

**Essential/recommended readings:**

1. Dr. Tanveer Alam Alvi, Usoole Tehqiq wa Tarteebe Matan : Delhi 2009
2. Prof. Nazir Ahmad, Tasihih wa Tehqeeq Matr: Idareh Yadgare Ghalib, -2000 A.D.
3. Storey, C.A. Persian Literature: A Bio-Bibliographical Survey, London: Royal Asiatic Society.
4. Browne, Edward G., A Literary History of Persia, Cambridge University Press.
5. Minovi, Mojtaba, Research in Texts, Tehran University Press, Tehran, 1989
6. Khan, Dr. Ghulam Nabi, Tahqeeq aur Tanqeed ke Usool, 2015
7. Abdullah, Dr. Syed, Usoole-e-Bahas-o-Tahqeeq, 2010
8. Zarrinkoub, Abdul Hossein, Ba Karwaan-e-Hulle, Sokhan Publications, Tehran, 1402
9. Ripka, Jan, History of Iranian literature, translated by Isa Sediq, Tehran: University of Tehran
10. Research Methodology in the Humanities, Ali Akbar Dehkhoda, Tehran: Samt Publications, 1398

**DISCIPLINE SPECIFIC ELECTIVE COURSE – 24: History of Iranian Cinema****Credit distribution, Eligibility and Pre-requisites of the Course:**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
History of Iranian Cinema	4	3	1	NIL	Class XII pass	NIL

**Learning Objectives:**

The Learning Objectives of this course are as follows:

1. To equip the students with a comprehensive understanding of the development, evolution, and cultural significance of Iranian cinema from its inception to the present day
2. To enable the students to critically assess the evolution and global impact of Iranian cinema, understanding its role as both an artistic medium and a reflection of Iranian cultural and political contexts

**Learning outcomes:**

The Learning Outcomes of this course are as follows:

- By learning this course, students will have the knowledge of the historical development of Iranian cinema, including its origins, key milestones, and major movements from the early 20th century to the present

- By learning this course, students will be able to identify and analyse significant films, directors, and cinematic trends in Iranian cinema, understanding their cultural, political, and artistic impact
- By learning this course, students will be able to examine the socio-political context that shaped Iranian cinema, including the influence of historical events, such as the Constitutional Revolution, the Islamic Revolution, and the Iran-Iraq War, on the content and production of films

## SYLLABUS OF DSE- 24

### UNIT – I (3 Weeks/9 Hours)

#### Early Beginnings: The Origin of Iranian Cinema (1900-1940s)

- Introduction of Cinema to Iran: The first films shown in Iran were screened in the early 1900s, with a French filmmaker, the Lumière brothers, introducing cinema to Tehran in 1896.
- The First Iranian Film: The first Iranian film, Abdollah's Return (1925), was a short film depicting a man returning from abroad, marking the beginning of Iran's cinematic history.
- Influence of Western Cinema: Early Iranian cinema was heavily influenced by European, especially French and Italian, filmmaking styles and techniques.
- Silent Films and Early Storytelling: Iranian films during this period were mostly silent films, often depicting stories of everyday life, historical events, and societal norms.
- Establishment of Film Industry: The 1930s saw the establishment of the first Iranian film production companies, including Roudaki Film Company, which contributed to the growth of local cinema

### UNIT – II (4 Weeks/12 Hours)

#### The Golden Age: Post-Revolutionary Cinema and the New Wave (1950s-1979)

- Post-Revolutionary Shifts: The cinema landscape was transformed after the 1953 Iranian coup, shifting toward more socially-conscious and politically-engaged narratives.
- New Wave Movement: The 1960s and 1970s saw the rise of the "Iranian New Wave," with filmmakers like Abbas Kiarostami and Feroz Farrokhzad using innovative techniques to tell stories with social and political subtext.
- Social Realism: The films of the Golden Age were marked by a focus on social realism, depicting struggles of the working class, societal issues, and Iranian culture.
- Cultural Renaissance: The era saw a cultural renaissance in Iranian cinema, with a rise in the number of films made, especially in the genres of drama, documentary, and family-oriented movies.
- Influence of Global Cinema: International cinema, including the influence of French, Italian, and Soviet filmmakers, played a crucial role in shaping the technical and narrative styles of the Iranian New Wave.

**UNIT – III (4 Weeks/12 Hours)**

Cinema during the Islamic Republic: Censorship, Innovation, and Identity (1980s-2000s)

- **Censorship and Government Control:** After the 1979 Islamic Revolution, strict censorship laws were implemented, heavily regulating the content of films, especially those related to politics, sexuality, and social issues.
- **Islamic Identity in Film:** Iranian filmmakers navigated censorship by developing creative storytelling strategies, focusing on themes of spirituality, tradition, and Islamic identity.
- **Use of Symbolism:** Filmmakers like Abbas Kiarostami and Mohsen Makhmalbaf used subtle symbolism and poetic imagery to address socio-political issues without directly confronting the regime.
- **Female Representation:** Women in Iranian cinema during this period were often portrayed in restrictive roles due to censorship laws, but filmmakers also used these roles to comment on the shifting status of women in Iranian society.
- **International Recognition:** Despite censorship, Iranian cinema gained international acclaim in the 1990s with films such as *The Taste of Cherry* and *The White Balloon*, earning recognition at major film festivals.

**UNIT – IV (4 Weeks/12 Hours)**

Contemporary Iranian Cinema: Global Recognition and New Directions (2010-Present)

- **Global Success:** Iranian cinema experienced resurgence in global recognition, with filmmakers like Asghar Farhadi winning prestigious awards (e.g., Academy Award for *A Separation* in 2012).
- **Innovative Storytelling:** Contemporary filmmakers continue to push the boundaries of storytelling, blending traditional narratives with modern filmmaking techniques, and experimenting with new genres.
- **Challenges of Censorship:** While censorship remains an issue, filmmakers have increasingly found creative ways to bypass restrictions and communicate complex ideas, both for domestic and international audiences.
- **Focus on Contemporary Issues:** Films today often deal with pressing issues such as gender equality, political freedom, and the social changes occurring within Iranian society.
- **International Collaborations:** Iranian cinema has become more interconnected with global filmmaking, through co-productions, international distribution, and the involvement of Iranian filmmakers in global cinema festivals.

**Essential/recommended readings:**

1. Sadr, Hamid Reza. *A History of Iranian Cinema, Volume I: The Art and Politics of Iranian Cinema*. London: I. B. Tauris, 2006.
2. Kiarostami, Sohrab. *Iranian Cinema: A Political History*. London: I. B. Tauris, 2018.
3. Mirbagheri, Ahmad. *سینمای ایران: تاریخ و نقد* (Iranian Cinema: History and Criticism). Tehran: Markaz, 2001.

4. Vaziri, Ali-Naqi. تاریخ سینمای ایران (History of Iranian Cinema). Tehran: Behzad, 2003.
5. Sadr, Hamid Reza. Iranian Cinema: A Political History. London: I. B. Tauris, 2018.
6. Fisher, Michael A. The Cinema of Iran: A Critical Introduction. London: Routledge, 2008.
7. Sinai, Khosrow. سینمای ایران در دوران پهلوی (Iranian Cinema during the Pahlavi Era). Tehran: Sima Film, 1999.
8. Sadr, Hamid Reza. سینمای نوین ایران (Modern Iranian Cinema). Tehran: Shahrivar, 2006.
9. Sadr, Hamid Reza. Iranian Cinema: A Political History. London: I. B. Tauris, 2018.
10. Tapper, Richard. The Cinema of Iran: A Critical History. New York: I. B. Tauris, 2002.
11. Saffarian, Nasser. سینمای ایران بعد از انقلاب (Iranian Cinema After the Revolution). Tehran: Roudaki, 1994.
12. Khosravi, Shahram. سینمای ایران در دوران جمهوری اسلامی (Iranian Cinema in the Islamic Republic). Tehran: Elmi, 2006.
13. Tapper, Richard. The New Iranian Cinema: Politics, Representation and Identity. London: I. B. Tauris, 2002.
14. De Nicola, Claudia A. P. L. M. Iranian Cinema and Globalization. New York: Palgrave Macmillan, 2012.
15. Askari, Kaveh. سینمای ایران پس از انقلاب: هویت، سیاست، فرهنگ (Post-Revolution Iranian Cinema: Identity, Politics, and Culture). Tehran: Iranian Film Foundation, 2008.
16. Saeed-Vafa, Mehrnaz. سینمای ایران در قرن بیست و یکم (Iranian Cinema in the 21st Century). Tehran: Bukhara, 2012.
17. Kamshad, Hasan, Jadeed Farsi Nasri Adab, translated in Urdu by Masudi, Dr. M.M., Indian Printing press, Dalgate, Sri Nagar, 1996.
18. Istelami, Dr. Mohammad, Barrasi-e-Adabiyat -e-Imruz-e-Iran, translated in Urdu by Nomani, Dr. Rais Ahmed, International printing press, Abdul Qadeer Market, Jail Road Aligarh, 2012.
19. Mohammadi, Mohammad Hadi. The History of Children's Literature in Iran. Available at [jstor.org](http://jstor.org).

#### DISCIPLINE SPECIFIC ELECTIVE COURSE – 25: An Introduction to Persian Drama

##### Credit distribution, Eligibility and Pre-requisites of the Course:

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
An Introduction to Persian Drama	4	3	1	NIL	Class XII pass	NIL