THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

MA Film Studies – Semester II

Course Title	**Hollywood: Industry, Form and Genre**
Category (Mention the appropriate category (a/b/c) in the course description.)	c. New course
Course code	FSMAC404
Semester	II
Number of Credits	04
Maximum Intake	20
Day/Time	Monday 4.00 p.m. to 6.00 p.m. and Tuesday 2.00 p.m. to 4.00 p.m.
Name of the Teacher/s	Mr. Sareen Chatla
Course Description	A brief overview of the course: This course offers a comprehensive study of Hollywood cinema by examining it as a cultural industry, narrative and stylistic form and the system of genres. It traces the historical evolution of Hollywood from the Classical Studio Era to Contemporary Globalized Cinema, emphasizing its industrial practices, economic structures and ideological functions. The course introduces students to the Classical Hollywood Narrative Style, Continuity Editing and Character-Centred Storytelling, while also exploring how genres function as both artistic frameworks and commercial strategies. Through critical readings, film screenings and analytical discussions, students will engage with theoretical perspectives on film form, genre theory, authorship and popular culture. By situating Hollywood within broader social, political and technological contexts, the course enables students to critically assess its global influence, cultural power and evolving aesthetics. The course aims to develop advanced skills in film analysis, critical writing and theoretical interpretation, preparing students for research and professional work in film studies. **Modules** **I: Hollywood as an Industry** i) Studio system and vertical integration ii) Star system and production practices iii) Hollywood and globalization **II: Classical Hollywood Film Form** i) Narrative structure and continuity editing ii) Character motivation and closure iii) Visual style and cinematic techniques **III: Genre Theory and Hollywood Genres** i) Genre theory and conventions ii) Major Hollywood genres iii) Genre evolution and hybridity **IV: Contemporary Hollywood Cinema** i) Post-classical Hollywood ii) Franchises, blockbusters, and streaming platforms

iii)   Ideology, representation, and popular culture

ii) Course Objectives
- Develop a comprehensive understanding of Hollywood cinema as an industry by examining its historical evolution, modes of production, distribution networks, exhibition practices, and economic structures, and by situating Hollywood within global media systems.
- Introduce students to the formal principles of Classical and Post-classical Hollywood Cinema, enabling them to analyse narrative structure, continuity editing, *mise-en-scène*, cinematography, sound design and visual style with academic rigor.
- Familiarize students with major theoretical approaches to genre, emphasizing how genre functions as an aesthetic framework, an industrial strategy, and a cultural discourse within Hollywood cinema.
- Enable critical engagement with major Hollywood genres, including their conventions, transformations, hybrid forms and ideological implications across different historical periods.
- Examine Hollywood cinema as a site of cultural and ideological representation, focusing on issues of gender, race, class, ethnicity and power as reflected in narrative and visual form.
- Encourage critical awareness of contemporary Hollywood practices, such as blockbuster culture, franchise filmmaking, digital technologies and streaming platforms and their impact on spectatorship and storytelling.
- Develop advanced skills in film analysis and critical interpretation, enabling students to perform close textual analysis of films using appropriate cinematic terminology and theoretical frameworks.
- Enhance academic research and writing competencies, preparing students to engage with scholarly texts, construct well-argued essays and undertake independent research in film and media studies.

The following Course Objectives are based on the Program Specific Outcomes, mapped according to the National Higher Education Qualification Framework (NHEQF), 2023.

Following are the course learning outcomes:

A) Explain the historical development and industrial organization of Hollywood cinema, demonstrating an understanding of production systems, studio practices and global influence.

B) Analyse Hollywood films using formal analytical tools, including narrative structure, editing techniques, *mise-en-scène*, cinematography and sound, with clarity and precision.

C) Apply genre theory to the study of Hollywood cinema, identifying genre conventions, variations and hybrid forms across different periods and films.

D) Critically evaluate the cultural and ideological meanings embedded in Hollywood films, particularly in relation to representation, identity, and power structures.

E) Compare classical and contemporary Hollywood cinema, highlighting changes in narrative form, technology, production practices, and audience engagement.

F) Interpret Hollywood films within broader social, historical and theoretical contexts, integrating perspectives from film theory, cultural studies and media studies.

G) Produce well-structured academic writing, including film reviews, analytical essays and research papers that demonstrate critical thinking and scholarly engagement.

H) Demonstrate independent and collaborative learning skills, through presentations, discussions, and research-based activities relevant to advanced film studies.

i)   Learning outcomes mapped to PSO
      a) domain specific outcomes (A, D, E, F)
      b) value addition (B, C, E, G, H, I)
      c) skill-enhancement (B,C,D,F,G,H)
      d) employability quotient (F, G, H)

Course Delivery	Lecture/Seminar/Screenings

Evaluation Scheme	All assignments are compulsory
	Attendance : 05 points
	Classroom participation : 05 points
	1st Assignment/Examination : 10 points
	2nd Assignment /Examination : 10 points
	3rd Assignment/Examination : 10 points
	Final Assignment/Examination : 60 points
	                                      _____
	                Total : 100

Reading List	**Selected Readings** - Bordwell, David, Janet Staiger, and Kristin Thompson. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. Routledge, 1985. - Schatz, Thomas. *Hollywood Genres: Formulas, Filmmaking, and the Studio System*. McGraw-Hill, 1981. - Cook, David A. *A History of Narrative Film*. 5th ed., W. W. Norton & Company, 2016. - Neale, Steve. *Genre and Hollywood*. Routledge, 2000. - Altman, Rick. *Film/Genre*. British Film Institute, 1999. - Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. 12th ed., McGraw-Hill Education, 2019. - Elsaesser, Thomas. *The Hollywood System*. British Film Institute, 2001. - Gomery, Douglas. *The Hollywood Studio System*. British Film Institute, 2005. - King, Geoff. *New Hollywood Cinema: An Introduction*. I.B. Tauris, 2002. - Wasko, Janet. *Hollywood in the Information Age: Beyond the Silver Screen*. Polity Press, 1994. - Dyer, Richard. *Stars*. British Film Institute, 1998. - Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen*, vol. 16, no. 3, 1975, pp. 6–18. - Adorno, Theodor, and Max Horkheimer. *Dialectic of Enlightenment*. Translated by John Cumming, Verso, 1997. - Grant, Barry Keith, editor. *Film Genre Reader IV*. University of Texas Press, 2012. - Corrigan, Timothy. *A Short Guide to Writing About Film*. 9th ed., Pearson, 2018. - Tryon, Chuck. *On-Demand Culture: Digital Delivery and the Future of Movies*. Rutgers University Press, 2013. - McDonald, Paul. *Hollywood Stardom*. Wiley-Blackwell, 2012. - Belton, John. *American Cinema / American Culture*. 5th ed., McGraw-Hill Education, 2014. - Maltby, Richard. *Hollywood Cinema*. 2nd ed., Blackwell Publishing, 2003. - Thompson, Kristin. *Storytelling in the New Hollywood: Understanding Classical Narrative Technique*. Harvard University Press, 1999.
Plagiarism and AI Use	OPTIONAL

Course title	**Introduction to Filmmaking**
Category (Mention the appropriate category (a/b/c) in the course description.)	d. New course
Course code	FSMAC421
Semester	II
Number of credits	04
Maximum intake	10
Day/Time	Wednesday 2Pm – 6Pm
Name of the teacher/s	Mr. Sareen Chatla
Course description	A brief overview of the course: This course has been designed exclusively for students who are interested in making short films with a mobile device. This course is expected to develop an orientation and understanding of the basics of the process of film making. The students would be exposed to different aspects of Filmmaking along with a critical orientation (production aspects) on a few original films, which are acclaimed in their particular industry (like Hollywood, Hindi, Tamil, Telugu and World Cinema etc.). Students are expected to invest good time for practice by producing at least one short film (of 5.00 minutes each) as part of the course. We have five hours a week of instruction, but a few of the Saturdays may also be used for practice. Hence, the students are requested to prepare well in advance to dedicate a few Saturdays (but not all). Ultimately this course aims at making the students proficient in understanding the art and craft of filmmaking along with a full-fledged training in producing films. **Modules** **I.Introduction** i.Cinematic Language ii.Stages of Film Making iii.Planning from beginning till end iv.Budgeting v.The Equipment vi.The Crew **II. Cinematography** i.Digital Camera, Camcorder ii.Visual Language of Audio-Visual Medium iii.Selecting the Shots iv.Camera Operation v.Lighting vi.Single and Multi-camera shooting **III. Pre-Production** i.Screenplay Writing ii.Story Boarding iii.Production Planning iv.Casting v.Scheduling **IV. Production** i.Shooting ii.Different Genres iii.Capturing the sound iv.Recording dialogues v.Coordination with the Crew

V. Post-Production
  i. Editing
 ii. Dubbing
iii. Visual Effects
iv. Colour Grading
 v. Sound Mixing

iv) Course Objectives
- To make the students well acquainted with the process of filmmaking.
- To make the learners well acquainted with different stages of filmmaking from a story idea to a complete short film.
- To encourage students to learn through practical exercises of filmmaking.
- To capacitate the students with the art and craft of filmmaking with possible overall understanding involved in the craft.
- To encourage students to learn through practical exercises of filmmaking.
- To facilitate in the application of current practices in cinematography along with a hands on experience of handling a digital video camera (mobile in this context)
- To develop an understanding of the current practices in editing language and visual effects
- To train to effectively manage the resources and logistics required to produce a film
- To collaborate as a member or leader of a filmmaking team
- To develop all the skills related to filmmaking like cinematography, editing, lighting and production

The following Course Objectives are based on the Program Specific Outcomes, mapped according to the National Higher Education Qualification Framework (NHEQF), 2023.

Following are the course learning outcomes:

A	To make the students well acquainted with the art and craft of filmmaking.
B	To make the learners well acquainted with different stages of film making from a story idea to a complete short film.
C	To encourage students to learn through practical exercises of film making.
D	To capacitate the students with the art and craft of film making with possible overall understanding involved in the craft.
E	To facilitate in the application of current best practices in cinematography along with handon experience in handling a digital video camera
F	To develop an understanding of the current best practices in editing language and visual effects
G	To train to effectively manage the resources and logistics required to produce a film
H	To collaborate as a member or leader of a filmmaking team
I	To develop all the skills related to filmmaking like cinematography, editing, lighting and production
J	Ultimately this course aims at making the students proficient in understanding the craft of filmmaking along with a full-fledged training in producing films

v) Learning outcomes mapped to PSO
    a) domain specific outcomes (A, B, D, E)
    b) value addition (B, G, H, I)
    c) skill-enhancement (A,B,C,D,E,F,G,H,I,J)
    d) employability quotient (F, G, I)

Course delivery	**Lecture/Seminar/Screenings**
Evaluation scheme	All assignments are compulsory Attendance : 05 points Classroom participation : 05 points 1st Assignment : 10 points 2nd Assignment : 10 points 3rd Assignment : 10 points Final Short film : 60 points _____ Total : 100
Reading list	**Selected Readings** • Irving K. David and Rea W. Peter, *Producing and Directing the Short Film and Video: Third*

	Edition, Focal Press, Oxford, UK, 2006. - Mamer, Bruce, *Film Production Technique: Creating the Accomplished Image – Third edition*, Wordsworth/Thomson Learning, Belmont, USA, 2003. - Ablan, Dan, *Digital Cinematography and Directing*, New Riders, New York, 2007. - Goulekas, Karen E, *Visual Effects in a Digital World*, Morgan Koufman, New York, 2008. - Dekoven, Lenore, *Changing Direction – A Practical Approach to Directing Actors in Film and Theatre*, Focal Press, Oxford, UK, 2009. - Cleve, Bastian, *Film Production Management – Third Edition*, Focal Press, Oxford, UK, 2006. - Proferes, Nicholas, T, *Film Directing Fundamentals: See Your Film Before Shooting – Second Edition*, Focal Press, Oxford, UK, 2005. - De Fossard, Esta and John Riber, *Writing & Producing for Television & Film*, Sage Publications, New Delhi, 2005. - Mehring, Margaret, *The Screenplay: A Blend of Film Form and Content*, Focal Press, London, 1990. - Mollison, Martha, *Producing Videos: A Complete Guide – Second Edition*, Viva Books Pvt. Ltd, New Delhi, 2007. - Shyles, Leonard, *The Art of Video Production*, Sage Publications, Inc. California, 2007. - Mascelli, Joseph V, *The Five C's of Cinematography: Motion Picture Filming Techniques*, Silman-James Press, Los Angeles, 1998. - Dancyger, Ken, *The Technique of Film and Video Editing: History Theory and Practice – Fourth Edition*, Elsevier Inc. London, 2007. - Nisbett, Alec, *The Sound Studio: Audio Techniques for Radio, Television, Film and Recording – Seventh Edition*, Focal Press, London, 2003.
Plagiarism and AI Use	OPTIONAL

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

MA Film Studies – Semester II

Course title	**Film Theory I**
Category (Mention the appropriate category (a/b/c) in the course description.)	c. New course
Course code	FSMAC501
Semester	II
Number of credits	04
Maximum intake	25
Day/Time	Monday 2-4Pm, Thursday 11-1Pm
Name of the teacher/s	Prof. Hariprasad Athanickal

Course description	Include the following in the course description
	i) A brief overview of the course
	This course offers a critical and systematic introduction to major traditions, debates, and conceptual frameworks in film theory. It traces the development of film theory from early formalist and realist writings to structuralist interventions. The course emphasizes cinema as an aesthetic and cultural practice, foregrounding questions of form, authorship, and historicity. Students will engage closely with key theoretical texts and learn to apply theoretical perspectives to the analysis of film texts, with attention to both Western and non-Western cinematic contexts, including Indian cinema.
	Modules
	I Foundations of Classical Film Theory
	Introduces foundational debates on cinema as an art form and examines attempts to define the specificity of the cinematic medium.
	i. Cinema as a new aesthetic form
	ii. Technology, modernity, and early theoretical reflections
	iii. Film, realism, and representation
	II Formalist Traditions and Montage
	Traces formalist approaches to film aesthetics and explores montage as a principle of film construction.
	i. Russian formalism and film poetics
	ii. Montage theory and visual composition
	iii. Key thinkers: Sergei Eisenstein, Lev Kuleshov, Vsevolod Pudovkin
	III Realism, Image and Cinematic Experience
	Discusses realist film theory and its implications for spectatorship, ethics, and cinematic perception.
	i. Bazinian realism and ontology of the image
	ii. Long take, deep focus, and cinematic space
	iii. André Bazin and debates on photographic realism
	IV Auteur Theory and Film Authorship
	Explores the emergence of auteur theory and debates surrounding authorship, style, and creative agency in cinema.
	i. Cahiers du Cinéma and politique des auteurs
	ii. The director as author: style, signature, and authorship
	iii. Debates on authorship in global and Indian contexts
	V Early Indian Cinema: Nation, Modernity, and Public Culture
	Examines the emergence and development of early Indian cinema in relation to colonial modernity, technological transitions, and evolving public cultures. The module foregrounds regional variations, exhibition practices, and the formation of cinematic institutions in the early decades of the twentieth century.
	i. Silent era and the emergence of Indian film industries
	ii. D. G. Phalke, mythological narratives, and nationalist imaginaries
	iii. Early studios, distribution networks, and exhibition cultures
	iv. Regional trajectories and multilingual film publics
	v. Archival challenges, historiography, and revisionist readings of early film history
	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

A	To develop an advanced understanding of cinema as an art form and an institution, grounded in theoretical, historical, and cultural debates in Film Studies.
B	To acquire and apply analytical approaches that enable the development of rigorous interpretive paradigms for studying films and related art forms.
C	To develop a critical understanding of stylistic, formal, institutional, and evaluative frameworks used to categorize films in terms of fiction/non-fiction, genre, form, and historical period.
D	To engage with key theoretical positions in Film Studies and situate them within broader scholarly debates, enabling independent and research-oriented engagement with film texts.
E	To formulate informed critical explanations of aesthetic, stylistic, thematic, and formal features of films through academic writing and principles of film criticism.
F	To apply key concepts from Film Studies to interdisciplinary contexts, enabling the interpretation of film texts across cultural, social, and regional formations and diverse public forums.
G	To produce reflective and research-informed outputs such as reports, reviews, essays, digital essays, or video blogs that critically engage with cinema as a social and cultural practice.

iii) Learning outcomes mapped to PSO
a) domain specific outcomes (A, B, E)
b) value addition (C, D, E)
c) skill-enhancement (B, F)
d) employability quotient (G,E)

Course delivery	**Lecture/Seminar/Screenings**
Evaluation scheme	Internal (modes of evaluation) : 40 (Best 2 Internal out of 3) Sem-End Exam/Assignment : 60 points Total : 100 points *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
Reading list	**Readings** Adorno, Theodor, and Horkheimer, Max. "The Culture Industry: Enlightenment as Mass Deception." In Dialectic of Enlightenment. Stanford University Press, 2002. Andrew, Dudley. Concepts in Film Theory. Oxford University Press, 1984. Arnheim, Rudolf. Film as Art. University of California Press, 1957. Astruc, Alexandre. "The Birth of a New Avant-Garde: La Caméra-Stylo." Barnouw, Erik & Krishnaswamy, S. Indian Film. Oxford University Press, 1980. Bazin, André. "La Politique des Auteurs." Bazin, André. What Is Cinema? Vols. 1 & 2. University of California Press. Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." Schocken/Random House, 1936. Bhaumik, Kaushik. "Cinematograph to Cinema: Bombay, 1896-1928," BioScope, vol.2, no.1, 2011. Bordwell, David. The Cinema of Eisenstein. Harvard University Press, 1993. Cavell, Stanley. The World Viewed: Reflections on the Ontology of Film. Harvard University Press, 1979. Caughie, John (ed.). Theories of Authorship. Routledge, 1981. Deleuze, Gilles. Cinema 1: The Movement-Image; Cinema 2: The Time-Image. University of Minnesota Press. Dwyer, Rachel & Pinney, Christopher (eds.). Pleasure and the Nation: The History, Politics and Consumption of Public Culture in India. Oxford University Press, 2002. Eisenstein, Sergei. Film Form and The Film Sense. Harcourt Brace, 1942. Elsaesser, Thomas & Barker, Adam. . Early cinema: Space, frame, narrative. BFI Publishing, 1990. Elsaesser, Thomas & Hagener, Malte. Film Theory: An Introduction Through the Senses. Routledge, 2010. Gunning, Tom. "The Cinema of Attractions." Wide Angle, 1990. Hughes, Stephen. "When Film Came to Madras." BioScope, vol.1, no.2, 2010. Kracauer, Siegfried. Theory of Film: The Redemption of Physical Reality. Oxford University Press. Kracauer, Siegfried. The Mass Ornament: Weimar Essays. Harvard University Press, 1995. Kuleshov, Lev. Kuleshov on Film: Writings of Lev Kuleshov. University of California Press, 1974. Münsterberg, Hugo. The Photoplay: A Psychological Study. D. Appleton and Company, 1916. Nandy, Ashis. The Secret Politics of Our Desires. Zed Books, 1999. Pudovkin, Vsevolod. Film Technique and Film Acting. Vision Press, 1929. Rajadhyaksha, Ashish. "The Phalke Era: Conflict of Traditional Form and Modern Technology.", Journal of Arts and Ideas, 1987 Sarris, Andrew. The American Cinema: Directors and Directions. Da Capo Press, 1996. Sobchack, Vivian. The Address of the Eye: A Phenomenology of Film Experience. Princeton University Press, 1992. Wollen, Peter. Signs and Meaning in the Cinema. BFI, 1969. Zavattini, Cesare. "'Some Ideas on the Cinema' ." Cesare Zavattini: Selected Writings, Vol 2., 1952, 89 - 118.
Plagiarism and AI Use	Strict plagiarism as well as AI check will be performed on every submission

Course title	**INDIAN CINEMA I (INDEPENDENCE UP TO LIBERALIZATION)**
Category	c. New course (Taught)
Course code	FSMAC504
Semester	II
Number of credits	04
Maximum intake	20
Day/Time	11 a.m. -1 p.m. on Monday 11 a.m. - 1p.m. on Wednesday
Name of the teacher	Prof. Nikhila S.

Course description	Include the following in the course description
	
	   vi) **A brief overview of the course:**
	The Course, titled **Indian Cinema I (Independence to Liberalization)** is designed, at one level, to draw students' attention to the films around which key debates in Indian Film Studies have taken place. At another level, it is also aimed at equipping them to look for various kinds of material through which a study of Indian films could be carried out.
	Course Modules:
	I. The rise of the 'social' and other genres
	II. Melodrama as a form and mode of representation
	III. Cinema and the nation
	IV. Cinema after Linguistic Reorganization of States
	V. Art/Parallel Cinema in India
	VI. Film Remakes and Adaptations
	
	Objectives of the course in terms of Programme Specific Outcomes
	1. To gain a historical understanding of Indian cinema in terms of the founding genres, the generic shifts over time, changing modes of representation, rise of movements in Indian cinema
	2. To gain a critical understanding of existing studies and theoretical and conceptual frameworks within which Indian cinema has been approached
	3. To acquire the linguistic ability to frame and articulate responses in oral and written modes to films
	4. To acquire the cognitive skill to read and connect various elements in the film and around the film (peritextual and epitextual elements)
	5. To acquire the ability to conduct online studies in various kinds of various kinds of sources for approaching Indian cinema
	6. To acquire note-taking and documentation skills including writing observational notes, translation from Indian languages sources to prepare adocument to present to peers
	7. To understand how various interdisciplinary approaches have shaped Indian Film Studies
	8. To learn an intertextual and paratextual approach to the study of Indian cinema
	
	   vii) **Learning outcomes—**
	a) domain specific outcomes – will learn how to put together and use various sources for a study of Indian cinema (Modules I, II, IV, V, VI)
	b) value addition – will become familiar with contemporary social and political discourses underpinning cinema (Modules III, IV)
	c) skill-enhancement - will learn how to carry out online research (Modules I, II, III, IV, VII)
	d) employability quotient– will be able to effectively review and research on cinema(Modules I, II, V, VI)

Course delivery	Lecture/Seminar/Self learning – All Modules are composed of three modes of delivery – Lectures by Course Instructor; Self learning and Presentations by Students.
Evaluation scheme	Students will be continually assessed throughout the semester. 1 and 2 form the Internal Assessment 1. Attendance and class participation: 10 points 2. Exercises/Presentations: 5 x 6 = 30 points 3. End semester open-book exam: 60 points Total : 100

Reading list (tentative)	1. Gokulsing, Moti and Wimal Dissanayake. Routledge Handbook of Indian Cinemas. London and New York: Routledge, 2013 2. Vebhuti Duggal, Bindu Menon and Spandan Bhattacharya. Film Studies: An Introduction. Worldview Publications, 2022 3. Vasudevan, Ravi. The Melodramatic Public: Film Form and Spectatorship in Indian Cinema. Palgrave Macmillan, 2011 4. Prasad, Madhava. Cine-Politics: Film Stars and Political Existence in South India. New Delhi: Orient Blackswan, 2014 5. Butler, Brad and Karen Mirza. Cinema of Prayoga: Indian Experimental Film and Video 1913 to 2006. No.where publication, 2006 6. Jain, Anuja. "The Curious Case of the Films Division: Some Annotations on the Beginnings of Indian Documentary Cinema in Postindependence India, 1940s–1960s". The Velvet Trap. Number 71, Spring 2013 7. Battaglia, Giulia. Documentary Film in India. New York: Routledge, 2018 8. Majumdar, Rochona. Art Cinema and India's Forgotten Futures: Film and History in the Post-colony. Columbia University Press, 2021 9. Rockwell, Daisy. "Visionary Choreographies: Guru Dutt's Experiments in Film Song Picturisation". South Asian Popular Culture. Volume 1, Issue 2, 2003 10. Eswaran, Swarnavel. Madras Studios. Sage India. 2015

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

MA Film Studies – Semester II

Course title	**Non-Fiction Film and Art Practices**
Category (Mention the appropriate category (a/b/c) in the course description.)	e. New course
Course code	FSMAC503
Semester	II
Number of credits	04
Maximum intake	20
Day/Time	Tuesday – 11.00 PM to 1:00 PM, Thursday 2.00 AM to 4:00 PM
Name of the teacher/s	Dr. Hrishikesh Ingle

Course description	This course is built around gaining familiarity with major films and filmmakers of non-fiction cinema through a broad survey of its forms, themes, and political dimensions. It examines key modes and concepts such as documentary, actuality, reflexive film, creative non-fiction, and the essay film, and reflects on their diverse national, regional, collective, institutional, and international contexts. The course also engages with critical theories and debates of non-fiction film practices worldwide, to highlight their intellectual and cultural significance. Classes will involve mandatory film screenings, discussions, presentations, and collaborative group work.
	
	Modules
	    1. Film and the Pursuit of Reality
	    2. Creative Explorations and the Historical Avant-Garde
	    3. Typology of Documentary Cinema
	    4. Cinema Verite and theEthnographic Film
	    5. Third Cinema, Independent and Political Practices
	    6. Video: Technology and Social Reflexivity
	    7. Non-Fiction Video in the Streaming Era
	
	viii) 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 familiarity with the field of non-fiction cinema, key films, and major filmmakers</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 intotechnological and aesthetic practices, policies, economics, and circulation of non-films.</td></tr><tr><td>D</td><td>critically discern and identify themes, forms, and topics of non-fiction films, to understand their contextual relevance.</td></tr><tr><td>E</td><td>gain a comprehensive understanding of the political, artistic, creative, ethical, and commercial concernsinformingthe scholarship of non-fiction cinema.</td></tr><tr><td>F</td><td>express and formulate evidence-based interpretation of the stylistic, topical, and aesthetic aspects of non-fiction films.</td></tr><tr><td>G</td><td>contextualize major non-fiction films and movements with their historical, national, and technological frameworks.</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 reasoning.</td></tr><tr><td>I</td><td>extrapolate from critical insights to develop skills for digitally archiving non-fiction films.</td></tr></table>
	ix) 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)

Course delivery	**Lectures/Seminar/Screenings**
Evaluation	Internal (modes of evaluation) :40

scheme	Attendance : 10 points Digital Scrapbook/Journal (Mandatory) : 05 points Classroom Quizzes (Mandatory) : 05 points Assignment 1 (Individual Presentation) :10 points Assignment 2 (Mid-Sem Assignment) : 10 points Assignment 3 (Grp. Present. &Assignment) :10 points **(Best 2 out of 3)** Sem-End Assignment : 60 points Total : 100 points *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
Reading list	**Readings** Nichols, B. (2017). *Introduction to documentary* (3rd ed.). Indiana University Press. Renov, M. (1993). *Toward a poetics of documentary.* In M. Renov (Ed.), Theorizing Documentary (pp. 12–36). Routledge. Rouch, J. (2003). *The camera and man.* In P. Hockings (Ed.), Principles of visual anthropology (pp. 79–98). Mouton de Gruyter. (Original work published 1975) Chanan, M. (2007). *The politics of documentary* (2nd ed.). British Film Institute. Ghosh, A. (2010). *Non-fiction video and the public sphere in India.* BioScope: South Asian Screen Studies, 1(2), 191–204. Selections from: Murphy, Richard. *Theories of the Avant-Garde.* Cambridge University Press, 1984. Selections from: Christine Gledhill, Linda Williams (Ed). *Reinventing Film Studies.* United Kingdom: Arnold, 2000. Selections from: Sitney, P. A. (2002). Visionary film: The American avant-garde, 1943–2000 (3rd ed.). Oxford University Press. Solanas, F., & Getino, O. (1997). *Towards a third cinema.* In M. T. Martin (Ed.), New Latin American cinema, Volume 1: Theory, Practices and Transcontinental articulations (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 will result in reduction of points. It might further lead to downgrading academic credibility.