

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

MA Cafeteria Elective Courses

Offered by Department of Film Studies

Semester - I

Course title	Non-Fiction Cinemas: Documentary and Art Practices
Category (Mention the appropriate category (a/b/c) in the course description.)	b. Partially Modified
Course code	MAFSC404/MAFSE404
Semester	I
Number of credits	04
Maximum intake	20
Day/Time	Tuesday & Thursday, 9AM – 11AM
Name of the teacher/s	Dr. Hrishikesh Ingle
Course description	i) A brief overview of the course This course is an introductory survey of non-fiction cinemas. It attends to the historical forms, major aesthetic shifts, and political practices of documentary and non-fiction film art. While documentary remains a central and relevant category to explore alternatives and differences to commercial cinemas, the broader area of non-fiction also offers a means to engage with works of the avant-garde, video art, essay film, and self-made digital videos. The course is organized around screenings of important films, and requires students to exchange ideas about artistic, production-related, conceptual, contextual aspects of non-fiction cinemas. There will be ample scope to examine key theoretical concepts and debate the relevance of critical theories of documentary film. Classes will involve mandatory film screenings. Students will be assigned topics on which they are required to present in class, for individual and collaborative discussions. Modules 1. Documentary and its Types 2. Cinema Verite and the Ethnographic Film 3. Third Cinema, and the Political Documentary 4. Video: Technology, Art and Social Reflexivity 5. Non-Fiction Video in the Streaming Era ii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)

	The following Course Objectives are based on the Program Specific Outcomes, mapped according to the National Higher Education Qualification Framework (NHEQF), 2023. After Completing this Course students will be able to <table><tr><td>A</td><td>identify and situate documentary films within the area of non-fiction cinema</td></tr><tr><td>B</td><td>understand the history of documentary cinema and its typologies and sub-categories</td></tr><tr><td>C</td><td>gain insights into technological and aesthetic practices of non-fiction cinema</td></tr><tr><td>D</td><td>critically discern and identify themes, forms, and topics of documentary and other non-fiction films and understand their critical socio-political relevance.</td></tr><tr><td>E</td><td>gain a comprehensive understanding of the political, artistic, creative, ethical, and commercial concerns that contribute to the scholarship of non-fiction cinema.</td></tr><tr><td>F</td><td>formulate and present evidence-based interpretation of the stylistic, topical, and aesthetic factors of non-fiction films.</td></tr><tr><td>G</td><td>contextualize major non-fiction films and historical movements with their national, regional and global contexts.</td></tr><tr><td>H</td><td>develop skills related to individual and collaborative presentations for explaining and/or expressing structured views on non-fiction films based on logical observation and critical thinking.</td></tr><tr><td>I</td><td>extrapolate from insights by applying them to write critical essays.</td></tr></table> iii) Learning outcomes mapped to PSO a) domain specific outcomes [PO1, PO2]- (A, B, C) b) value addition [PO3, PO13]- (D, E) c) skill-enhancement[PO4, PO5, PO8] - (F, G, H, I) d) employability quotient[PO12, PO13] - (H, I)	A	identify and situate documentary films within the area of non-fiction cinema	B	understand the history of documentary cinema and its typologies and sub-categories	C	gain insights into technological and aesthetic practices of non-fiction cinema	D	critically discern and identify themes, forms, and topics of documentary and other non-fiction films and understand their critical socio-political relevance.	E	gain a comprehensive understanding of the political, artistic, creative, ethical, and commercial concerns that contribute to the scholarship of non-fiction cinema.	F	formulate and present evidence-based interpretation of the stylistic, topical, and aesthetic factors of non-fiction films.	G	contextualize major non-fiction films and historical movements with their national, regional and global contexts.	H	develop skills related to individual and collaborative presentations for explaining and/or expressing structured views on non-fiction films based on logical observation and critical thinking.	I	extrapolate from insights by applying them to write critical essays.
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Course delivery	Lectures/Seminar/Screenings																		
Evaluation scheme	Internal (modes of evaluation):40 <table><tr><td>Attendance</td><td>:</td><td>10 points</td></tr><tr><td>Assignment 1 (Individual Response Presentation)</td><td>:</td><td>15 points</td></tr><tr><td>Assignment 2 (Mid-Sem Assignment)</td><td>:</td><td>15 points</td></tr><tr><td>Assignment 3 (Grp. Present. & Assignment)</td><td>:</td><td>15 points</td></tr></table> (Best 2 out of 3) <table><tr><td>Sem-End Assignment</td><td>:</td><td>60 points</td></tr><tr><td>Total</td><td>:</td><td>100 points</td></tr></table> *Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned	Attendance	:	10 points	Assignment 1 (Individual Response Presentation)	:	15 points	Assignment 2 (Mid-Sem Assignment)	:	15 points	Assignment 3 (Grp. Present. & Assignment)	:	15 points	Sem-End Assignment	:	60 points	Total	:	100 points
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Reading list	Readings Nichols, B. (2017). <i>Introduction to documentary</i> (3rd ed.). Indiana University Press. Renov, M. (1993). <i>Toward a poetics of documentary</i>. In M. Renov (Ed.), <i>Theorizing documentary</i> (pp. 12–36). Routledge.																		

	Rouch, J. (2003). <i>The camera and man</i>. In P. Hockings (Ed.), <i>Principles of visual anthropology</i> (pp. 79–98). Mouton de Gruyter. (Original work published 1975) Chan, M. (2007). <i>The politics of documentary</i> (2nd ed.). British Film Institute. Ghosh, A. (2010). <i>Non-fiction video and the public sphere in India</i>. BioScope: South Asian Screen Studies, 1(2), 191–204. Selections from: Murphy, Richard. <i>Theories of the Avant-Garde</i>. Cambridge University Press, 1984. Selections from: Christine Gledhill, Linda Williams (Ed). <i>Reinventing Film Studies</i>. United Kingdom: Arnold, 2000. Selections from: Sitney, P. A. (2002). <i>Visionary film: The American avant-garde, 1943–2000</i> (3rd ed.). Oxford University Press. Solanas, F., &Getino, O. (1997). <i>Towards a third cinema</i>. In M. T. Martin (Ed.), <i>New Latin American cinema, Volume 1: Theory, Practices and Transcontinental articulations</i> (pp. 33–58). Wayne State University Press.
Plagiarism and AI Use	Responding to use of AI by students, which is typically observed in writing assignments, refining writeups, borrowing ideas from existing sources, this course encourages students to be judicious thinkers, and to value their own intellectual contribution. It is imperative then, that any AI use, without due acknowledgement, will result in reduction of points. It might further lead to downgrading academic grades.