

Semester	2
Course	Minor
Paper Title	Historical Conventions of Cinematic Narration 1
Paper Code	B1FS230211T
No. of Credits	4
Theory / Practical / Composite	Theory
Minimum No. of preparatory hours per week a student has to devote	4
Number of Modules	2
Syllabus	<p>Module 1</p> <ul style="list-style-type: none"> ● Narrative cinema during the Hollywood studio era The studio system and the classical style; film genres; the decline of the studio ● Narrative Cinema and 1920s modernism Any one of the following – Soviet montage German Expressionism <p>Module 2</p> <ul style="list-style-type: none"> ● Major Indian Directors and Styles Works of major filmmakers of mainstream popular cinema. Cultural, social, and political context in which these directors worked and how they contributed to the evolution of Indian cinema. ● The Star System and Mass Popular Cinema Understanding stardom in Indian context Case study of a major Indian Star
Learning Outcomes	<ul style="list-style-type: none"> ● Develop a comprehensive understanding on mainstream and experimental film narration. ● Gain a knowledge of key technological and industrial changes that cinema has undergone. ● Comprehend the important formal and stylistic advancements in film. ● Improve one's analytical abilities for researching film texts in relation to cinematic, social, and political history.
Reading/Reference Lists	<ul style="list-style-type: none"> ● Eisenstein, S. <i>Film Form [and] The Film Sense: Two Complete Unabridged Works</i>. New York: Meridian Books, 1968. ● Kuleshov, Lev Vladimirovich. <i>Kuleshov on Film: Writings</i>. University of California Press, 1974. ● Gillespie, David. <i>Early Soviet Cinema: Innovation Ideology and Propaganda</i>. Wallflower, 2000.

	<ul style="list-style-type: none"> ● Leyda, Jay. <i>Kino: A History of the Russian and Soviet Film</i>. Third ed. Princeton University Press 1983/1973. ● Kracauer, Siegfried. <i>From Caligari to Hitler: A Psychological History of the German Film</i>. [Princeton, N.J.]: Princeton University Press, 1947. ● Elsaesser, Thomas. <i>Weimar Cinema and After: Germany's Historical Imaginary</i>. Routledge, 2000. ● Scheunemann, Dietrich. <i>Expressionist Film - New Perspectives</i>. Camden House, 2003. ● Eisner, Lotte H. <i>The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt</i>. Secker and Warburg, 1973. ● Roberts Ian. <i>German Expressionist Cinema: The World of Light and Shadow</i>. Wallflower Press 2008. ● Gokulsing, K. M., & Dissanayake, W. (Eds.). <i>Indian Popular Cinema: A Narrative of Cultural Change</i>. Trentham Books, 2004. ● Ravi S. Vasudevan, <i>The Melodramatic Public: Film Form and Spectatorship in Indian Cinema</i>. London: Palgrave MacMillan, 2010 ● Raminder Kaur, Ajay J. Sinha (eds.) <i>Bollyworld: Popular Indian Cinema through a Transnational Lens</i>. New Delhi: Sage Publications, 2005. ● Valentina Vitali and Paul Willemsen (eds.) <i>Theorizing National Cinema</i>. London: BFI Publishing, 2006. ● Richard Dyer. <i>Heavenly Bodies: Film Stars and Society</i>. 2nd ed. Taylor and Francis 2012. ● M Madhava Prasad. <i>Cine-Politics: Film Stars and Political Existence in South India</i>. Orient Blackswan, 2014. 	
Evaluation	Theory 100 CIA: 30 Semester Exam: 70	Practical (if applicable) CA: Semester Exam:
Paper Structure for Theory Semester Exam	Module 1 One long question out of two options – 1x15 = 15 marks Two short questions out of four options – 2x10 = 20 marks Module 2 One long question out of two options – 1x15 = 15 marks Two short questions out of four options – 2x10 = 20 marks	