

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

Department of Film Studies

MA Film Studies

Semester – III

Course title	INTRODUCTION TO RESEARCH METHODS IN FILM STUDIES
Category	c. New course (Taught)
Course code	MAFSC502
Semester	III
Number of credits	4
Maximum intake	10 (Only open for M.A. Film Studies students)
Day/Time	9 a.m. - 11 A.m. on Tuesday 11 a.m. -1 p.m. on Thursday
Name of the teacher	Prof. Nikhila S.
Course description	Include the following in the course description i) A brief overview of the course: The course, titled Introduction to Research Methods in Film Studies, is designed to introduce students to methodological and practical foundations of research in Film Studies. While familiarizing students with the evolution of Film Studies as an interdisciplinary field, the course equips them with the tools necessary to formulate research questions, identify and evaluate sources, select appropriate methods of inquiry and develop scholarly arguments. The course emphasizes both textual and contextual approaches to cinema, introducing students to methodologies drawn from film studies, historiography, cultural studies, anthropology, sociology, gender studies and media studies. Alongside theoretical discussions, students will engage in practical exercises involving archival research, film analysis, interviews, digital databases, note-taking, documentation and academic writing. The course aims to prepare students for undertaking research projects and prepare a dissertation in Film Studies. Course Modules: I. Research in Film Studies – an interdisciplinary perspective II. Textual and Formal Analysis III. Historiography and Archival Research IV. Ethnographic methods and Audience research V. Industry and Production Studies VI. Digital Methods and Online Research VII. Academic Writing, Documentation and Research Ethics i) Objectives of the course in terms of Programme Specific Outcomes 1. To understand the nature and scope of research in Film Studies and its interdisciplinary foundations.

	2. To acquire familiarity with major research methodologies employed in Film Studies, including textual, historical, ethnographic, industrial and digital approaches. 3. To develop the ability to formulate research questions and design appropriate research projects. 4. To acquire skills in locating, evaluating and utilizing primary and secondary sources relevant to cinema research. 5. To develop competence in close textual analysis and interpretation of films. 6. To gain practical experience in archival research, oral history, interviews and audience studies. 7. To understand the methodological and theoretical assumptions underlying different approaches to film research. 8. To acquire skills in academic writing, documentation, citation and presentation of research. 9. To understand ethical issues involved in the conduct and dissemination of research. 10. To prepare students for independent dissertation-level research in Film Studies. ii) Learning outcomes— a) domain specific outcomes – will learn what research in Films Studies is (Modules I, II, III, IV, V, VI) b) value addition – will learn methods of research from other disciplines such as sociology, anthropology, history and political economy (Modules III, IV, V) c) skill-enhancement - will learn how to carry out a research project (Modules II, III, IV, VII) d) employability quotient – will be able to effectively review and research on cinema (Modules I, II, III, IV, V, VI)
Course delivery	Lecture / Seminar / Workshop / Self-learning All modules are composed of four modes of delivery: • Lectures by Course Instructor • Seminar Discussions • Practical Research Exercises • Student Presentations and Independent Research Tasks
Evaluation scheme	Students will be continually assessed throughout the semester. Internal Assessment

	1. Attendance and participation – 10 marks 2. Research Exercises (Bibliography, Film Analysis, Archive Exercise, Interview Exercise) – 4 × 5 = 20 marks 3. Research Proposal Presentation – 20 marks End Semester 4. Research Portfolio / Open-book Examination – 50 marks Total: 100 Marks
Reading list (tentative)	Foundational Texts 1. Corrigan, Timothy and Patricia White. <i>The Film Experience: An Introduction</i>. Bedford/St. Martin's. 2. Bordwell, David and Kristin Thompson. <i>Film Art: An Introduction</i>. McGraw-Hill. 3. Stam, Robert. <i>Film Theory: An Introduction</i>. Blackwell. Research Methods and Methodology 4. Gray, Ann and Jim McGuigan (eds.). <i>Studying Culture: An Introductory Reader</i>. Arnold. 5. Stokes, Jane. <i>How to Do Media and Cultural Studies</i>. Sage. 6. Berger, Arthur Asa. <i>Media and Communication Research Methods</i>. Sage. 7. Flick, Uwe. <i>An Introduction to Qualitative Research</i>. Sage. 8. Booth, Wayne C., Gregory Colomb and Joseph Williams. <i>The Craft of Research</i>. University of Chicago Press. Film Historiography and Archival Research 9. Allen, Robert C. and Douglas Gomery. <i>Film History: Theory and Practice</i>. McGraw-Hill. 10. Maltby, Richard, Daniel Biltereyst and Philippe Meers (eds.). <i>Explorations in New Cinema History</i>. Wiley-Blackwell. 11. Mehta, Monika and Debashree Mukherjee (eds.). <i>Industrial Networks and Cinemas of India</i>. Routledge. 12. Vasudevan, Ravi (ed.). <i>Making Meaning in Indian Cinema</i>. Oxford University Press. Ethnographic and Audience Studies 14. Morley, David. <i>The Nationwide Audience</i>. British Film Institute. 15. Pink, Sarah. <i>Doing Visual Ethnography</i>. Sage. 16. Biltereyst, Daniel, Philippe Meers and Lies Van de Vijver (eds.). <i>The Routledge Companion to New Cinema History</i>. Routledge.

	Academic Writing and Ethics 17. MLA Handbook (latest edition). 18. Turabian, Kate. <i>A Manual for Writers of Research Papers, Theses and Dissertations</i>. 19. American Psychological Association. <i>Publication Manual of the APA</i> (selected chapters on ethics and citation).
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THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

Department of Film Studies

MA Film Studies

Semester – III

Course title	Film Theory II								
Category (Mention the appropriate category (a/b/c) in the course description.)	Domain Specific. Core.								
Course code	MAFSC505 / MAFSCE505								
Semester	III								
Number of credits	04								
Maximum intake									
Day/Time	Monday 4-6PM & Wednesday 11AM-1PM								
Name of the teacher/s	Prof. Hariprasad Athanickal								
Course description	Brief description of the Course This course builds upon the conceptual foundations established in Film Theory I by examining the major theoretical developments that transformed film studies from the late 1960s onwards. Beginning with structuralism and semiotics, the course traces the emergence of psychoanalytic film theory, French apparatus theory, British Screen theory, feminist interventions, cognitivism, phenomenology, and contemporary philosophy of cinema. The course explores how cinema came to be understood not merely as an aesthetic object but as a complex signifying practice that produces meaning, subjectivity, ideology, desire, and embodied experience. It introduces students to competing models of spectatorship, ranging from psychoanalytic and ideological accounts to cognitive, phenomenological, and philosophical approaches. Throughout the course, students will critically engage with foundational theoretical texts while applying these frameworks to the analysis of films from diverse cinematic traditions. Particular attention is given to the continuing relevance of these debates for contemporary film scholarship and for the study of Indian and other non-Western cinemas. By situating film theory within broader developments in linguistics, structuralism, Marxism, psychoanalysis, feminism, phenomenology, and philosophy, the course equips students with the conceptual tools necessary for advanced research in film studies. Course Learning Objectives Following are the course learning objectives: <table border="1"> <tr> <td>A</td><td>To introduce students to the linguistic and structuralist turn in film theory and its influence on the study of cinema.</td></tr> <tr> <td>B</td><td>To develop an understanding of semiotic, psychoanalytic, and ideological approaches to cinematic meaning and spectatorship.</td></tr> <tr> <td>C</td><td>To familiarize students with French Apparatus Theory and British Screen Theory as major paradigms of post-1968 film theory.</td></tr> <tr> <td>D</td><td>To examine feminist interventions and theories of gender, desire, and visual pleasure in cinema.</td></tr> </table>	A	To introduce students to the linguistic and structuralist turn in film theory and its influence on the study of cinema.	B	To develop an understanding of semiotic, psychoanalytic, and ideological approaches to cinematic meaning and spectatorship.	C	To familiarize students with French Apparatus Theory and British Screen Theory as major paradigms of post-1968 film theory.	D	To examine feminist interventions and theories of gender, desire, and visual pleasure in cinema.
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E	To critically evaluate cognitivist, phenomenological, and philosophical approaches as alternatives to psychoanalytic film theory.
F	To enable students to apply multiple theoretical paradigms to the close analysis of films across different historical, cultural, and national contexts.
G	To cultivate advanced research skills, critical writing, and independent theoretical inquiry in contemporary film studies.

Modules

Module I

The Linguistic Turn: Structuralism and Semiotics

This module introduces the structuralist revolution in the humanities and examines its influence on film studies. It explores cinema as a system of signs and investigates the relationship between language, narrative, ideology, and representation.

- i. Ferdinand de Saussure and structural linguistics
- ii. Roland Barthes: myth, narrative, and ideology
- iii. Claude Lévi-Strauss and structural anthropology
- iv. Christian Metz and the semiotics of cinema
- v. Peter Wollen and structural approaches to authorship

Module II

Psychoanalysis, Spectatorship and Subjectivity

This module examines psychoanalytic approaches to cinema and the constitution of cinematic subjectivity. It explores how desire, identification, fantasy, and unconscious processes inform spectatorship.

- i. Freud and visual desire
- ii. Jacques Lacan: the Mirror Stage, the Imaginary, and the Gaze
- iii. Christian Metz: The Imaginary Signifier
- iv. Identification, fantasy, and cinematic pleasure

Module III

French Apparatus Theory and British Screen Theory

This module explores ideological approaches to cinema developed in France and Britain during the 1970s. It examines cinema as an ideological apparatus that constructs subjects through representation.

- i. Jean-Louis Baudry and the cinematic apparatus
- ii. Jean-Louis Comolli and Jean Narboni: cinema, ideology, and criticism
- iii. Stephen Heath and Colin MacCabe
- iv. Ideology, realism, and cinematic discourse

Module IV

Feminist Film Theory and Gendered Spectatorship

This module introduces feminist critiques of classical cinema and psychoanalytic theory, focusing on gender, visual pleasure, spectatorship, and representation.

	i. Laura Mulvey and the Male Gaze ii. Mary Ann Doane and female spectatorship iii. Teresa de Lauretis and technologies of gender iv. Linda Williams and body genres Module V Contemporary Film Theory: Cognitivism, Phenomenology and Philosophy This module examines major critiques of psychoanalytic film theory and introduces contemporary philosophical approaches to cinema. It explores cognition, embodied perception, affect, ethics, and the ontology of cinematic experience. i. David Bordwell and historical poetics ii. Noël Carroll and cognitivism iii. Vivian Sobchack and phenomenology iv. Stanley Cavell and the ontology of film v. Gilles Deleuze: Movement-Image and Time-Image vi. Jacques Rancière, Alain Badiou, and Slavoj Žižek vii. Contemporary debates in film philosophy																		
Course delivery	Lecture/Seminar/Screening																		
Evaluation scheme	All assignments are compulsory <table><tr><td>1st Assignment/Presentation</td><td>:</td><td>20 Marks</td></tr><tr><td>2nd Assignment/Presentation</td><td>:</td><td>20 Marks</td></tr><tr><td>3rd Assignment/Presentation(Optional)</td><td>:</td><td>20 Marks</td></tr><tr><td>Term Paper</td><td>:</td><td>60 Marks</td></tr><tr><td colspan="3"> </td></tr><tr><td>Total</td><td>:</td><td>100 Marks</td></tr></table>	1 st Assignment/Presentation	:	20 Marks	2 nd Assignment/Presentation	:	20 Marks	3 rd Assignment/Presentation(Optional)	:	20 Marks	Term Paper	:	60 Marks				Total	:	100 Marks
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Reading list	Readings Andrew, Dudley. <i>Concepts in Film Theory</i>. Oxford University Press, 1984. Barthes, Roland. <i>Image–Music–Text</i>. Fontana, 1977. Barthes, Roland. <i>Mythologies</i>. Hill and Wang, 1972. Baudry, Jean-Louis. “Ideological Effects of the Basic Cinematic Apparatus.” <i>Film Quarterly</i>, vol. 28, no. 2, 1974–75, pp. 39–47. Baudry, Jean-Louis. “The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema.” <i>Camera Obscura</i>, no. 1, 1976. Bordwell, David. <i>Making Meaning</i>. Harvard University Press, 1989. Bordwell, David. <i>Narration in the Fiction Film</i>. University of Wisconsin Press, 1985. Bordwell, David, and Noël Carroll, editors. <i>Post-Theory: Reconstructing Film Studies</i>. University of Wisconsin Press, 1996. Carroll, Noël. <i>Mystifying Movies</i>. Columbia University Press, 1988. Cavell, Stanley. <i>The World Viewed: Reflections on the Ontology of Film</i>. Harvard University Press, revised ed., 1979. Comolli, Jean-Louis, and Jean Narboni. “Cinema/Ideology/Criticism.” <i>Screen</i>, vol. 12, no. 1, 1971, pp. 27–38. De Lauretis, Teresa. <i>Alice Doesn't: Feminism, Semiotics, Cinema</i>. Indiana University Press, 1984. Deleuze, Gilles. <i>Cinema 1: The Movement-Image</i>. University of Minnesota Press, 1986. Deleuze, Gilles. <i>Cinema 2: The Time-Image</i>. University of Minnesota Press, 1989. Doane, Mary Ann. <i>The Desire to Desire: The Woman's Film of the 1940s</i>. Indiana University Press, 1987. Elsaesser, Thomas, and Malte Hagener. <i>Film Theory: An Introduction Through the Senses</i>. 2nd ed., Routledge, 2015. Heath, Stephen. <i>Questions of Cinema</i>. Indiana University Press, 1981. Lacan, Jacques. <i>Écrits: A Selection</i>. Translated by Alan Sheridan, Routledge, 1977. Lévi-Strauss, Claude. <i>Structural Anthropology</i>. Basic Books, 1963. MacCabe, Colin. <i>Theoretical Essays: Film, Linguistics, Literature</i>. Manchester University Press, 1985. Metz, Christian. <i>Film Language: A Semiotics of the Cinema</i>. University of Chicago Press,
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1974.

Metz, Christian. *The Imaginary Signifier: Psychoanalysis and the Cinema*. Indiana University Press, 1982.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen*, vol. 16, no. 3, 1975, pp. 6–18.

Mulvey, Laura. *Death 24x a Second: Stillness and the Moving Image*. Reaktion Books, 2006.

Rancière, Jacques. *Film Fables*. Berg, 2006.

Rancière, Jacques. *The Future of the Image*. Verso, 2007.

Saussure, Ferdinand de. *Course in General Linguistics*. McGraw-Hill, 1966.

Sobchack, Vivian. *The Address of the Eye: A Phenomenology of Film Experience*. Princeton University Press, 1992.

Sobchack, Vivian. *Carnal Thoughts: Embodiment and Moving Image Culture*. University of California Press, 2004.

Stam, Robert. *Film Theory: An Introduction*. Blackwell, 2000.

Stam, Robert, Robert Burgoyne, and Sandy Flitterman-Lewis. *New Vocabularies in Film Semiotics*. Routledge, 1992.

Williams, Linda. *Hard Core: Power, Pleasure, and the "Frenzy of the Visible."* University of California Press, 1989.

Wollen, Peter. *Signs and Meaning in the Cinema*. BFI, 1969.

Žižek, Slavoj. *Looking Awry: An Introduction to Jacques Lacan through Popular Culture*. MIT Press, 1991.

Žižek, Slavoj. *The Fright of Real Tears: Krzysztof Kieślowski between Theory and Post-Theory*. BFI, 2001.

Suggested Filmography

1. *Rear Window* (spectatorship, gaze, psychoanalysis)
2. *Vertigo* (Mulvey, Lacan, desire)
3. *Persona* (phenomenology and subjectivity)
4. *Blow-Up* (semiotics and spectatorship)
5. *Mirror* (Deleuze's time-image)
6. *Nayakan* and *Elippathayam* (Indian context)

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

Department of Film Studies

MA Film Studies

Semester – III

Course title	Indian Cinema 2: Bollywood and Beyond
Category (Mention the appropriate category (a/b/c) in the course description.)	b. Partially Modified
Course code	MAFSC506
Semester	III
Number of credits	04
Maximum intake	20
Day/Time	Monday and Thursday, 9 – 11 am
Name of the teacher/s	Dr. Hrishikesh Ingle
Course description	iii) A brief overview of the course The concept and trends of Bollywood have been definitional of contemporary Indian cinemas. This course situates the textual and industrial practices that coalesce around the jargon called Bollywood, and builds a comprehensive account of the generic shifts, media networks, economic factors, and spillovers of this film industry into regional markets. The course will function as an advanced level seminar, and offers students the space to explore their ideas towards identifying an area of further research. Modules 1. The making of Bollywood 2. Production, Exhibition, and Circulation 3. The NRI circuit and critical responses to Bollywood 4. Trans-regional practices 5. Comparative case study iv) 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>gain a comprehensive understanding of the historical context of the 1990s-liberalization, privatization and globalization.</td></tr><tr><td>B</td><td>gain familiarity with the critical accounts on the making of ‘Bollywood’</td></tr><tr><td>C</td><td>ideate and reflect on conceptual frames such as: region, nation, vernacular, cosmopolitan, to respond to the national/regional/global configurations of Bollywood.</td></tr><tr><td>D</td><td>undertake and investigate micro-level case studies of select production companies, media houses, or stars.</td></tr><tr><td>E</td><td>acquire skills for curating a small-scale, themed film festival</td></tr><tr><td>F</td><td>conceptualize and execute a project to study the creative economy of Bollywood films</td></tr><tr><td>G</td><td>understand the methodological approaches of field study and ethnography</td></tr><tr><td>H</td><td>develop interpretive ideas into viable research topics</td></tr></table> v) Learning outcomes mapped to PSO a) domain specific outcomes [PO1, PO2] - (A, B, C) b) value addition [PO3, PO13] - (C, D, E) c) skill-enhancement [PO4, PO5, PO8] - (E, F, H) d) employability quotient [PO12, PO13] - (F,H)	A	gain a comprehensive understanding of the historical context of the 1990s-liberalization, privatization and globalization.	B	gain familiarity with the critical accounts on the making of ‘Bollywood’	C	ideate and reflect on conceptual frames such as: region, nation, vernacular, cosmopolitan, to respond to the national/regional/global configurations of Bollywood.	D	undertake and investigate micro-level case studies of select production companies, media houses, or stars.	E	acquire skills for curating a small-scale, themed film festival	F	conceptualize and execute a project to study the creative economy of Bollywood films	G	understand the methodological approaches of field study and ethnography	H	develop interpretive ideas into viable research topics		
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F	conceptualize and execute a project to study the creative economy of Bollywood films																		
G	understand the methodological approaches of field study and ethnography																		
H	develop interpretive ideas into viable research topics																		
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 (Case Study 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 (Case Study Assignment)	:	15 points	Sem-End Assignment	:	60 points	Total	:	100 points
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Reading list	Readings Gokulsing, Moti and Wimal Dissanayake. <i>Routledge Handbook of Indian Cinemas</i>. London and New York: Routledge, 2013 Rajadhyaksha, Ashish. ‘The “Bollywoodization” of the Indian cinema: Cultural Nationalism in the Global arena’. <i>Inter-Asia Cultural Studies</i>, 4:1, 25-39, 2003 Prasad, Madhava. ‘This thing called Bollywood’. Seminar no. 525, May 2003, Web. 13 Feb 2023 Ganti, Tejaswini: <i>Bollywood: A Guidebook to Popular Hindi Cinema</i>. 2004. UK: Routledge Gopalan, Lalitha. (2020). <i>Cinema of Interruptions: Action Genres in Contemporary</i>																		

	<i>Indian Cinema</i>. UK: Bloomsbury Vasudevan, Ravi.2008. “The Meanings of ‘Bollywood.’” <i>Journal of the Moving Image</i> 7. +Select Essays from ongoing research of the department faculty
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.