



Birla Institute of Technology & Science, Pilani
Hyderabad Campus

FIRST SEMESTER 2021-2022
Course Handout Part II

20-08-2021

In addition to part I (General Handout for all courses appended to the time table) this portion gives further specific details regarding the course.

Course No. : HSS F332
Course Title : Cinematic Arts
Instructor-in-charge : Spandan Bhattacharya

Scope and Objectives of the course:

This course presents the key elements for the study of cinema, beginning with establishing formal aspects of cinema by explaining terms such as ‘film space’, ‘film time’, ‘mise-en-scene’, various kinds of shots and editing techniques while drawing upon cinematic examples across the world. It sets the stage for students to acquaint themselves with the required filmic vocabulary and idioms to perform textual analysis of films. This course proposes to expose students to divergent cinematic styles and culturally and politically formed modes of expression. Films of some of the Auteurs of World Cinema (including pioneering Indian filmmakers) will be discussed to expose students to different genres, cinematic styles and modes of expression.

The course also introduces various modes and methods of film criticisms while familiarizing students with critical cinematic concepts like genre theory, auteur theory etc. The course combines analysis of textual form with an engagement with historical context and the materials that have been crucial to the production, distribution, reception and consumption of the text. And the course’s understanding of cinema is one that is dispersed across other arts and mediums which include painting, music, drama etc.

Objectives: The course aims to familiarize students with the various filmic vocabularies and idioms and numerous approaches of understanding cinema. It will enable them position and understand the elements of cinema as globally circulating media form while becoming aware about the history of this medium. It will introduce some of the key critical cinematic concepts for the study of cinema.

Textbook:

1. Bordwell, David, and Kristin Thompson, eds. *Film Art: An Introduction (Eleventh Edition)*. New York: McGraw-Hill, 2012.

Reference Books:

1. Bazin, Andre. *What is Cinema? Vol. I & II*. Trans. Hugh Gray. Berkeley and Los Angeles: University of California Press, 2005.
2. Monaco, James *How to Read a Film*, New York: Oxford University Press, 2000. Nichols, Bill, ed. *Movies and Methods*. Vol.I & II. Calcutta: Seagull Books, 1993.
3. Nichols, Bill. *Movies and Methods*. Vol.II. Berkeley, Los Angeles & London: U of California P, 1996.



Course Plan:

Lecture No.	Learning objectives	Topics to be covered	Chapter in the Text Book and other references	Viewing: Film Clippings
1	Comprehend course objectives and material	Course objectives, textbook and reference book	Course Handout	---
2-3	Acquaint oneself with the cinematic concepts and filmic idioms	Film as Art; Different Approaches of Studying Cinema	Text book: Part 1, R3: Introduction	<i>Chungking Express</i> (Wong Kar-wai, 1994), <i>City of God</i> (Fernando Meirelles, 2002)
4-5	Know about the emergence of cinematic medium and its development	Early Cinema and Film Art	Text book Part 6	<i>The Arrival of the Train</i> (Auguste and Louis Lumière, 1902), <i>A Trip to the Moon</i> (Georges Méliès, 1902)
6	Discuss film space, form and style with reference to Classical Hollywood Cinema	Basic Aspects: Film Space, Form, Cinematic apparatus I (focus on Classical Hollywood)	Text Book: Part 2, 3 & 6	<i>Written on the Wind</i> (Douglas Sirk , 1956)
7-8	Analyze film space, form and style from diverse film culture	Basic Aspects: Film Space, Form, Cinematic apparatus II	Text Book: Part 2- 2 & 3	<i>The End of Summer</i> (Yasujiro Ozu, 1961) <i>Sairat</i> (Nagraj Manjule , 2016)
9-10	Acquaint oneself with the concepts of film time and cinematic narration	Plot, Story, Time: Point of View and Narrative	Lecture Notes and Text Book Part 2	<i>La Rivière du hibou/ An Occurrence at Owl Creek Bridge</i> (Robert Enrico, 1962) <i>Rear Window</i> (Alfred Hitchcock USA, 1954) <i>Kathapurushan</i> (Ado or Gopalakrishnan, 1995)
11-12	Comprehend the idea of Mise-en-scène and how important it is in film art	Mise-en-scène and the Aesthetics of Meaning	Text book , Part 3	<i>A Clockwork Orange</i> (Stanley Kubrick, 1971),



				<i>All About My Mother</i> (Pedro Almodóvar, 1999)
13-14	Acquire a vocabulary to discuss film sound and the difference between different kinds of film sound	Film Sound: Aesthetics, Technology and Style	Textbook, Part 3	<i>The Conversation</i> (Francis Ford Coppola, 1974)
15-16	Comprehend the similarities and difference between film and other arts	Cinema and other Arts (literature, drama, painting, dance and music)	Textbook	<i>Kalpna</i> (Uday Shankar, 1948), <i>The Colour of Pomegranates</i> (Sergei Parajanov, 1969)
17-22	Discuss early modernist film movements	Film History & Movements I: Early Avant Garde: Soviet Montage, German Expressionism, French Surrealism	Text book Part 6	<i>Battleship Potemkin</i> (Sergei Eisenstein 1922), <i>Nosferatu: A Symphony of Horror</i> (F. W. Murnau, 1922), <i>Un Chien Andalou</i> (Luis Buñuel and artist Salvador Dalí, 1929)
23-26	Discuss late modernist film movements	Film History & Movements II: Post War Scene: Italian Neorealism, French New Wave and beyond	“Some Ideas on the Cinema” by Cesare Zavattini & “The Birth of a New Avant Garde: La Camera Stylo” by Alexandre Astruc	<i>Bicycle Thieves</i> (Vittorio De Sica 1945), <i>400 Blows</i> (Francis Truffaut, 1959) <i>À bout de souffle/ Breathless</i> (Jean Luc Godard, 1960)
27	Acquaint oneself with the brief history of emergence of cinema in India and its developments	Cinema in India: From Past to Present	“The Phalke era: Conflict of traditional form and modern technology” by Ashis Rajadhyaksha And Lecture notes	<i>Shree Krishna Janma</i> (Dadasaheb Phalke, 1918) <i>Mother India</i> (Mehboob Khan, 1957)
28-29	Analyze ‘Art cinema’ movements in India and few of the pioneering filmmakers’ works	The Indian Art House : Film Movements and Auteurs	Selections from <i>Our Films, Their Films</i> by Satyajit Ray	<i>Aparajito/ Charulata</i> (Satyajit Ray, 1956/1964) <i>Uski Roti</i> (Mani

			& “Indian New Wave” by Ira Bhaskar	Kaul,1969)
30-32	Overview of contemporary debates on film genre	Modes of Criticism 1: Genre Criticism (Case Study: Western and Film Noir)	Text book, Part 4	<i>High Noon</i> (Fred Zinnemann,1952) <i>Maltese Falcon</i> (John Huston, 1941)
33- 34	Discuss Auteur Studies	Modes of Criticism 2: Auteur theory (Case Study: Michelangelo Antonioni and Lars Von Trier)	Selection from “Notes on the Auteur Theory in 1962” by Andrew Sarris.	<i>La Notte/ Blow Up</i> (Michelangelo Antonioni, 1961/1966); <i>Dancer in the Dark/ The House that Jack Built</i> (Lars Von Trier, 2000/2018)
35-36	Overview of contemporary debates on film and gender	Modes of Criticism 3: Feminist Film theory	“Visual Pleasure and Narrative Cinema” by Laura Mulvey	<i>Cléo</i> from 5 to 7 (Agnès Varda. 1962)
37-39	Discuss the history of Latin American film movements	Third Cinema from Latin America	“Towards a Third Cinema” by Fernando Solanas and Octavio Getino	<i>The Hours of the Furnaces</i> (Fernando Solanas, 1968);
40-41	Familiarizes oneself with the transition of cinematic medium from celluloid to digital	Cinema goes Digital: Film Art in the age of Streaming Platforms and OTT Releases	“Amazon Prime Video: A Platform Ecosphere” by Ishita Tiwary	TBA
42	Review and sum-up the course		----	----

Evaluation Scheme:

Component	Duration	Weightage (%)	Date & Time	Nature of Component
Assignments	TBA	30	TBA	Open Book
Mid semester Test	90 minutes	30	18/10/2021 3.30 - 5.00PM	Open Book
Comprehensive Exam	120 minutes	40	13/12 FN	Open Book



Chamber Consultation Hours: The links for consultation meetings and timings will be shared on CMS.

Notices: Notices concerning the course will be displayed on CMS or other online teaching platforms as notified.

Make-up Policy: Make-up exams and make-up assignments will be granted due to medical reasons if students have prior clearance from institute authorities and if students have informed the instructor beforehand. If a student has an extraordinary situation that does not allow him/her to appear/ for the examination/submit an assignment, the student is responsible for intimating the matter to the instructor at the earliest.

Academic Honesty and Integrity Policy: Academic honesty and integrity are to be maintained by all the students throughout the semester and no type of academic dishonesty is acceptable.

Spandan Bhattacharya
INSTRUCTOR-IN-CHARGE

