

Semester	6
Course	Major
Paper Code	
Paper Title	Film Theory
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"> ● Classical Film Theory: Andre Bazin, Sergei Eisenstein, Christian Metz ● Realism in Cinema Introduction to cinematic realism and formalism. Historical development of realist and formalist traditions in global cinema. ● Post-classical film theory ● Postmodernism and cinema: issues and debates <p>Module 2</p> <p>Introduction to Film Philosophy</p> <p>Understanding the intersection of cinema and philosophy, examining how films not only illustrate but also generate philosophical ideas about time, ethics, identity, and perception. Through key thinkers and selected films, the philosophical enquiries around cinema will be discussed.</p> <ul style="list-style-type: none"> ● Understanding film philosophy: cinema as a form of thinking. Discussion on the ontology and epistemology of film. ● Subjectivity, Gender, and the Gaze Feminist interventions in film philosophy; spectatorship and power. ● Ethics, Politics, and Historical Representation Film as an ethical and political medium; discussion on the representation of historical trauma.
Learning Outcomes	<ul style="list-style-type: none"> ● To understand two foundational approaches to cinematic representation and their impact on narrative and visual style. ● Students will be able to critically analyze postmodern cinematic texts and apply theoretical frameworks to interpret the cultural and philosophical implications of postmodern aesthetics in film ● Demonstrate knowledge of key debates concerning the relationship between philosophy and film. Critically interpret films as potential philosophical texts.

	<ul style="list-style-type: none"> Analyze philosophical concepts through cinematic examples and engage with major theoretical frameworks in film philosophy and assess their contemporary relevance.
Reading/Reference Lists	<ul style="list-style-type: none"> Baudrillard, J. (1994). <i>Simulacra and simulation</i> (S. F. Glaser, Trans.). University of Michigan Press. Bazin, A. (1967). <i>What is cinema?</i> (H. Gray, Trans.). University of California Press. Bordwell, D., & Thompson, K. (2016). <i>Film art: An introduction</i>. McGraw-Hill Education. Braudy, L., & Cohen, M. (Eds.). (2009). <i>Film theory and criticism: Introductory readings</i> (7th ed.). Oxford University Press. Butler, J. (1990). <i>Gender trouble: Feminism and the subversion of identity</i>. Routledge. Butler, J. (1993). <i>Bodies that matter: On the discursive limits of "sex"</i>. Routledge. Butler, J. (2004). <i>Precarious life: The powers of mourning and violence</i>. Verso. Butler, J. (2004). <i>Undoing gender</i>. Routledge. Carroll, N. (2008). <i>The philosophy of motion pictures</i>. Blackwell. Cavell, S. (1979). <i>The world viewed: Reflections on the ontology of film</i>. Harvard University Press. Colman, F. (Ed.). (2009). <i>Film, theory and philosophy: The key thinkers</i>. Routledge. Deleuze, G. (1986). <i>Cinema 1: The movement-image</i> (H. Tomlinson & B. Habberjam, Trans.). University of Minnesota Press. Deleuze, G. (1989). <i>Cinema 2: The time-image</i> (H. Tomlinson & R. Galeta, Trans.). University of Minnesota Press. Eisenstein, S. (1949). <i>Film form: Essays in film theory</i> (J. Leyda, Ed. & Trans.). Harcourt. Jameson, F. (1991). <i>Postmodernism, or, the cultural logic of late capitalism</i>. Duke University Press. Marks, L. U. (2000). <i>The skin of the film: Intercultural cinema, embodiment, and the senses</i>. Duke University Press. Metz, C. (1974). <i>Film language: A semiotics of the cinema</i> (M. Taylor, Trans.). University of Chicago Press. Mulhall, S. (2008). <i>On film</i>. Routledge. Mulvey, L. (1975). Visual pleasure and narrative cinema. <i>Screen</i>, 16(3), 6–18. https://doi.org/10.1093/screen/16.3.6 Rancière, J. (2004). <i>The politics of aesthetics</i> (G. Rockhill, Trans.). Continuum. Read, R., & Goodenough, J. (Eds.). (2005). <i>Film as philosophy: Essays in cinema after Wittgenstein and Cavell</i>. Palgrave Macmillan. Vaughan, H. (2009). <i>Where film meets philosophy</i>. Columbia University Press. Wartenberg, T. (2007). <i>Thinking on screen: Film as philosophy</i>. Routledge.

	<ul style="list-style-type: none"> Woods, T. (2008). <i>Beginning postmodernism</i> (2nd ed.). Manchester University Press. 	
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 using OR– 1x15 = 15 marks Two short questions, where each question will have another option using OR – 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	