

Film Studies Semester II SYLLABUS

Semester: II	
Course : Film Studies	
Paper Title: Historical Conventions of Cinematic Narration 1	
Paper code: B1FS230211T	Credits: 4
Hours/week : 4	
Category: Core/MDC/SEC/VAC : Minor	
Theory / Practical / Composite : Theory	
No of Modules : 2	
<p>Course Overview: This course examines the development of narrative cinema through key movements in global and Indian film history. Module 1 focuses on narrative cinema during the Hollywood studio era, exploring the studio system, classical narrative style, film genres, and the factors leading to the decline of the studio system. It also situates narrative cinema within the context of 1920s modernism through the study of influential movements such as Soviet montage or German Expressionism. Module 2 shifts attention to Indian cinema, analyzing the works and styles of major mainstream filmmakers and the cultural, social, and political contexts that shaped their contributions. The course further explores the Indian star system and mass popular cinema, using case studies to understand stardom, audience engagement, and popular culture within the Indian cinematic landscape.</p>	
Course Outcome:	
1. Remember key concepts, historical developments, and terminologies related to the Hollywood studio system, classical narrative style, modernist film movements, major Indian directors, and the Indian star system.	
2. Understand how narrative conventions, film genres, and industrial systems in Hollywood and India shaped cinematic storytelling and popular film culture.	
3. Apply historical and stylistic frameworks to examine selected films from the Hollywood studio era, modernist movements, and mainstream Indian cinema.	
4. Analyze narrative strategies, stylistic features, and ideological concerns in films by relating modernist aesthetics, studio-era practices, and Indian popular cinema to their cultural and political contexts.	
5. Evaluate the roles of directors and stars in shaping film form, audience reception, and mass popular cinema within both Hollywood and Indian cinematic traditions.	
6. Create comparative or case-study based critical analyses that synthesize global narrative cinema models with the study of Indian directors, styles, and stardom.	
Prerequisites: Basic familiarity with the concepts and topics covered in the first semester Film Studies minor paper.	
SYLLABUS	

UNIT/Module	CONTENT	HOURS or NUMBER OF CLASSES	CO Mapping	COGNITIVE LEVEL
I.	<p>Narrative cinema during the Hollywood studio era The studio system and the classical style; film genres; the decline of the studio</p> <p>Narrative Cinema and 1920s modernism <i>Any one of the following -</i></p> <ul style="list-style-type: none"> • Soviet montage • German Expressionism 	2 classes per week	CO1 CO2 CO3 CO4 CO5 CO6	KI,K2,K3,K4,K5,K6
II.	<p>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.</p> <p>The Star System and Mass Popular Cinema Understanding stardom in Indian context</p>	2 classes per week	CO1 CO2 CO3 CO4 CO5 CO6	KI,K2,K3,K4,K5,K6

	Case study of a major Indian Star			
Text Books				
Suggested readings				
<ul style="list-style-type: none"> • Dyer, Richard. <i>Heavenly Bodies: Film Stars and Society</i>. 2nd ed., Taylor and Francis, 2012. • Eisenstein, Sergei. <i>Film Form and The Film Sense: Two Complete Unabridged Works</i>. Meridian Books, 1968. • Eisner, Lotte H. <i>The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt</i>. Secker and Warburg, 1973. • Elsaesser, Thomas. <i>Weimar Cinema and After: Germany's Historical Imaginary</i>. Routledge, 2000. • Gillespie, David. <i>Early Soviet Cinema: Innovation, Ideology and Propaganda</i>. Wallflower, 2000. • Gokulsing, K. M., and Wimal Dissanayake, editors. <i>Indian Popular Cinema: A Narrative of Cultural Change</i>. Trentham Books, 2004. • Kaur, Raminder, and Ajay J. Sinha, editors. <i>Bollyworld: Popular Indian Cinema through a Transnational Lens</i>. Sage Publications, 2005. • Kracauer, Siegfried. <i>From Caligari to Hitler: A Psychological History of the German Film</i>. Princeton University Press, 1947. • Kuleshov, Lev Vladimirovich. <i>Kuleshov on Film: Writings</i>. University of California Press, 1974. • Leyda, Jay. <i>Kino: A History of the Russian and Soviet Film</i>. 3rd ed., Princeton University Press, 1983. • Prasad, M. Madhava. <i>Cine-Politics: Film Stars and Political Existence in South India</i>. Orient Blackswan, 2014. • Roberts, Ian. <i>German Expressionist Cinema: The World of Light and Shadow</i>. Wallflower Press, 2008. • Scheunemann, Dietrich, editor. <i>Expressionist Film: New Perspectives</i>. Camden House, 2003. • Vasudevan, Ravi S. <i>The Melodramatic Public: Film Form and Spectatorship in Indian Cinema</i>. Palgrave Macmillan, 2010. • Vitali, Valentina, and Paul Willemsen, editors. <i>Theorizing National Cinema</i>. BFI Publishing, 2006. 				
Web Resources				
1. https://monoskop.org/Monoskop				
2. https://shodhganga.inflibnet.ac.in/				
3. https://archive.org/				
4. https://www.sensesofcinema.com/				
Evaluation:				
Total: 100 marks				
CIA: 25 + 5 marks				
END-SEMESTER: 70 marks				
Paper Structure for Theory Semester Exam Module:				
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

Course outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive levels
CO1	Remember key concepts, historical developments, and terminologies related to the Hollywood studio system, classical narrative style, modernist film movements, major Indian directors, and the Indian star system.	K1
CO2	Understand how narrative conventions, film genres, and industrial systems in Hollywood and India shaped cinematic storytelling and popular film culture.	K2
CO3	Apply historical and stylistic frameworks to examine selected films from the Hollywood studio era, modernist movements, and mainstream Indian cinema.	K3
CO4	Analyze narrative strategies, stylistic features, and ideological concerns in films by relating modernist aesthetics, studio-era practices, and Indian popular cinema to their cultural and political contexts.	K4
CO5	Evaluate the roles of directors and stars in shaping film form, audience reception, and mass popular cinema within both Hollywood and Indian cinematic traditions.	K5
CO6	Create comparative or case-study based critical analyses that synthesize global narrative cinema models with the study of Indian directors, styles, and stardom.	K6