



Birla Institute of Technology & Science, Pilani
Hyderabad Campus

FIRST SEMESTER 2022-2023
Course Handout Part II

29-08-2022

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 Art
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.

The course also introduces various modes and methods of film criticisms while familiarizing students with critical cinematic concepts like 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 to position and understand the elements of cinema as globally circulating media forms 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.
3. Duggal Vebhuti, Bindu Menon and Spandan Bhattacharya ed. *Film Studies: An Introduction*. Delhi: Worldview, 2022.



Course Plan:

Lecture No.	Learning objectives	Topics to be covered	Chapter in the Text Book
1	Comprehend course objectives and material	Course objectives, textbook and reference book	Course Handout
2-4	Know about the emergence of cinematic medium and its development	Early cinema and film art: From PMR to IMR	Text book, Part 3
5-8	Discuss early modernist film movements	Early avant garde: Focus on Soviet Montage and German Expressionism	Text book, Part 6
9-12	The development of classical Hollywood cinema (focus on studio economy, film genres and style)	Classical Hollywood Cinema (Form, Economy, Style)	“An Excessively Obvious Cinema” by David Bordwell, Janet Staiger and Kristin Thompson
13-16	Discuss basic aspects of film language	Film space, form and style	Text book: part 2- 2 & 3; R 3, chapter 1
17-18	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
19-20	Acquire a vocabulary to discuss film sound and the difference between different kinds of film sound	Film sound: aesthetics, technology and style	Text book, part 3; R 3, chapter 2
21-23	Discuss late modernist film movements	Post-war European film movements: Focus on Italian Neorealism	“Some Ideas on the Cinema” by Cesare Zavattini & “The Birth of a New Avant Garde: La Camera Stylo” by Alexandre Astruc
24-27	Discuss Auteur Studies with reference to French New	Auteur theory (Case Studies: Alfred Hitchcock	Selection from “Notes on the



	Wave and its later development	and Pedro Almodóvar)	Auteur Theory in 1962” by Andrew Sarris.
28-30	Discuss New Hollywood Cinema	The transition from Classical Hollywood to New Hollywood and few important films	TBA
31-33	Discuss New Danish Cinema (Dogme 95)	Dogme 95 as a film movement and its notable films	Selections from <i>Politics as Form in Lars Von Trier: A Post-Brechtian Reading</i> by Angelo Koutsourakis
34-36	Discuss cinemas from the non-west: Japanese cinema	Early Japanese film history with a focus on its key genres and film auteurs	Selections from <i>To the Distant Observer: Form and Meaning in Japanese Cinema</i> by Noel Burch
37-39	Discuss cinemas from the non-west: Latin American cinema	Latin American Cinemas: Focus on Third Cinema	“Towards a Third Cinema” by Fernando Solanas and Octavio Getino
40-41	Acquaint 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	“Beyond Netflix and Amazon: Mubi and the Curation of On-Demand Film” by Roderik Smits and E. W. Nikdel
42	Review and sum-up the course		----

Evaluation Scheme:

Component	Duration	Weightage	Date & Time	Nature of
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		(%)		Component
Assignments	TBA	30	TBA	Open Book
Mid semester Test	90 minutes	30	01/11 3.30 - 5.00PM	Closed Book
Comprehensive Exam	3 hours	40	21/12/2022 AN	Closed Book

Chamber Consultation Hours: The timings for consultation meetings 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

