

Film Studies Semester IV SYLLABUS

Semester: IV	
Course : Film Studies	
Paper Title: Cinema and Paradigms of Thought	
Paper code: B2FS230411T	Credits: 4
Hours/week : 4	
Category: Core/MDC/SEC/VAC : Minor	
Theory / Practical / Composite : Theory	
No of Modules : 2	
Course Overview:	
<p>This course aims to introduce students to key theoretical frameworks and critical debates in film studies, focusing on gender, realism, melodrama, globalization, and postmodernism. It examines how feminist film theory rethinks spectatorship and representation, while also exploring cinematic realism and melodrama through the works and writings of filmmakers such as Satyajit Ray and Ritwik Ghatak. The course further investigates the impact of globalization on national cinemas and the emergence of transnational film cultures. Through these discussions, students will engage with contemporary theoretical approaches to understand how cinema reflects and responds to changing cultural, political, and aesthetic contexts.</p>	
Course Outcome:	
1. Remember key concepts, theorists, and historical contexts related to feminist film theory, cinematic realism, melodrama, globalization, and postmodernism in cinema.	
2. Understand how theoretical frameworks such as feminist criticism, realism, and melodrama interpret cinematic representation, spectatorship, and genre within changing cultural contexts.	
3. Apply concepts from film theory to interpret selected films, including the works of filmmakers such as Satyajit Ray and Ritwik Ghatak, as well as films shaped by global and postmodern cinematic practices.	
4. Analyze films by examining their narrative strategies, stylistic elements, and ideological dimensions in relation to gender, realism, melodrama, globalization, and postmodern aesthetics.	
5. Evaluate the cultural, political, and aesthetic significance of different cinematic approaches and movements, assessing their role in shaping contemporary film discourse and global film cultures.	
6. Create critical and theoretically informed interpretations or comparative studies that connect film theory with analyses of national and transnational cinematic practices.	
Prerequisites: Basic familiarity with the concepts and topics covered in the first three Film Studies minor papers.	
SYLLABUS	

UNIT/Module	CONTENT	HOURS or NUMBER OF CLASSES	CO Mapping	COGNITIVE LEVEL
I.	<p>Any <i>two</i> of the following will be selected.</p> <p>Feminist film theory Second wave feminism and film theory; gendered spectatorship; feminist counter cinema; gendered reading of genres.</p> <p>Cinematic realism: theory and practices Introduction to cinematic realism; Satyajit Ray's writings and cinema.</p> <p>Cinematic melodrama: theory and practices Melodrama and Indian popular culture; Ritwik Ghatak's political melodrama.</p>	2 classes per week	CO1 CO2 CO3 CO4 CO5 CO6	KI,K2,K3,K4.K5,K6
II.	<p>Globalization and Cinema Impact of globalization on any one national film industry; cinema and global culture in the 1990s; transnational film production,</p>	2 classes per week	CO1 CO2 CO3 CO4 CO5 CO6	KI,K2,K3,K4.K5,K6

	<p>distribution and consumption.</p> <p>Postmodernism and cinema Postmodernist features in cinema; intertextuality, fragmentation, and reflexivity in contemporary cinema.</p>			
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Text Books

Suggested readings

- Bazin, André. *What Is Cinema?* Vol. 1, University of California Press, 2005.
- Brooks, Peter. *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess.* Yale University Press, 1995.
- Doane, Mary Ann. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis.* Routledge, 1991.
- Elsaesser, Thomas. "Tales of Sound and Fury: Observations on the Family Melodrama." *Film Genre Reader IV*, edited by B. Keith Grant, University of Texas Press, 2012, pp. 433–462.
- Ganti, Tejaswini. *Bollywood: A Guidebook to Popular Hindi Cinema.* Routledge, 2004.
- Ghatak, Ritwik Kumar. *Rows and Rows of Fences: Ritwik Ghatak on Cinema.* Seagull Books, 2000.
- Gledhill, Christine, editor. *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film.* BFI Publishing, 2002.
- Gokulsing, K. M., and Wimal Dissanayake, editors. *Indian Popular Cinema: A Narrative of Cultural Change.* Trentham Books, 2004.
- Gopal, Sangita, and Sujata Moorti, editors. *Global Bollywood: Travels of Hindi Song and Dance.* University of Minnesota Press, 2008.
- Grant, B. Keith, editor. *Film Genre Reader IV.* University of Texas Press, 2012.
- Hjort, Mette, and Duncan Petrie, editors. *The Cinema of Small Nations.* University of Minnesota Press, 2007.
- Hutcheon, Linda. *The Politics of Postmodernism.* 2nd ed., Routledge, 2002.
- Kaplan, E. Ann. *Women in Film Noir.* British Film Institute, 2019.
- Kavoori, Anandam P., and Aswin Punathambekar, editors. *Global Bollywood.* New York University Press, 2008.
- Kellner, Douglas. *Media Culture: Cultural Studies, Identity, and Politics Between the Modern and the Postmodern.* Routledge, 1995.
- Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality.* Oxford University Press, 1960.
- Miller, Toby, et al. *Global Hollywood 2.* British Film Institute, 2005.
- Mishra, Vijay. *Bollywood Cinema: Temples of Desire.* Routledge, 2002.

<ul style="list-style-type: none"> • Mulvey, Laura. <i>Visual and Other Pleasures</i>. 2nd ed., Palgrave Macmillan, 2009. • Pomerance, Murray, editor. <i>Postmodernism and Film</i>. SUNY Press, 1996. • Ray, Satyajit. <i>Our Films Their Films</i>. 3rd ed., Orient Longman, 1998. • Thornham, Sue. <i>Feminist Film Theory</i>. Edinburgh University Press, 1999. • Woods, Tim. <i>Beginning Postmodernism</i>. 2nd ed., Manchester University Press.
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, theorists, and historical contexts related to feminist film theory, cinematic realism, melodrama, globalization, and postmodernism in cinema.	K1
CO2	Understand how theoretical frameworks such as feminist criticism, realism, and melodrama interpret cinematic representation, spectatorship, and genre within changing cultural contexts.	K2
CO3	Apply concepts from film theory to interpret selected films, including the works of filmmakers such as Satyajit Ray and Ritwik Ghatak, as well as films shaped by global and postmodern cinematic practices.	K3
CO4	Analyze films by examining their narrative strategies, stylistic elements, and ideological dimensions in relation to gender, realism,	K4

	melodrama, globalization, and postmodern aesthetics.	
CO5	Evaluate the cultural, political, and aesthetic significance of different cinematic approaches and movements, assessing their role in shaping contemporary film discourse and global film cultures.	K5
CO6	Create critical and theoretically informed interpretations or comparative studies that connect film theory with analyses of national and transnational cinematic practices.	K6