

Course title	<b>Cinemas South India</b>
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course without changes
Course code	FS
Semester	January-April 2024 (II & IV)
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	Tuesday – 2.00 p.m. to 4.00 p.m. and Thursday - 2.00 p.m. to 5.00 p.m.
Name of the teacher/s	Mr. Sareen Chatla, Assistant Professor, Dept. of Film Studies
Course description	<p><b>A brief overview of the course</b></p> <p>Cinema in India has a history of more than a century. Especially in the South Indian societies, Cinema has replaced almost all forms of traditional entertainment for almost half a century and more. Even major chunk of the television programmes are also on films or either based on cinema.</p> <p>This course introduces to the history and issues prominent in the Cinemas of South India (Namely, Tamizh, Telugu, Malayalam and Kannada).</p> <p>This course also deals with the development of the Four different film industries. The course also deals with various developments of the Industry in the evolution of Cinema in general in India with a focus on the present trends of the South Indian Cinema in the age of digital cinema and globalised world.</p> <p><b>Objectives of the course in terms of Programme Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• The aim of the course is to introduce students to the four major film industries (Namely, Tamizh, Telugu, Malayalam and Kannada) in South India.</li> <li>• To introduce students to the new areas of research on South Indian Cinema.</li> <li>• This course will focus not only the historical aspects, but also the craft of filmmaking, technology; fan clubs, stardom,</li> </ul>

	<p>cine politics, themes, etc. are some of the important areas that the course will offer</p> <p><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>• This course enables students to appreciate the South Indian Cinema in a more informed and comprehensive manner</li> <li>• This course elaborates on the contribution of various film movements in the South India in shaping the way films are made in the contemporary context</li> <li>• This course attempts to develop an elaborate understanding of genres conventions and their structure in general and specific to the South Indian context</li> <li>• Provides a detailed understanding to the concept of film as an art, craft and industry along with the role of the auteur in shaping and formulating distinct cinemas in the South India</li> <li>• Develops an understanding of identifying various ideologies operated through films</li> <li>• Equips the students to demonstrate a more-than-average level of proficiency in writing about film in a more informed manner</li> <li>• Enhances some ability to appreciate innovations in cinematography, multilinear narratives and other contemporary styles and techniques in cinema</li> <li>• Acknowledge and appreciate the role of film as a powerful visual medium in shaping our personal and cultural identity</li> </ul>
Course delivery	Lecture/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	<p>Internal (modes of evaluation): Three take-home assignments/semiar/presentations (20% each), i.e. 60% Internal Evaluation</p> <p>End-semester (mode of evaluation): End Semester Examination/ Take-home Assignment 40%</p>
<p>Reading list</p> <p>Final Reading list will be provided to the</p>	<p><b>Essential reading and Additional reading</b></p> <p>Ashish Rajadhyaksha, P. W. (1999). Encyclopedia of Indian Cinema. Routledge.</p> <p>Baskaran, S. T. (2008). Sivaji Ganesan: The legends of Indian</p>

students	<p>cinema. Wisdom Tree.</p> <p>Baskaran, S. T. (2013). <i>The Eye of the Serpent: An Introduction to Tamil Cinema</i>. India: Tranquebar.</p> <p>Bhaskaran, G. (2010). <i>Adoor Gopalakrishnan: A Life In Cinema</i>. India: Penguin .</p> <p>Dickey, S. (1993). <i>Cinema and the Urban Poor in South India (Cambridge Studies in Social and Cultural Anthropology)</i>. Cambridge University Press .</p> <p>Nalini Shivkumar, R. M. (2015). <i>Unforgettable: The Iconic Women of South Indian Cinema</i>. India: Rupa &amp; Co.</p> <p>Pandian, M. (1992). <i>The Image Trap: M.G. Ramachandran in Film and Politics</i>. India: SAGE Publications Pvt. Ltd.</p> <p>Pillai, &amp; T., M. (2010). <i>Women in Malayalam Cinema: Naturalising Gender Hierarchies</i>. Orient Blackswan.</p> <p>Pillai, S. E. (2015). <i>Madras Studios: Narrative, Genre, and Ideology in Tamil Cinema</i>. New Delhi: SAGE Publications Pvt. Ltd.</p> <p>Prasad, M. M. (2014). <i>Cine-politics: Film Stars and Political Existence in South India</i>. New Delhi: Orient Blackswan.</p> <p>Rajkumar, P., &amp; Banwasi, P. N. (2012). <i>Dr. RAJKUMAR The Person behind the personality</i>. PARVATHAMMA PUBLICATIONS.</p> <p>S.V.Srinivas. (2013). <i>Politics as Performance: A Social History of the Telugu Cinema</i> . Bangalore: Permanent Black.</p> <p>Sengupta, S., &amp; Reitano, N. (2015). <i>Discovering Indian Independent Cinema: The Films of Girish Kasaravalli</i>. CreateSpace Independent Publishing Platform.</p> <p>Vaasanthi. (2008). <i>Cut-outs, Caste and Cine Stars: The World of Tamil Politics</i>. India: Penguin Books .</p> <p>Velayutham, S. (2008). <i>Tamil Cinema: The Cultural Politics of India's other Film Industry (Media, Culture and Social Change in Asia Series)</i>. India: Routledge.</p>
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