



Lahore University of Management Sciences

ENGL 2912 Introduction to Film studies Summer Semester (2024-2025)

Instructor	Dr. Furrukh Khan
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Course URL (if any)	

Course Basics				
Credit Hours	4			
Lecture(s)	Number of Lec(s) Per Week	5	Duration	3 Hours
Recitation/Lab (per week)	Number of Lec(s) Per Week	--	Duration	--
Tutorial (per week)	Number of Lec(s) Per Week	--	Duration	--

Course Distribution	
Core	No



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Elective	Free Elective
Open for Student Category	Freshmen, Sophomores, Juniors and Seniors
Close for Student Category	None

COURSE DESCRIPTION

Film is one of the most widely recognized phenomenon of the modern world, which started in the late nineteenth century and continues to chart a successful commercial and cultural path for itself. It serves various functions from projecting of an individual or national identity to indemnifying base stereotypes of others. Films fulfill needs of a plethora of audiences' tastes, from art-lovers to children's fairy-tales, and in the process, developing ever more dynamic ways to tell a story. Films are used to glorify nationalist struggles and to re-write or in some cases, re-enforce historical perspectives.

This course will attempt to introduce students not only to the technological history of the films, in which we will examine various material stages of the making of films, we will also find out about different phases of history in the major producing industries. The course will entail paying close attention to tools of film-making such as editing, sound, cinematography, narrative and mise-en-scene to acquire familiarity about the technical and artistic steps in process that eventually ends up with a product known as a film.

A close and detailed attention will be paid to the scholarship on films and different academic lens' through which this artistic and cultural spectacle is viewed. Readings will focus on Formalism, Surrealism, Feminism and Colonial perspectives to name but a few to study various ways that scholars analyze films, such steps would then be put up with our personal opinions to examine the resultant discourse.

Films shown in this course will try to cover the broadest possible spectrum, with the full knowledge that it will be impossible to cover all that one really wants to or ought to. Because of the limitations of time and particular bias, only a limited selection of films will be shown, if we somehow miss your favorite film, there are opportunities for you to talk about it during the presentation or the final research paper.

COURSE PREREQUISITE(S)

•	There are no pre-requisites for this course.
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COURSE OBJECTIVES



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	<p>This course aims to provide students with an opportunity to acquire a broad-based understanding of the discipline of film and its various manifestations. This course will provide students with the basic vocabulary currently in use for this field, and to familiarize them with an overview about the history and dynamics of film-making. Students will also be introduced to the various critical theories as they pertain to the understanding and writing about films from various parts of the world.</p>
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Learning Outcomes

	<p>By the end of the course, students should have acquired a certain amount of intellectual ability to talk and write about Films as a genre. Students should be able to identify, defend and put forth their distinctive take on films from different parts of the world. Students should be able to distinguish elements of different styles of film-making; from countries/industries to Directors and be able to write critical and original film analysis.</p>
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Grading Breakup and Policy

<ul style="list-style-type: none">1. Response Papers: 20%2. Class Participation: 20%3. Group Presentation: 25%4. Research Paper: 35%	

Examination Detail

Midterm Exam	None
Final Exam	None. We will have a research paper instead!



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CAVEAT: The films screened in this course may contain language, visuals or material which some of the students may find disturbing. Students would be expected to carry film analysis, and they would be expected to delve into ideas or subject matter which might be shocking or might not correspond with their sensibilities. Please do not take this course if you feel that you might have difficulty in examining subject matter which might be controversial and not to your intellectual taste.



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COURSE OVERVIEW			
Lecture	Author/ Topic	Primary Text /s	Secondary Text /s
1.	<p>Introduction to the Course Overview of the Discipline</p> <p>Reading Films:</p> <p>To begin with, this course would set out by defining the tenets of what a 'film' is and to trace its history. We will examine various stages and components of film-making. The class will be introduced to the various critical aspects of film theory, which would undoubtedly lead to a more cerebral engagement both of viewing and discussion about films.</p>	<p>Lewis, Jon. Essential Cinema: An Introduction to Film Analysis Oregon State University. 2014. Pp. 2-20</p> <p>http://tinyurl.com/hoxrnzo</p>	<p>Cinema Paradiso (1988) Giuseppe Tornatore</p> <p>(https://www.imdb.com/title/tt0095765/?ref=vp_close)</p>
2.	<p>Reading Films</p>	<p>Barsam, Richard and David Monahan, Looking at movies : an introduction to film. New York: W.W.Norton, 2010.</p> <p>Chapter 6. Cinematography</p> <p>http://tinyurl.com/qt7nljz</p>	<p>The Story of Film: An Odyssey (2011) Mark Cousins</p>
3.	<p>Reading Films</p>	<p>Nelmes, Jill (Ed).An Introduction to Film Studies. London: Routledge: 1999 PP. 41-79</p> <p>http://tinyurl.com/gqjkiv2</p>	<p>The Story of Film: An Odyssey (2011) Mark Cousins</p>



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4.	Reading Films	Norris, Margot. Modernism and Vietnam: Francis Ford Coppola's <i>Apocalypse Now</i> <i>Modern Fiction Studies</i> 44.3 (1998) 730-766 http://tinyurl.com/hgxmo8e	<i>Apocalypse Now</i> (1979) Francis Ford Coppola (https://www.imdb.com/title/tt0078788/)
5.	Auteur Studies	"The Seventh Seal": The Film as Iconography Norman N. Holland <i>The Hudson Review</i> Vol. 12, No. 2 (Summer, 1959), pp. 266-270 http://tinyurl.com/h7kraz2 The Seventh Seal John C. Stubbs <i>The Journal of Aesthetic Education</i> Vol. 9, No. 2, Special Issue: Film IV: Eight Study Guides (Apr., 1975), pp. 62-76 http://tinyurl.com/hm45nff	<i>The Seventh Seal</i> (1957) Ingmar Bergman



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6.	Akira Kurosawa	<p>D. P. Martinez. Seven Samurai and Six Women: Kurosawa Akira's Seven Samurai. Japanese Cinema: Texts and Contexts Japanese Cinema: Texts and Contexts. Eds. Alastair Phillips and Julian Stringer. London: Routledge. 2007.Pp. 112-123</p> <p>http://tinyurl.com/h6oe4qa</p> <p>Hardin, John. Collectivism in Kurosawa's The Seven Samurai</p> <p>http://tinyurl.com/jgmxxzg</p>	The Seven Samurai (1954) Akira Kurosawa
7.	Genre Studies, part 1: The Western Film	<p>Roberts, John Wolfgang. The Good, The Bad and The Ugly: A Quick Shot at the Spaghetti Western. Pp. 45-57</p> <p>http://tinyurl.com/z864dum</p> <p>Hunter, Russ. The ecstasy of gold: Love, greed and homosociality in the Dollars trilogy, Studies in European Cinema, 9:1, Pp.69-78. (2012)</p> <p>http://tinyurl.com/hnyhqc5</p>	The Good, The Bad and the Ugly (1966) Sergio Leone



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8.	Genre Studies, part 2: The Gangster Film	<p>The Saga of the Corleones: Puzo, Coppola and "The Godfather": — An Interpretive Essay —GIOVANNI SINICROPI</p> <p><i>Italian Americana</i></p> <p>Vol. 2, No. 1 (AUTUMN 1975), pp. 79-90</p> <p>http://tinyurl.com/zhfglom</p>	The Godfather (1974) Francis Ford Coppola



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9.	Postcolonial Film	<p>Donald Reid. Re-Viewing the Battle of Algiers with Germaine Tillion History Workshop Journal, No. 60 (Autumn, 2005), Pp. 93-115</p> <p>http://tinyurl.com/hjb9u87</p> <p>Bignardi, Irene. The Making of "The Battle of Algiers" Cinéaste, Vol. 25, No. 2 (2000), Pp. 14-22</p> <p>http://tinyurl.com/j5sl2z8</p>	The Battle of Algiers (1966) Gillo Pontecorvo
10.	Postcolonial Film	<p>Columpar, Corinn. Taking Care of Her Green Stone Wall: The Experience of Space in Once Were Warriors, Quarterly Review of Film and Video, 24:5, Pp. 463-474. 207</p> <p>http://tinyurl.com/glaohkp</p>	Once Were Warriors (1994) Lee Tamahori
11.	Postcolonial Film	<p>Brewster, Anne . Aboriginal life writing and globalisation: Doris Pilkington's <i>Follow the Rabbit-Proof Fence</i>. Australian Humanities Review.</p> <p>http://tinyurl.com/jszhwlu</p>	Rabbit-Proof Fence (2002) Phillip Noyce



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12.	Postcolonial Film	<p>Powell, Ingrid Tere. Managing Colonial Recollections: Italian–Libyan Contentions. Interventions, Vol. 17, No. 3, 452–467, 2015</p> <p>http://tinyurl.com/zk5u9vk</p> <p>Hala Khamis Nassar & Marco Boggero (2008) Omar al-Mukhtar: the formation of cultural memory and the case of the militant group that bears his name, The Journal of North African Studies, 13:2, Pp.201-217. 2008.</p> <p>http://tinyurl.com/zc7acmk</p>	<p>The Lion of the Desert (1981) Moustapha Akkad</p>
13.	Punjabi Film	<p>Sheeraz, Muhammad. Heer-Ranjha: A Folk Tale from Pakistan Pakistaniaat: A Journal of Pakistan Studies Vol. 5, No. 2 (2013)</p> <p>http://tinyurl.com/zc92oem</p>	<p>Heer Ranjha (1970) Masud Pervaiz</p>



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14.	Punjabi Film	<p>Kirk, Gwendolyn Sarah. Language ideologies and verbal art in Pakistani cinema: the Punjabi barhak</p> <p>http://tinyurl.com/zymk27v</p> <p>Sevea, Iqbal. "Kharaak Kita Oi!": Masculinity, Caste, and Gender in Punjabi Films. Film and Cinephilia in Pakistan: Beyond Life and Death <i>BioScope: South Asian Screen Studies</i> July 1, 2014 5: 81-98</p> <p>http://tinyurl.com/jxtd7lc</p>	Maula Jatt (1979) Yunus Malik
15.	Bollywood	<p>Mukherjee, Madhuja. The Other Western The Singing Cowboys: Sholay and the Significance of (Indian) Curry Westerns within Post-Colonial Narratives.</p> <p>http://tinyurl.com/zgr5o92</p>	Sholay (1975) Ramesh Sippy
16.	Bollywood		Gangs of Wasseypur (2012) Anurag Kashyap



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17.	Feminism & Film	<p>Berlant, Lauren. Race, Gender, and Nation in "The Color Purple" Critical Inquiry, Vol. 14, No. 4 (Summer, 1988), Pp. 831-859</p> <p>http://tinyurl.com/gopj7cu</p> <p>Ferrell, William K.: Literature and Film as Modern Mythology Connecticut, Praeger (2000) Pp. 97-106</p> <p>http://tinyurl.com/zlemwxq</p>	The Color Purple (1985) Steven Spielberg
18.	World Cinema	<p>Udhir, Christy Mag. An Eliminativist theory of suspense. Philosophy and Literature, Volume 35, Number 1, April 2011, Pp. 121-133.</p> <p>http://tinyurl.com/j23krm8</p>	The Vanishing (1988) George Sluizer
19.	World Cinema	<p>Orme, Jennifer. Narrative Desire and Disobedience in Pan's Labyrinth</p> <p>http://tinyurl.com/jhva6zg</p> <p>Miles (2011) Reclaiming Revelation: Pan's Labyrinth and The Spirit of the Beehive, Quarterly Review of Film and Video, 28:3, 195-203.</p> <p>http://tinyurl.com/h254v37</p>	Pan's Labyrinth (2006) Guillermo del Toro



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20.	World Cinema	<p>Weaver-Hightower, Rebecca. "Revising the Vanquished: Indigenous Perspectives on Colonial Encounters." <i>Journal for Early Modern Cultural Studies</i> 6.2 (2006): 84-102.</p> <p>http://tinyurl.com/zg6nhlx</p> <p>Waller, Gregory A. "Aguirre, The Wrath of God": History, Theater, and the Camera. <i>South Atlantic Review</i>, Vol. 46, No. 2 (May, 1981), Pp. 55-69.</p> <p>http://tinyurl.com/gnodp3t</p>	<p>Aguirre: The Wrath of God (1972) Werner Herzog</p>
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