

Semester	AUG 2022
Open to semester	5,7,11,13,21
Course code	HS3193/HS6314
Course title	Curating Film History
Credits	3 /4
Course Coordinator & participating faculty (if any)	Monia Acciari (Pushkar Sohoni*)
Nature of Course	Lectures and Field work
Pre-requisites	None
Objectives (goals, type of students for whom useful, outcome etc)	<p>This course will introduce students to key moment in film histories and to the sites where those histories are held. Similarly, students will be encouraged to look beyond traditional spaces of conservation, and explore digital archives, personal archives, fan archives and other forms of access to cinema, such as film festivals to encourage them to develop creative practices around film histories. Students will:</p> <ol style="list-style-type: none"> 1. Familiarize with global film histories trends, both traditional and through less traditional spaces of conservation; 2. Engage with UN, keepers and makers of histories of global cinema; 3. Explore ideas of curatorship, and preservation of cinema; 4. Creatively develop forms of access to cinema histories for public engagement; <p>Outcomes:</p> <ol style="list-style-type: none"> 1. Students are able to read literary texts in an intelligent and cogent manner. 2. Students are better aware of the histories and cultures (as created or brought into focus through literary texts) of the Indian subcontinent. 3. Students have read ample scholarly material as the bedrock for both a literary and cultural understanding of the texts.
Course contents (details of topics /sections with no. of lectures for each)	<p>This course will use a combination of lectures and tutorials for the students to learn aspects of film histories, global trends and new waves as well as engage with theoretical aspects of curatorship.</p> <p>Part of the work to do in class will be centered around the organization of events that have film history as focal point;</p>

	<p>similarly, the various creative activities in class will evaluate how can we make film history accessible to the public. A component of this course will be looking at public as co-creators of cinema histories.</p> <p>Students are expected to engage with the weekly readings and be open in class to discuss their findings; similarly a certain number of film viewing will be expected too.</p>
<p>Evaluation /assessment</p>	<p>End-Sem Examination-30% Mid-Sem Examination-30% Others-40 (Presentations, Short Essay responses, Class Participation/Continuous Assessment)%</p>
<p>Suggested readings (with full list of authors, publisher, year, edn etc.)</p>	<p>Primary sources [entire texts or excerpts] (may include but are not restricted to):</p> <ol style="list-style-type: none"> 1. Paolo Cherchi Usai, David Francis, Alexander Horwath, and Michael Loebenstein (2020), Film Curatorship, Columbia University Press & Austrian Film Museum; 2. Paolo Cherchi Usai, (2019), Silent Cinema: A Guide to Study, Research and Curatorship, BFI: London; 3. Geoffrey Nowell-Smith (1997), The Oxford History of World Cinema, Oxford University Press: Oxford. 4. S. Theodore Baskaran, (2009) History Through The Lens - Perspectives On South Indian Cinema, Orient Blackswan Private Limited: New Delhi. <p>Other key readings will be shared and discussed in class throughout the course.</p>