



MANIPAL  
UNIVERSITY

## Global and Public Health

### FILM 345: *Evolution of Cinema in India*

Please refer to the [faculty page](#) for this semester's instructor.

#### Course Description

This course, drawing from multiple disciplines, focuses largely on Indian cinema, major film makers and movements while drawing on film theory, its development and criticism. Essential readings will help students understand key concepts/film terminology. While readings are important, watching films and critically engaging with them is necessary. The list of films included is important in order to understand the cinematic history, development as well as other critical questions surrounding the creation of films and their reception.

#### Learning Objectives

- To understand and be able to discuss history of international and Indian cinema
- To learn theory pertaining to and undertake analysis of perceptions of reality and cinema and use of language in film
- To understand a variety of other theoretical perspectives in order to critically develop individual responses towards cinematic art and aesthetics

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### Course Schedule

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#### Sessions 01-04/14

History and growth of cinema, art and cinema, film grammar, aesthetics, composition and visualization, types of shots, camera movements, elements of film, story screenplay and music, major cinematic movements, international and Indian cinema basics, major international and Indian film makers.

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#### Sessions 05-08/14

Eras of international and Indian film history, movements in International and Indian cinema, classical film theory, cinematic language and its development, cinema and realism, narrative theory, literary devices.

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## Sessions 09-14/14

Regional cinema in India, auteur theory and authorship, genre theory, ideology class and industry, spectatorship theories, film audiences, feminist theory, gender race in cinema, representation in cinema, globalisation in cinema.

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## Course Materials

### Essential Readings:

Basin, A. (1967). *Qu'est-ce que le cinema?* Berkley: University of California Press.

Braudy, L. and Cohen, M. (2004). (eds). *Film Theory and Criticism: Introductory Readings*. New York: OUP.

Celli, C. (2004). A Master Narrative in Italian Cinema. *Italica*, 81 (1), 81-91.

Hayward, S. (2004). *Key Concepts in Cinema Studies*. New York: Routledge.

### Essential Films:

Chaplin, Charlie (Producer) & Chaplin, Charlie (Director). (1925). *The Gold Rush* [Motion Picture]. United States: United Artists.

Chitrakalpa (Producer) & Ghatak, Ritwik (Director). (1960). *Meghe Dhaka Tara* [Motion Picture]. India: Shree Venkatesh Films.

Coster, Kevin, Steve Tisch and Jim Wilson (Producers), & Kevin Coster (Director). (1997). *The Postmaster* [Motion Picture]. United States: Tig Productions.

Dutt, Guru. (Producer). & Dutt, Guru. (Director). (1957). *Pyaasa* [Motion Picture]. India: Guru Dutt Movies Pvt. Ltd.

Government of West Bengal (Producer) & Ray, Satyajit (Director). (1955). *Pather Panchali* [Motion Picture]. India: Aurora Film Corporation.

Kiarostami, Abbas (Producer) & Kiarostami, Abbas (Director). (1995). *Through the Olive Trees* [Motion Picture]. Iran: Miramax Films.

Mukherjee, Hrishikesh & N. C. Sippy (Producers), & Mukherjee, Hrishikesh (Director). (1971). *Anand* [Motion Picture]. India: Shemaroo Video Pvt. Ltd.

Pallonji, Shapoorji. (Producer) & Asif, K. (Director). (1960). *Mughal-e-Azam* [Motion Picture]. India: Sterling Investment Corporation.

Roy, Bimal. (Producer) & Roy, Bimal (Director). (1953). *Do Bigha Zameen* [Motion Picture]. India: Shemaroo Video Pvt. Ltd.

### *Possible Film Screenings*

Alvi, Abrar (Producer) & Dutt, Guru (Director). (1959). *Kaagaz Ke Phool* [Motion Picture]. India: Guru Dutt Films Pvt. Ltd.

Darshan, Suneel. (Producer) & Kanwar, Raj (Director). (2003). *Andaaz* [Motion Picture]. India: Shree Krishna International.

De Laurentiis, Dino, and Carlo Ponti (Producers) & Fellini, Federice (Director) (1954). *La Strada* [Motion Picture]. Italy: Trans Lux Inc.

Ekelund, Allan (Producer) & Bergman, Ingmar (Director). (1953). *Wild Strawberries* [Motion Picture]. Sweden: AB Svensk Filmindustri.

Grunstein, Pierre, and Alain Poire (Producers) & Berri, Claude (Director). (1986). *Jean de Florette* [Motion Picture]. France: Orion Pictures.

Kapoor, Raj (Producer) & Kapoor, Raj (Director). (1955). *Shree 420* [Motion Picture]. India: R.K. Films Ltd.

Kapoor, Raj (Producer) & Kapoor, Raj (Director). (1951). *Awaara* [Motion Picture]. India: R.K. Films.

Khan, Mehboob (Producer) & Khan, Mehboob (Director). (1957). *Mother India* [Motion Picture]. India: Mehboob Productions.

Motoki, Sojiro (Producer) & Kurosawa, Akira (Director). (1952). *Ikiru* [Motion Picture]. Japan: Toho Studios.

Welles, Orson (Producer) & Welles, Orson (Director). (1941). *Citizen Kane* [Motion Picture]. United States: Warner Bros.

Prabhat Film Company (Producer) & Shataram, V. (Director). (1959). *Duniya Na Mane* [Motion Picture]. India: Prabhat Film Company.

Rai, Himanshu (Producer) & Osten, Franz (Director). (1936). *Achut Kanya* [Motion Picture]. India: Bombay Talkies Workers Industrial Co-Operative Society.

Renoir, Claude, and Jean Jay (Producers) & Renoir, Jean (Director). (1939). *The Rules of the Game* [Motion Picture]. France: The Gaumont Film Company.

Roy, Bimal (Producer) & Roy, Bimal (Director). (1955). *Devdas* [Motion Picture]. India: Bimal Roy Production.

Shantaram, V. (Producer), & Shataram, V. (Director). (1957). *Do Aankhen Barah Haath* [Motion Picture]. India: Rajkamal Kalamandir.

Wenhua Film Company (Producer), & Mu, Fei (Director). (1948). *Spring in a Small Town* [Motion Picture]. China: Wenhua Film Company.

Yamamoto, Takeshi. (Producer) & Ozu, Yasujiro (Director). (1953). *Tokyo Story* [Motion Picture]. Japan: Shochiku.

## Evaluation

Quizzes	25%
Seminar paper & presentation	50%
Class participation	25%

## Assessment Criteria

### Quizzes (including film analysis)

Quizzes and brief film analyses are completed in class at times specified by the faculty.

### Seminar paper and presentation

Students will be required to write one seminar paper and make a presentation to accompany it. Both assignments are completed in private consultation with the faculty with full details provided in class.

### Class Participation

Faculty give full participation marks to students who are punctual, attentive and engaged in class. Students who are late or inattentive will have points removed from their participation score at the faculty's discretion.

## Grading

Alliance programs utilize the follow standard grading policy well accepted by most US institutions

Excellent	A	93-100%	Good	B+	87-89%	Acceptable	C+	77-79%
	A-	90-92%		B	83-86%		C	73-76%
				B-	80-82%		C-	70-72%
						Unsatisfactory	D+	67-69%
							D	63-66%
							D-	60-62%
						Failing	F	<60%

## **Course Policies**

### **Exams and Assignments**

Students are required to take all regularly scheduled exams in courses for which they are registered, and to submit all assignments on time. Any compelling academic, personal, or medical reason that might justify a rescheduled exam or assignment must be brought up to both the Resident Director and course faculty. Failure to take scheduled exams or submit the requisite assignments for a course will adversely affect your grade as per the stated grading criteria for each course.

### **Classroom Conduct**

Student punctuality is extremely important in India. Please do not be late for classes or other activities, as it is considered impolite to do so. It is improper to eat in class, to engage in other activities such as texting, or to slump or nap. Students are expected to be alert and engaged as a sign of respect for their professors.

### **Attendance**

A student is allowed 2 excused absences. An excused absence is an absence related to a medical or other emergency about which the student has communicated to the Resident Director and concerned faculty prior to class.

Any additional absence or ANY unexcused absence results in a two point loss to the overall attendance score. Please note attendance requirements through your program as well.