

Introduction to Film Studies - Web course

COURSE OUTLINE

The course will focus on some important trends and genres in world cinema, along with key concepts in film studies. It aims to make participants familiar with some major international cinematic figures and films.

COURSE DETAIL

Lecture No.	Topic
1.	Chapter 1 Cinema and Modernism
2.	Chapter 2 Semiotics of Films
3.	Chapter 3 Realism
4.	Chapter 4 Editing in Cinema
5.	Chapter 5 Film Theory
6.	Chapter 6 Character in cinema
7.	Chapter 7 Plot in Cinema
8.	Chapter 8 Colour Theory and Cinema
9.	Chapter 9 Ideology in Cinema
10.	Chapter 10 Intertextuality and Films
11.	Chapter 11 French new wave
12.	Chapter 12 German Expressionism
13.	Chapter 13 Italian Neo-Realism
14.	Chapter 14 Great European Directors: Jean Renoir
15.	Chapter 15 Luis Bunuel
16.	Chapter 16 Robert Bresson (1907-1999)
17.	Chapter 17 Classic Hollywood
18.	Chapter 18 The Cinema of Orson Welles



NP-TEL

NPTEL

<http://nptel.ac.in>

Humanities and Social Sciences

Pre-requisites:

Students are expected to be familiar with some of the important international cinematic trends, movements and genres as well as filmmakers. They should also be aware of a brief history of cinema and key theoretical aspects such as formalism, structuralism/poststructuralism, modernism/postmodernism, semiotics, iconography and reception studies.

Additional Reading:

- Booker, Keith M. *What's New in Film and Why it Makes us Feel so Strange*. London, Westport & Connecticut: Praeger, 2007.
- Gardaphe, Fred L. *From Wiseguys to Wise Men: The Gangster and Italian American Masculinities*. NY & London: Routledge, 2006.
- Genette, Gerard. *Narrative Discourse: An Essay in Method*. Jane E. Lewin (trans). NY: Cornell University Press, 1980.
- Gair, Christopher. *The American Counterculture*. Edinburgh: Edinburgh University Press, 2007.
- Truffaut, Francois. *The Films in My Life*. Leonard Mayhew (Trans). NY: De Capo, 1994.

Hyperlinks:

- <http://myweb.wvnet.edu/~jelkins/film04/theory.html>
- <http://old.bfi.org.uk/sightandsound/polls/topten/>
- <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/greatest-films-all-time>

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19.	Chapter 19 New Hollywood
20.	Chapter 20 Counterculture and cinema
21.	Chapter 21 Auteur Theory: Alfred Hitchcock
22.	Chapter 22 Martin Scorsese
23.	Chapter 23 Michael Mann
24.	Chapter 24 The Cinema of David Cronenberg
25.	Chapter 25 Film Genres
26.	Chapter 26 The Western
27.	Chapter 27 Film Noir
28.	Chapter 28 Gangster Cinema
29.	Chapter 29 Melodrama
30.	Chapter 30 Anthology Films
31.	Chapter 31 Films about Media
32.	Chapter 32 Japanese Cinema
33.	Chapter 33 Chinese Cinema
34.	Chapter 34 Representations of Small town in Films
35.	Chapter 35 Representation of City in Cinema
36.	Chapter 36 Film remakes & sequels
37.	Chapter 37 Stardom
38.	Chapter 38 Key Film Texts
39.	Chapter 39 Key Concepts 1
40.	Chapter 40 Key Concepts 2

References:

- Andrew, Dudley. *The Major Film Theories: An Introduction*. Oxford: Oxford University Press, 1976.
- Altman, Rick. *Film/Genre*. London: BFI, 1999.
- Bazin, Andre. *What is Cinema?* Foreword by Francois Truffaut. Berkeley: University of California Press, 2005.
- Boggs, Joseph M. & Petrie, Dennis W. *The Art of Watching Films*. 7th ed. NY: McGraw-Hill, 2008.

- Braudy, Leo & Cohen, Marshall (eds). *Film Theory and Criticism*. 5th ed. NY & Oxford: Oxford University Press, 1999.
- Cook, David A. *A History of Narrative Film*. 4th ed. NY & London: WW Norton & Company, 2004.
- Cook, Pam. *The Cinema Book*. 3rd ed. London: BFI, 2007.
- Deleuze, Giles. *Cinema 1 & 2*. Hugh Tomlinson & Barbara Habberjam (trans). London & NY: Continuum, 1986.
- Etherington-Wright, Christine & Doughty, Ruth. *Understanding Film Theory*. London: Palgrave, 2011.