

Semester	3
Course	Minor
Paper Title	Historical Conventions of Cinematic Narration 2
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"> <li>Italian Neorealism</li> </ul> <p>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> <ul style="list-style-type: none"> <li>Indian New Wave</li> </ul> <p>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> <p>Module 2</p> <p>Any two of the following will be selected.</p> <ul style="list-style-type: none"> <li>French New Wave The Nouvelle Vague as an exemplary 1960s European New Cinema Movement; Cahier du cinema and the Left Bank group; <i>auteurism</i> and self-reflexivity in new cinema.</li> <li>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.</li> <li>Iranian New Cinema New cinematic realisms, poetic cinema; digital aesthetics and independent cinema.</li> </ul>

<p>Learning Outcomes</p>	<ul style="list-style-type: none"> <li>• To have a historical understanding of New Cinemas</li> <li>• To understand the distinction between mainstream and alternative traditions in cinema</li> <li>• To critically comprehend various forms of modernist film aesthetics</li> <li>• To learn how to analyse films from a socio-political perspective</li> </ul>
<p>Reading/Reference Lists</p>	<ul style="list-style-type: none"> <li>• Monaco, James. <i>The New Wave: Truffaut Godard Chabrol Rohmer Rivette</i>. 30th anniversary ed. Harbor Electronic Pub, 2004.</li> <li>• Marie, Michel and Richard Neupert. <i>The French New Wave: An Artistic School</i>. John Wiley &amp; Sons, 2007.</li> <li>• Neupert, Richard John. <i>A History of the French New Wave Cinema</i>. 2nd ed. University of Wisconsin Press, 2007.</li> <li>• Chakravarty, Indranil et al., <i>The New Latin American Cinema: Readings from Within</i>. Celluloid Chapter, 1998.</li> <li>• Rocha, Glauber. "The Aesthetics of Hunger (Brazil, 1965)." <i>Film Manifestos and Global Cinema Cultures</i>. University of California Press, 2014. 218-220.</li> <li>• Espinosa, Julio García. "For an Imperfect Cinema." <i>Jump Cut</i> 20 (1979): 24-26.</li> <li>• Solanas, Fernando, and Octavio Getino. "Toward a Third Cinema." <i>Cinéaste</i> 4.3 (1970): 1-10.</li> <li>• Naficy, Hamid. <i>A Social History of Iranian Cinema, Volumes 1 through 4</i>, Duke University Press Books, 2011.</li> <li>• Dabashi, Hamid. <i>Masters &amp; Masterpieces of Iranian Cinema</i>. Mage, 2007.</li> <li>• Dabashi, Hamid. <i>Close Up: Iranian Cinema Past, Present and Future</i>. Verso, 2001.</li> <li>• Şadr, Hamid Rıza. <i>Iranian Cinema: A Political History</i>. I.B. Tauris, Distributed in the United States by Palgrave Macmillan, 2006.</li> <li>• Bondanella, P, <i>The Films of Federico Fellini</i> (Cambridge Film Classics). Cambridge: Cambridge University Press.2002 doi:10.1017/CBO9780511613340</li> <li>• Brunetta, Gian Piero. <i>The History of Italian Cinema: A Guide to Italian Film from Its Origins to the Twenty-First Century</i>. Princeton University Press 2011.</li> </ul>

	<ul style="list-style-type: none"> <li>• Marcus, Millicent Joy. <i>After Fellini: National Cinema in the Postmodern Age</i>. Johns Hopkins University Press 2002.</li> <li>• Dissanayake, W. <i>Colonialism and Nationalism in Asian Cinema</i>. Indiana University Press, 1994.</li> <li>• Vasudev, Aruna. <i>The New Indian Cinema</i>. Macmillan India 1986.</li> <li>• Gokulsing, K. M., &amp; Dissanayake, W. (Eds.). <i>Indian Popular Cinema: A Narrative of Cultural Change</i>. Trentham Books. 2004.</li> <li>• Rajadhyaksha, Ashish., et al. <i>Encyclopaedia of Indian Cinema</i>. British Film Institute; Oxford University Press 1994.</li> </ul>	
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	