

Proposed Syllabus for MA

Department of Film Studies

Semester 1

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

1.2

Early Film Forms

1. The Early Cinema Paradigm (1895-1908)
2. Transitional Forms (the cinema of Griffith, Tourneur, Bauer, film serials, etc) OR

American Silent Comedy

3. Silent Avant-Garde and Modernism (any two from Constructivism/ Surrealism/ Expressionism/ Impressionist Film)
4. Indian Silent Forms (from D G Phalke to the major trends in the 1920s)

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.

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)

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

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)

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: Starts and Generic Tendencies (Case study of any one of Bengali/Tamil/Telugu/ Malayalam cinema)

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.

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.

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 (Addor Gopalakrishnan, G Aravindan, M S Sathyu, et al).
3. Avant Garde to Contemporary Alternative Practices: Mani Kaul, Kumar Shahani, John Abraham and legacies
4. The Idea of the Alternative: Indian film criticism

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.)

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

4.2

Film Theory 3

1. Gender and Sexuality: Judith Butler, Laura Mulvey, Mary Ann Doanne, Richard Dyer, Dai Xing-hua
2. Affect, Sensation, Experience: Gilles Deleuze, Vivian Sobchak
3. Film Sound: Noel Burch, Michel Chion

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/ Malaysia/Sri Lanka)

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.