

**PAPER – INTRODUCTION TO CINEMA STUDIES**

**Background:** The paper has been purposefully placed after the second exit point in the VII semester. The paper is for students who will be moving to the fourth year.

**Rationale:** This paper will help the students to gain theoretical frameworks for research in aesthetics in their postgraduate program. Covering both international and Indian cinema this course will offer them an enriched knowledge in the History of cinema around the world- the emergence of the various schools and styles, institutional forms and exhibition patterns. The paper focuses on film and popular culture, covering themes like stardom, melodrama, auteur theory and feminist film theory. The course aims to give a rigorous base to students who wish to study cinema, film production, and film appreciation in their post graduation. The students will get the opportunity to watch films and also see clips of several films in class that are relevant to the topics given below.

**Expectation:** A distinct knowledge of world cinema and Indian cinema .

**Requirement:** We strongly recommend that out of 5, at least 3 periods per week should be arranged as block classes to facilitate film screenings.

**Unit I - Language of Cinema** 12 Lectures

Language of Cinema I – Focus on visual Language: Shot, Scene, Mis-en-scene, Deep focus, Continuity Editing, Montage

Language of Cinema II – Focus on Sound and Colour: Diegetic and Non Diegetic Sound; Off Screen Sound; Sync Sound; the use of Colour as a stylistic Element

Early Cinema

Genre and the development of Classical Hollywood Cinema

**Screenings Four hours**

**Unit II - Film Form and Style**12 Lectures

German Expressionism and Film Noir (L2)

Italian Neorealism and French New Wave (L 3)

Third Cinema and Non Fiction Cinema (L2)

**Screenings: 5 hours**

**Unit III - Film and Popular Culture** 16 Lectures

Melodrama (L2)

Stardom (L2)

Film Authorship with a special focus on Ray (L3)

Introduction to Feminist Film Theory (L2)

**Screening 5 hours**

**Unit IV - Hindi Cinema** 20 Lectures

Early Cinema and the Studio Era (L2)

1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob) (L3)

1970s - The Rise of the Angry Man (2)

The Indian New Wave (L 2)

Globalisation and Indian Cinema (L 3)

## Screening for 5 hours

### Recommended Screenings:

#### Unit I

- *Rear Window* by Alfred Hitchcock (Language of Cinema)
- *Battleship Potempkin* by Sergei Eisenstein (Language of Cinema)
- *Man with a Movie Camera* by Dziga Vertov

#### Unit II

- *Germany Year Zero* directed by Roberto Rossellini (Italian Neo Realism)
- *Metropolis* by Fritz Lang/*Double Indemnity* by Billy Wilder (German Expressionism and Film Noir)

#### Unit III

- *Imitation of Life* by Douglas Sirk (Melodrama)
- *Pather Panchali* by Satyajit Ray
- *The hour of the Furnaces* by Fernando Solanas

#### Unit IV

- *Nishant* by Shyam Benegal/*Aakrosh* by Govind Nihalani (Indian New wave)
- *Pyasaby* Guru Dutt

### *Suggested Readings:*

Andre Bazin, "The Ontology of the Photographic Image" from his book *What is Cinema Vol. I* Berkeley, Los Angeles and London: University of California Press: 1967, 9-16

Sergei Eisenstein, "A Dialectic Approach to Film Form" from his book *Film Form: Essays in Film Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63

Tom Gunning, "Non-continuity, Continuity, Discontinuity: A theory of Genres in Early Films," in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990, 86-94.

David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.

Paul Schraeder "Notes on Film Noir" in John Belton ed. *Movies and Mass Culture* New Brunswick, New Jersey: Rutgers University Press: 1996 pg.153-170

Robert Stam, "The Cult of the Auteur," "The Americanization of Auteur Theory," "Interrogating Authorship and Genre," in *Film Theory: An Introduction*. Massachusetts & Oxford : Blackwell Publishers: 2000, 83-91 & 123-129.

Richard Dyer "Heavenly Bodies: Film Stars and Society" in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617

Neepa Majumdar "PatherPanchali (1955)" in Jeffrey Geiger and R.L Rutsky, ed. *Film Analysis: A Norton Reader*. New York and London: WW Norton & Company, 2005, 510-527.

Laura Mulvey "Visual Pleasure and Narrative Cinema" in Philip Rosen ed. *Narrative, Apparatus, and Ideology: A Film Theory Reader* New York: Columbia University Press: 1986, 198-209

Fernando Solanas and Octavio Gettino, "Towards a Third Cinema," in Robert Stam and Toby Miller, eds. *Film and Theory: An Anthology*. Massachusetts & Oxford : Blackwell Publishers: 2000, 265-286.

Lucy Fischer, *Three Way Mirror: Imitation of Life in Lucy Fischer* ed. Imitation of Life: Douglas Sirk, Director, Rutgers University Press, 19913-28

Ashish Rajadhyaksha, "Indian Cinema: Origins to Independence," in Geoffrey Nowell Smith, ed. *The Oxford History of World Cinema*. New York & Oxford: Oxford University Press, 398-409

Alison Griffiths, "Discourses of Nationalism in Guru Dutt's *Pyasa*," *Deep Focus*, 6, 1996, 24-31.

Madhava Prasad, "The Moment of Disaggregation," and "The Developmental Aesthetic" in his *Ideology of the Hindi Film: A Historical Construction*. Delhi: Oxford University Press: 1998, 117-131.

Vijay Mishra, Peter Jeffery and Brian Shoemsmith "The Actor as Parallel Text in Bombay Cinema" in *Quarterly Review of Film & Video* Vol. 2, No.3, 49 – 67

Ranjani Mazumdar, "The Panoramic Interior," in *Bombay Cinema: An Archive of the City*, 2007p 110-138.

### **Additional Readings:**

Bill Nichols, "*Battleship Potemkin* (1926), Sergei Eisenstein: Film Form and Revolution" in Jeffrey Geiger & R. L Rutsky ed. *Film Analysis: A Norton Reader* New York, London: WW Norton & Company: 2005, 158-177.

Andre Bazin, "The Evolution of the Language of Cinema" from his book *What is Cinema* Vol.I Berkeley, Los Angeles and London: University of California Press: 1967, 23-40

Tom Gunning, "The Cinema of Attractions : Early Film Its Spectator and the Avant-Garde" in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990. (First published in *Wide Angle* vol 8 no. 3/4, Fall 1986), 56-62

Moinak Biswas "Early Films: The Novel and Other Horizons" in Moinak Biswas ed. *Apu and After: revisiting ray's cinema* London, New York, Calcutta: Seagull Books, 2006, 37-79

Ira Bhaskar, "The Limits of Desire" in *Seminar 598: Circuits of Cinema*, June 2009, 47-52.

Ranjani Mazumdar, "Rage on Screen" from her *Bombay Cinema: An Archive of the City*. Minneapolis and London: University of Minnesota Press, 2007, 1-40

Ravi Vasudevan, "Dislocations : The Cinematic Imagining of a New Society in 1950s India" in Ania Loomba and SuvirKaul, eds. *The Oxford Literary Review - On India : Writing History Culture Post-Coloniality*. Vol 16, Nos 1-2, 1994, 93-124

Gopal, Sangita, "Conjugal Assembly: Multiplex, Multiplot and the Reconfigured Social Film" in *Conjugations: Marriage and Form in New Bollywood Cinema*, 2011 pp 124-154

**Presentations:**

1. The relationship between non-fiction film and the beginnings of cinema through the use of clips.
2. The coming of sound in early cinema (in the context of the US and India)
3. Discussion and Presentation on the aesthetic impulses behind the Soviet montage.
4. Presentation on the politics and aesthetics of the Indian New Wave in its films with regard to the use of music/ background score/ sound editing and the use of the long take.