

Film Studies Semester III SYLLABUS

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| Semester: III | |
| Course : Film Studies | |
| Paper Title: Historical Conventions of Cinematic Narration 2 | |
| Paper code: B2FS230311T | Credits: 4 |
| Hours/week : 4 | |
| Category: Core/MDC/SEC/VAC : Minor | |
| Theory / Practical / Composite : Theory | |
| No of Modules : 2 | |
| <p>Course Overview: This course aims to introduce students to major new cinema movements that emerged across different national contexts in the post-war period. It examines Italian Neorealism and the Indian New Wave as key moments that challenged dominant cinematic conventions through new themes, styles, and narrative strategies. The course further explores selected global movements—such as the French New Wave, Latin American New Cinema, or Iranian New Cinema—focusing on their aesthetic innovations, political engagements, and theoretical ideas including auteurism, postcolonial cinema, and cinematic realism. Through these movements, students develop an understanding of how filmmakers across the world reimagined cinema as a socially and artistically transformative medium.</p> | |
| <p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Remember the key filmmakers, films, concepts, and historical contexts associated with major new cinema movements such as Italian Neorealism, the Indian New Wave, and selected global movements including the French New Wave, Latin American New Cinema, or Iranian New Cinema. 2. Understand how these movements challenged dominant cinematic conventions through new aesthetic approaches, narrative techniques, and socio-political engagements within their respective national contexts. 3. Apply theoretical ideas such as realism, auteurism, postcolonial cinema, and revolutionary cinema to interpret films from different new wave movements. 4. Analyze stylistic and thematic features of films from these movements by examining their use of narrative structure, visual style, and representations of social reality. 5. Evaluate the cultural, political, and historical significance of global new cinema movements in transforming film language and influencing world cinema traditions. 6. Create critical or comparative analyses that synthesize insights from multiple new cinema movements to understand their contributions to global cinematic innovation. | |
| <p>Prerequisites: <i>Basic familiarity with the concepts and topics covered in the first two Film Studies minor papers.</i></p> | |
| SYLLABUS | |

| UNIT/Module | CONTENT | HOURS or NUMBER OF CLASSES | CO Mapping | COGNITIVE LEVEL |
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| I. | <p>Italian Neorealism The unit explores the Italian film movement between 1943 and 1953. Students learn about the major themes, styles, and techniques of Italian Neorealism and how it represents a break from traditional Italian cinema. The unit covers key films and personalities defining the movement.</p> <p>Indian New Wave The unit explores the emergence of the Indian New Wave since 1969. The course covers the major themes, styles, and techniques of this period and how it represented a break from mainstream Indian cinema.</p> | 2 classes per week | CO1 CO2 CO3 CO4 CO5 CO6 | KI,K2,K3,K4.K5,K6 |
| II. | <p>Any two of the following will be selected.</p> <p>French New Wave The Nouvelle Vague as an exemplary 1960s European New Cinema Movement; Cahier du cinema and the Left Bank group;</p> | 2 classes per week | CO1 CO2 CO3 CO4 CO5 CO6 | KI,K2,K3,K4.K5,K6 |

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| | <p>auteurism and self-reflexivity in new cinema.</p> <p>Latin American New Waves Any one movement with reference to concepts of national and post-colonial cinemas; cinema of underdevelopment, 'Third Cinema' and revolutionary cinema as political cinema.</p> <p>Iranian New Cinema New cinematic realisms, poetic cinema; digital aesthetics and independent cinema.</p> | | | |
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Text Books

Suggested readings

- Bondanella, Peter. *The Films of Federico Fellini*. Cambridge University Press, 2002. Cambridge Film Classics. doi:10.1017/CBO9780511613340.
- Brunetta, Gian Piero. *The History of Italian Cinema: A Guide to Italian Film from Its Origins to the Twenty-First Century*. Princeton University Press, 2011.
- Chakravarty, Indranil, et al., editors. *The New Latin American Cinema: Readings from Within*. Celluloid Chapter, 1998.
- Dabashi, Hamid. *Close Up: Iranian Cinema Past, Present and Future*. Verso, 2001.
- ---. *Masters & Masterpieces of Iranian Cinema*. Mage, 2007.
- Dissanayake, Wimal. *Colonialism and Nationalism in Asian Cinema*. Indiana University Press, 1994.
- Espinosa, Julio García. "For an Imperfect Cinema." *Jump Cut*, no. 20, 1979, pp. 24–26.
- Gokulsing, K. M., and Wimal Dissanayake, editors. *Indian Popular Cinema: A Narrative of Cultural Change*. Trentham Books, 2004.
- Marcus, Millicent Joy. *After Fellini: National Cinema in the Postmodern Age*. Johns Hopkins University Press, 2002.
- Marie, Michel, and Richard Neupert. *The French New Wave: An Artistic School*. John Wiley & Sons, 2007.

- Monaco, James. *The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette*. 30th anniversary ed., Harbor Electronic Publishing, 2004.
- Naficy, Hamid. *A Social History of Iranian Cinema*. 4 vols., Duke University Press, 2011.
- Neupert, Richard. *A History of the French New Wave Cinema*. 2nd ed., University of Wisconsin Press, 2007.
- Rajadhyaksha, Ashish, et al. *Encyclopaedia of Indian Cinema*. British Film Institute and Oxford University Press, 1994.
- Rocha, Glauber. "The Aesthetics of Hunger (Brazil, 1965)." *Film Manifestos and Global Cinema Cultures*, University of California Press, 2014, pp. 218–220.
- Şadr, Hamid Rizā. *Iranian Cinema: A Political History*. I.B. Tauris, 2006.
- Solanas, Fernando, and Octavio Getino. "Toward a Third Cinema." *Cinéaste*, vol. 4, no. 3, 1970, pp. 1–10.
- Vasudev, Aruna. *The New Indian Cinema*. Macmillan India, 1986.

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 the key filmmakers, films, concepts, and historical contexts associated with major new cinema movements such as Italian Neorealism, the Indian New Wave, and selected global movements including the French New Wave, Latin American New Cinema, or Iranian New Cinema. | K1 |
| CO2 | Understand how these movements challenged dominant cinematic conventions through new aesthetic approaches, narrative techniques, and | K2 |

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| | socio-political engagements within their respective national contexts. | |
| CO3 | Apply theoretical ideas such as realism, auteurism, postcolonial cinema, and revolutionary cinema to interpret films from different new wave movements. | K3 |
| CO4 | Analyze stylistic and thematic features of films from these movements by examining their use of narrative structure, visual style, and representations of social reality. | K4 |
| CO5 | Evaluate the cultural, political, and historical significance of global new cinema movements in transforming film language and influencing world cinema traditions. | K5 |
| CO6 | Create critical or comparative analyses that synthesize insights from multiple new cinema movements to understand their contributions to global cinematic innovation. | K6 |