracy and TV mediation)

Jurgen Habermas, 'The Public Sphere: An Encyclopedia Article', *New German Critique*, No.3, Autumn, 1974.

Biswarup Sen and Abhijit Roy (eds), *Channeling Cultures: Television Studies from India*, 2014.

Arvind Rajagopal, 'The Communicating Thing and Its Public' and 'How Has Television Changed The Context Of Politics In India?', in *Politics After Television: Hindu Nationalism and The Reshaping of The Public In India*, 2001.

Nalin Mehta, 'Argumentative Television: Politics, Democracy And News', in *India on Television: How Satellite News Channels Have Changed the Way We Think and Act*, 2008.

Somnath Batabyal, 'Introduction: News Of A Middle-Class Nation', in *Making News In India: Star News and Star Ananda*, 2012.

Srirupa Roy, 'Television News and Democratic Change In India', *Media Culture Society*, Vol.33 No. 5, July 2011.

Television and Participatory Culture

Shanti Kumar, 'Conclusion: Is There an Indian Community Of Television?', in *Gandhi Meets Primetime: Globalization And Nationalism In Indian Television*, 2006.

Aswin Punathambekar, 'Reality TV and Participatory Culture in India', *Popular Communication: International Journal of Media and Culture*, Vol. 8, Issue 4, 2010.

Biswarup Sen, 'Idol Worship: Ethnicity and Difference In Global Television' In *Global Television Formats: Understanding Television Across Borders* Eds. Tasha Oren And Sharon Shahaf, Routledge, 2011.

Lauhona Ganguly, & Marwan Kraidy, 'Crorepati and Hybridity: The Story of Who Wants to Be a Millionaire in India from a Political Economic Perspective ', 2004.

Selected essays from *Transformative Works and Cultures* Vol.10, issue on 'Transformative Works and Fan Activism' (Henry Jenkins And Sangita Shresthova eds), 2012.

3.4

Practical Filmmaking

The students will be required to create individual video studies, learn basic video editing and camera operations through workshops, shoot under supervision, edit and assist on sound design. The end product will be a number of videos.

4.1

Globalization, Culture and New Media

1. Theories of Globalization (Some Major Positions)
2. Public Domain and the Digital Commons (Copy Culture, Free Content, Intellectual Property Debates and New Image Practices)
3. Networks and Cybercultures (Informatization, The Internet And Aesthetic Conventions, Video Games)
4. Film Practice in the Digital Era

Suggested Readings

Theories of Globalization

Michael Hardt and Antonio Negri, 'Postmodernization or the Informatization of Production', in *Empire*, 2000.

Maurizio Lazzarato, 'Immaterial Labor', in Paolo Virno and Michael Hardt (eds), *Radical Thought in Italy: A Potential Politics*, 1996

Slavoj Zizek, 'From Domination to Exploitation and Revolt', in *The Year of Dreaming Dangerously*, 2012.

Eric Cazdyn and Imre Szeman, 'The Limits Of Liberalization', in *After Globalization*, 2011.

Tom Rockmore, 'Globalization And Terrorism: Modernity or Jihad?', in *Before And After 9/11: A Philosophical Examination Of Globalization, Terror, And History*, 2011.

Nivedita Menon and Aditya Nigam, 'Globalization II: New Economies of Desire', in *Power and Contestation: India since 1989*, 2007

Public Domain and the Digital Commons

James Boyle, 'Why Intellectual Property?', in *The Public Domain: Enclosing The Commons of The Mind*, 2008.

Selections from Lawrence Lessig, *The Future of Ideas: The Fate of the Commons in A Connected World*, 2002.

Selections from Samir Chopra and Scott D. Dexter, *Decoding Liberation: The Promise of Free and Open Source Software*, 2008

Selections from R. Mackinnon, *Consent of The Networked: The World-Wide Struggle For Internet Freedom*, 2012.

Lawrence Liang and Ravi Sundaram, 'India', in Joe Karaganis (ed). *Media Piracy In Emerging Economies*, 2011.

Lawrence Liang, 'Porous Legalities and Avenues of Participation', in *Sarai Reader 5*, 2005.

Ravi Sundaram, 'Other Networks: Media Urbanism and the Culture of the Copy in South Asia', in Joe Karaganis (ed), *Structures of Participation in Digital Culture*, 2007.

Networks and Cybercultures

Lev Manovich, 'What Is New Media?', in *The Language of New Media*, 2001.

Selections from Francisco J. Ricardo (ed), *Cyberculture and New Media*, 2008.

Henry Jenkins, 'Afterword: Reflections on Politics in the Age of You Tube', in *Convergence Culture: Where Old and New Media Collide*, 2006.

Selections from Pelle Snickars and Patrick Vondereau (eds), *The You Tube Reader*, 2006.

Selections from Daniel Riha and Anna Maj (eds), *Emerging Practices in Cyberculture and Social Networking*, 2010

Astrid Ensslin and Eben Muse (eds), *Creating Second Lives: Community, Identity and Spatiality as Constructions of the Virtual*, 2011.

Selections from Ian Kerr, Valerie Steeves and Carol Lucock (eds), *Lessons from the Identity Trail: Anonymity, Privacy And Identity in Networked Society*, 2009.

Selections from Nalini Rajan (ed), *Digital Culture Unplugged: Probing the Native Cyborg's Multiple Locations*, 2007.

Selections from Nick Dyer-Witheford and Greig De Peuter, *Games of Empire: Global Capitalism and Video Games*, 2009.

Selections from Jon Cogburn and Mark Silcox, *Philosophy Through Video Games*, 2009.

Film Practice in the Digital Era

Selections from Nicholas Rombes, *Cinema in the Digital Age*, 2009.

Selections from Mark Kerins, *Cinema in the Digital Sound Age*, 2011.

Selections from Laikwan Pang, *Cultural Control and Globalization in Asia: Copyright, Piracy and Cinema*, 2006.

Selections from Antony Bryant and Griselda Pollock (eds), *Digital and Other Virtualities: Renegotiating the Image*, 2010.

4.2

Film Theory 3

1. Gender and Sexuality: Judith Butler, Laura Mulvey, Mary Ann Doane, Richard Dyer, Dai Jin-hua
2. Affect, Sensation, Experience: Gilles Deleuze, Vivian Sobchak
3. Film Sound: Michel Chion, Rick Altman

Suggested Readings

Gender and Sexuality

Sue Thornham, *Passionate Detachments: An Introduction to Feminist Film Theory*, 2009.

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

Mary Ann Doane, 'Film and the Masquerade: Theorizing the Female Spectator', *Screen* 23(3-4), 1982.

Gertrud Koch, 'Why Women go to the Movies', *Jump Cut*, no. 27, July 1982.

Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, 2010.

Tani Barlow (ed), *Cinema and Desire: Feminist Marxism and Cultural Politics in the Work of Dai Jinhua*, 2002.

Vito Russo, *The Celluloid Closet: Homosexuality at the Movies*, revised edition, 1987.

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

---Dyer, 'Queer Noir', in *The Culture of Queers*, 2002.

B Ruby Rich, 'New Queer Cinema', in Harry Benshoff and Sean Griffin (eds), *Queer Cinema: The Film Reader*, 2004.

Judith Butler, *Bodies That Matter: On the Discursive Limits of Sex*, 2011.

Annamarie Jagose, *Queer Theory*, 1996.

Mary Ann Doane, 'Pathos and Pathology: The Cinema of Todd Haynes', *Camera Obscura* 19:3, 2004.

Brinda Bose and Subhabrata Bhattacharya (eds), *Phobic and the Erotic: The Politics of Sexualities in Contemporary India*, 2007.

Affect, Sensation, Experience

Alan Casebier, *Film and Phenomenology: Toward a Realist Theory of Cinematic Representation*, 1991.

Selections from Gilles Deleuze, *Cinema 1: The Movement Image*, 1986 and *Cinema 2: The Time Image*, 1989.

Felicity Colman, *Deleuze and Cinema: The Film Concepts*, 2011.

Selections from Vivian Sobchack, *The Address of the Eye: A Phenomenology of Film Experience*, 1991.

Vivian Sobchack, 'What My Fingers Knew: The Cinesthetic Subject', *Carnal Thoughts: Embodiment and Moving Image Culture*, 2004.

Selections from Laura U. Marks, *Touch: Sensuous Theory and Multisensory Media*, 2002.

Selected essays from Ivone Margulies (ed), *Rites of Realism: Essays on Corporeal Cinema*, 2003.

Thomas Elsaesser and Malte Hagener, *Film Theory: An Introduction through the Senses*, 2009.

Sound Theory

Michel Chion, 'Three Modes of Listening', in *Audio-Vision: Sound on Screen*, 1994.

Rick Altman (ed), 'The Material Heterogeneity of Recorded Sound', in *Sound Theory, Sound Practice*, 1992.

Elisabeth Weis and John Belton (eds), *Film Sound: Theory and Practice*, 1985.

Michel Chion, *The Voice in Cinema*, trans. and ed. Claudia Gorbman, 1999.

Rick Altman (ed). *Sound Theory, Sound Practice*, 1992.

Jonathan Sterne (ed) *The Sound Studies Reader*, 2012.

4.3

Contemporary Asian Cinema

(Any 3 items)

1. The Idea of Asian Cinema (Mitsuhiro Yoshimoto, Kuan Hsing-chen, et al)
2. New East Asian Cinema since the 1980s (Case study of one among Chinese language/Korean cinema)
3. Genre Cinema (Japan, South Korea, Hong Kong)
4. Independent Movements (Philippines/ Thailand/ Malayasia/Sri Lanka)

Suggested Readings

The Idea of Asian Cinema

Rob Wilson and Wimal Dissanayake (eds), *Global/Local: Cultural Production and the Transnational Imaginary*, 1996.

Kuan Hsing-chen, *Asia as Method: Toward Deimperialization*, 2010.

Kuan Hsing-chen and Chua Beng Huat, 'Introduction: Problematising 'Asia'' *Inter-Asia Cultural Studies* 1, 2000.

Chua Beng Huat, 'Conceptualizing East Asian Pop Culture', in Kuan-Hsing Chen and Chua Beng Huat (eds) *The Inter-Asia Cultural Studies Reader*, 2007.

Mitsuhiro Yoshimoto, 'National/International/Transnational: The Concept of Trans-Asian Cinema and the Cultural Politics of Film Criticism', in Valentina Vitali and Paul Willemen (eds) *Theorizing National Cinema*, 2006.

---Yoshomoto, 'The University, Disciplines, National Identity: Why Is There No Film Studies in Japan?', *South Atlantic Quarterly*, vol. 99 no. 4, 2000.

New East Asian Cinema since the 1980s

Rey Chow, *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema* 1995.

---Chow, *Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visibility*, 2007.

James Udden, 'The Future of a Luminescent Cloud: Recent Developments in a Pan-Asian Style', *Synoptique* no. 10, 2005.

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

Chris Berry and Feii Lu (eds), *Island on the Edge: Taiwan New Cinema and After*, 2005.

Jia Zhangke, 'Speaking of "the Sixth Generation": I Don't Believe that You Can Predict Our Ending', 2010.

James Tweedie, *The Age of New Waves: Art Cinema and the Staging of Globalization*, 2013.

Hyangjin Lee, *Contemporary Korean Cinema: Culture, Identity and Politics*, 2000.

Kyung Hyun Kim, *The Remasculinization of Korean Cinema*, 2004.

Chi-Yun Shin and Julian Stringer (eds) *New Korean Cinema*, 2005.

Frances Gateward, *Seoul Searching: Culture and Identity in Contemporary Korean Cinema*, 2007.

Asian Genre Cinemas: Japan, Korea and Hong Kong

Leon Hunt and Leung Wing-Fai (eds), *East Asian Cinemas: Exploring Transnational Connections on Film*, 2008.

Felicia Chan, Angelina Karpovich and Xin Zhang (eds), *Genre in Asian Film and Television, New Approaches*, 2011.

Chris Desjardins, *Outlaw Masters of Japanese Film*, 2005.

Timothy Iles, *The Crisis of Identity in Contemporary Japanese Film: Personal, Cultural, National*, 2008.

Chi-Yun Shin, 'The Art of Branding: Tartan "Asia Extreme" Films' in Jinhee Choi and Mitsuyo Wada-Marciano (eds) *From Horror to Extreme: The Changing Boundaries of Asian Cinema*, 2009.

Mitsuyo Wada-Marciano, 'New Media's Impact on Contemporary Japanese Horror Cinema' in *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*, Volume 18 No. 1, 2009.

Tom Mes and Christian Storms (eds) *Re-Agitator: A Decade of Writing on Takashi Miike*, 2013.

Paul Willemen, 'Detouring through Korean Cinema' in Kuan-Hsing Chen and Chua Beng Huat (eds) *The Inter-Asia Cultural Studies Reader*, 2007 [2002].

Kim So-young, 'From Cine-mania to Blockbusters and Trans-Cinema: Reflections on Recent South Korean Cinema', in Valentina Vitali and Paul Willemen (eds), *Theorizing National Cinema*, 2006.

Jinhee Choi, 'Blockbusters, Korean Style', in *The South Korean Film Renaissance: Local Hit Makers, Global Provocateurs*, 2010.

Vivian P. Y. Lee, 'J-Horror and Kimchi Western: Mobile Genres in East Asian Cinemas', in Vivian P. Y. Lee (ed), *East Asian Flows: Regional Flows and Global Transformations*, 2011.

David Bordwell, *Planet Hong Kong, Popular Cinema and the Art of Entertainment*, 2nd edn., 2010.

Pak Tong Cheuk, 'The Emergence of the New Wave', in Pak Tong Cheuk, *Hong Kong New Wave Cinema: 1978-2000*, 2008.

M. Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance*, 1997.

Meaghan Morris, 'Transnational Imagination in Action Cinema: Hong Kong and the Making of a Global Popular Culture', in Kuan-Hsing Chen and Chua Beng Huat (eds), *The Inter-Asia Cultural Studies Reader*, 2007.

Independent Movements (Philippines/Thailand/ Malayasia/Sri Lanka)

Anne Tereska Ciecko, *Contemporary Asian Cinema: Popular Culture in a Global Frame*, 2006.

Tilman Baumgärtel, *Southeast Asian Independent Cinema: Essays, Documents, Interviews*, 2012.

Rashmi Doraiswamy and Latika Padgaonkar (eds) *Asian Film Journeys: Selections from Cinemaya*, 2010.

May Adadol Ingawanij and Benjamin McKay (eds) *Glimpses of Freedom: Independent Cinema in Southeast Asia*, 2012.

Rolando Tolentino, 'Postcolonial Condition, Transnational Desire, and the Representations of Justice in Contemporary Philippine Cinema', in Corey K. Creekmur and Mark Sidel (eds) *Cinema, Law, and the State in Asia*, 2007.

Jonathan Beller, 'Iterations of the Impossible: Questions of a Digital Revolution in the Philippines', *Postcolonial Studies*, vol. 11, no. 4, 2008.

Joel David, 'Primates in Paradise: Critical Possibilities of the Milieu Movie', *Kritica Kultura* 17, 2011.

Stephanie Van Schlit, 'Their Slums, Their Circus and Their Grotesquery: Khavn De La Cruz's *Mondomanila*', *Metro* Issue 178, Spring 2013.

Bryan L. Yeatter, *Cinema of the Philippines: A History and Filmography, 1897-2005*, 2013.

Noah Viernes, 'The Politics of Aesthetics and the Contemporary Thai Art', *Film Explorations*, vol. 7, no.1, 2007.

Arnika Fuhrmann, 'Nang Nak—Ghost Wife: Desire, Embodiment, and Buddhist Melancholia in a Contemporary Thai Ghost Film', *Discourse*, vol. 31, no. 3, Fall 2009.

Jihoon Kim, 'Between Auditorium and Gallery: Perception in Apichatpong Weerasethakul's Films and Installations', in Rosalind Galt and Karl Schoonover (eds), *Global Art Cinema: New Theories and Histories*, 2010.

Sunil Abeysekera, 'Fifty Years of Cinema in Sri Lanka', *Cinemaya* 35, 1996.

Laleen Jayamanne, 'Melodramatic Femininity in Srilanka', in *Toward Cinema and its Double: Cross-cultural Mimesis*, 2001.

Dennis Lim, 'Kuala L'Impure: The Cinema of Amir Muhammad', in Michael Atkinson (ed) *Exile Cinema: Filmmakers at Work beyond Hollywood*, 2008.

Khoo, Gaik Cheng, 'Reading the Films of Independent Filmmaker Yasmin Ahmad: Cosmopolitanism, Sufi Islam and Malay Subjectivity', in Daniel Goh, Matilda Gabrielpillai, Philip Holden et al (eds), *Race and Multiculturalism in Malaysia and Singapore*, 2009.

4.4

Dissertation

Students will be required to submit a dissertation of 10,000 -12,000 words on a topic related to film and media under the supervision of a teacher.

