



SYMBIOSIS COLLEGE OF ARTS & COMMERCE

An Autonomous College | Under Savitribai Phule Pune University

Reaccredited 'A+' with 3.51 CGPA For Third Cycle By NAAC | College with Potential for Excellence

COURSE TITLE		Introduction to Cinema Studies
Course Learning Outcomes: On successful completion of the course students will be able to: <ol style="list-style-type: none"> 1) Identify basic elements of the cinematic image, 2) Distinguish various cinematic forms and trends from the beginning of film in the late nineteenth century to the present. 3) Examine film language and film form. 4) Illustrate an understanding of cinema as an evolving cultural form. 5) Write theoretically about cinematic forms, genres and movements. 		
Gist of this course in maximum 3 to 4 lines		This course will introduce students of Literature to Film Studies. The course is designed to offer insights from and beyond literary studies to understand the formal, social/cultural aspects of moving images. Initially, we will explore the beginnings of film, as it emerges as a new entertainment form in the late 19th century. We will, then, proceed to understand how it develops into a significant narrative, public form in the 20th and 21st century. The course will also teach students to read films in a formal and analytical way and thus will equip them with a collection of theoretical terms. There will also be a short introduction to documentary traditions as well as a component on contemporary trends in film around the world
Detailed syllabus		
Unit	CONTENTS OF THE COURSE	No. of Lectures
1.	Unit 1: Basic Concepts & Early Cinema Basic Concepts in Cinema Studies, Centrality of the Image, Beginnings and Early Cinema, German Expressionism, Soviet Montage, Documentary form. Films – Modern Times, Rear Window, and multiple film clips from early cinema, German expressionist films and Soviet Montage. Prescribed Texts <ul style="list-style-type: none"> • Paolo Cherchi Usai, “Origins and Survivals” in Geoffrey Nowell Smith, ed <i>The Oxford History of World Cinema</i>. New York: Oxford University Press:1996, 6-13 • Selections from David Bordwell and Kristin Thompson <i>Film Art: An Introduction, Eleventh Edition</i>. McGraw Hill. 2016. • Selections from David Bordwell and Kristin Thompson <i>Film History: An Introduction, Third Edition</i>. McGraw Hill. 2010. • Selections from Jill Neldes ed. <i>Introduction to Film Studies</i>. London and New York: Routledge: 2012 	14

	<ul style="list-style-type: none"> • Bill Nichols, Introduction to Documentary. Indiana University Press: 2010. 	
2.	<p>Unit 2: Popular Cinema Development of Narrative in Cinema, Debates in Popular cinema- genre and stardom, melodrama, Classical Hollywood Cinema, Indian Cinema Post-Independence, Bollywood</p> <p>Films- Singing in the Rain, Psycho, Mildred Pierce, Devdas</p> <p>Prescribed Texts:</p> <ul style="list-style-type: none"> • Thomas Schaltz, “Narrative Strategies in Classical Hollywood Cinema” in <i>Old Hollywood/New Hollywood: Ritual Art and Industry</i>. • David Bordwell, Film Art and introduction • Rick Altman, “Cinema and Genre” in Geoffrey Nowell-Smith ed <i>The Oxford History of World Cinema</i>. Oxford University Press: 1996, 276-321 • Steve Neale, “Questions of Genre” in Robert Stam and Toby Miller ed <i>Film and Theory: An Anthology</i>. Blackwell Publishers: 2000, 157-178 • Richard Dyer, “Heavenly Bodies: Film, Stars and Society” in Robert Stam and Toby Miller ed <i>Film and Theory: An Anthology</i>. Blackwell Publishers: 2000, 603-617 • Ben Singer, “Meanings of Melodrama”, <i>Melodrama and Modernity: Early Sensational Cinema and its Contexts</i>. New York: Columbia University Press, 2001, 37-58 • Ira Bhaskar, Emotion, Subjectivity and the Limits of Desire: Melodrama and modernity in Bombay Cinema 1940-50 • Ravi Vasudevan The melodramatic mode and Commercial Hindi Cinema; Notes on Film History, Narrative and performance in the 1950s, Screen Vol 30, no 3, Summer 1989 	14
3.	<p>Unit 3: Other Cinemas 1 Modernism in cinema; Italian Neo Realism, French New Wave, Auteur cinema</p> <p>Films – Bicycle Thieves, Breathless, Zentropa, Blow up, Ram ke Naam, Kill Bill,</p> <p>Prescribed Texts:</p> <ul style="list-style-type: none"> • Selections from Susan Hayward, Cinema Studies: The Key Concepts. London and New York: Routledge, 2001 • Selections from Jill Nelmes ed. <i>Introduction to Film Studies</i>. London and New York: Routledge: 2012 • Selections from David Bordwell and Kristin Thompson "Film History: An Introduction, Third Edition". McGraw Hill. 2010. • Cesare Zavattini, <i>Some Ideas on Cinema</i>, 1952 • Reading the French New Wave, • Francois Truffault, <i>A Certain Tendency in French Cinema</i>, 1954 • Thomas Elsaesser, European Culture, National Cinema, Auteur and Hollywood (1994) published in <i>European Cinema: Face to Face with Hollywood</i>, Amsterdam: Amsterdam University Press, 2005 	14

4.	<p>Unit 4 Other Cinemas -2 Postmodernism in cinema; Latin American, Asian & the contemporary turn,</p> <p>Films: Rashomon, Tokyo Story, Ugetsu Monogatari (Japanese cinema), Yellow Earth, Hibiscus Town, Three Times, Chungking Express (Chinese language Cinema), The Hour of the Furnaces, Amores Perros, Y Tu Mama Tambien, The Last Supper (Latin American Cinema)</p> <p>Prescribed Texts</p> <ul style="list-style-type: none"> • Delgado, Hart, Johnson, A Companion to Latin American Cinema, UK:Wiley Blackwell, 2004 • Solanas and Gettino, Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World (Argentina, 1969) • Yingjin Zhang, Chinese National Cinema, New York and London: Routledge, 2004 • Yingjin Zhang (ed), A Companion to Chinese Cinema, U.K: Wiley-Blackwell, 2012 • Daisuke Miyao (ed), The Oxford Handbook of Japanese Cinema, New York: Oxford University Press, 2014 • Keiko. I McDonald, Reading a Japanese Film, United States of America: University of Hawaii Press, 2006 • Wimal Dissanayake (ed), Melodrama and Asian Cinema, Australia: Cambridge University Press, 1993 	14
	Assignments/ Presentation	4
	Total Number of Lectures	60
Teaching Methodology:	<ol style="list-style-type: none"> 1. Lecture Method 2. Group discussions and student presentations 3. Seminar classes 	