

Certificate Course
Department of English
DAV PG College, Varanasi

Title of the Course	Film and Culture
Eligibility for Admission	Candidate who passed 10+2 examination in Arts/Science/Commerce or equivalent examination
Intake Capacity	30 Students Maximum
Passing Marks	The candidate must obtain 50% of total marks in external and internal examination to pass the Course
Selection	First come first served basis
Credit	2 Credits
Number of Lectures	6 Per Week
Duration of the Course	6 Months (Most probable September to February)
Fee-Structure	1500/-
Status	Implemented from Academic Year 2022-23 Under NEP

Course Description

The certificate course on Film and Culture is intended to provide an opportunity for students of all subject backgrounds. Film is a dynamic process of technological representation which brings on celluloid screen various issues of society like gender, caste, race, ethnicity, nationality, family values, cultural traditions, diasporic consciousness etc. with the help of imaginative faculties and feelings of film-makers. Visual imagination and its representation always offer wide range of scope for cognitive faculties and directly appeal to human senses by bringing human feelings, emotions and sentiments through light, camera, action, dialogue and characters. Film as a distinct form of art has the ability to reflect, represent and re-shape the society and culture. Undoubtedly it plays significant role in the preservation and propagation of cultural ethos and at the same time it contributes in creating new cultural dimensions. Involvement of Film industry in relation to socio-political changes on national level and on global front and its impact in framing new debates regarding nationalism, regionalism and trans-nationalism is remarkable in every time period thus, films are always laced with specificities of culture.

The course is designed to provide a deeper understanding of film analysis from the perspective of film history, genres, film movements and its relationship to various aspects of society and culture. Apart from lectures, screening of the films and interactive sessions, projects, field visits and creation of online blogs will be integral part of the course. Since film is the visual representation, film viewing will form a large part of the course.

Objectives:

- To develop critical and creative faculties of the minds of students in order to innovate, renovate and synthesize available information and ideas.
- To familiarize with the tools of visual communication along with oral and written forms of communication.
- To introduce film history and important movements of the world of cinema.
- To inculcate an ability to analyse film as art and film as propaganda.
- To develop understanding of the film narration and chief devices of film making.
- To inculcate inter-cultural competence and develop sense of social responsibilities.

Learning Outcomes

On the completion of the course students are expected to have following outcomes:

- To be able to decode specificities of the cultures.
- Gain an understanding of the genres and techniques of film.
- Expected to be proficient in writing film review.
- Understanding of film as cultural artefact and how film shapes personal as well as cultural identities.
- To have some level of expertise in analysing film as cultural products and how it encompasses other aspects of cultural artefact like history, music and literature.

Opportunities of Employability: The course can be a landmark for further education in film studies. It paves path for employment opportunities in any one of these careers:

- Film Director
- Film Producer
- Film Editor
- Video Editor
- Cinematographer
- Script Writer
- Blog writer
- Film Critic
- Camera Operator

Unit I: Introduction: Film History

Early Film History, Features of the Film, Development of Film as a Narration

(Screening of specific film clips and discussion)

- Technological innovations in cinema, directorial interventions, development of narrative. Films of Lumiere Brothers, George Melies, D.W. Griffith, Orson Welles,
- Film as art+ Narrative (Birdman or Unexpected Virtue of Ignorance) (Iñárritu, 2014) (Not for textual study but should be watched as part of course)
- Film development in India-a history: Contribution to cinema in India-Dada Saheb Phalke/ Harishchandrachi Factory (2009) Dir Paresh Mokashi(Not for textual study)/Alam Ara (1931) Dir Ardeshir Irani –(Not for textual study but should be watched as part of the course)

Unit II: Film Movements

Survey of European Film Movements and its role in the development of narrative structures of film and cinematic techniques

Soviet Montage: Battleship Potemkin (1925) Sergei Eisenstein, Strike (1925)Sergei Eisenstein

German Expressionism: The Cabinet of Dr Caligari (1920), Robert Weine, Nosferatu 1922 F.W. Murnau

Italian Neo-Realism: Bicycle Thieves 1948 Vittorio de Sica, Shoeshine 1946 Vittorio de Sica

French New Wave Cinema: The 400 Blows 1959 Francois Truffaut, Breathless 1960 Jean Luc Goddard

Unit III: Visual Poetics and Aesthetics

The techniques and tools of cinema for effective story-telling should be taught theoretically and practically both by using clips and examples of appropriate films. Film suggestion is given in every category but is not limited to. Learning of review writing in this category is a must.

- a. Discussion: Mise-en-scene
Fight Club (Fincher, 1999), The Namesake (Meera Nair, 2006)
- b. Discussion: Cinematography/ Framing and
Composition, Shots, Establishing Shot
(Citizen Kane, Rebecca, Hugo, Phone Booth-iconic opening scenes can be used), The American Beauty (Mendes 1999)
- c. Discussion Sound: (The Prestige, 2006)
- d. Editing Techniques: Montage, Standard cut, Jump cut, Cross Dissolve, Fade in-Fade out, J/L Cuts, Cutting on Action, Cross cutting (Parallel Editing), Match cuts, Cutaways, Smash Cuts, Invisible Cuts, Wipe. (Lawrence of Arabia,1962)

Unit IV Film Analysis

Analysing films and discussion in detail on the given perspective in each category is mandatory.

a. Gendered Perspective (any two)

- Kahani (2012)

- Pink (2016)
- Thappad (2020)
- Queen (2013)
- Chokher Bali (2003)
- Mona Lisa Smile (2003)
- Secret Superstar (2017)
- Bulbul (2022)

b. Race (Any one)

- My Name is Khan (2010)
- Green Book (2018)
- Get Out (2017)

c. Nationality (Any two)

- Lagaan (2001)
- Swadesh (2004)
- National Treasure (2004)
- Border (1997)
- LOC Kargil (2003)
- Uri (2019)
- Jana Gana Mana (2022)

d. Narrative Study (Any one)

- Drishyam (2015)
- Predestination (2014)
- Ghost Stories (2017)
- About Time (2013)

e. Post-modern Perspective

- Pulp Fiction (1994)
- Zombieland (2009)
- The Truman Show (1998)

f. Caste (Any one)

- Article 15 (2019)
- Masaan (2015)
- Jai Bhim (2021)

- Manjhi (2015)

g. Marxist Perspective (Any one)

- Parasite (2019)
- Snowpiercer (2013)
- Pan's Labyrinth (2006)

h. Psychoanalytical Perspective (Any one)

- Black Swan (2006)
- The silence of the Lambs (1991)
- 15 Park Avenue (2005)
- Shutter Island (2010)

i. Disability Studies (Any one)

- Black (2005)
- Tare Zameen Par (2007)
- A Beautiful Mind (2001)
- The Imitation Game(2014)

j. Breaking the Stereotypes (Any One)

- Badhaai Ho (2018)
- Aligarh (2015)
- Vicky Doner (2012)
- Joyland (2022)

Note: Students have to watch these movies on their own.

Evaluation Pattern:

Paper I Paper Title: Film Theory and Appreciation

Semester End Examination Pattern 75 Marks

Question 1: Short Notes from Unit I: (3 out of 6) 18 marks

Question 2: Essay question on Unit II (1 out of 2) 16 marks

Question 3: Short notes on Unit III (2 out of 4) 16 marks

Question 4: Essay question on Unit IV (2 out of 4) 25 marks

Paper II, Paper Title: Film Analysis (75 Marks)

1. One assignment based on curriculum suggested by the teacher for Internal Assessment. This can include making of short film or Video blog (30 Marks)

2. One classroom presentation on the assignment 15 Marks

3. Viva 30 Marks

Films can be recommended by the teacher for assignment and presentation can be taken on that.

Suggested Books

1. Film Art: An Introduction (Tenth Edition) by David Bordwell and Kristin Thompson McGraw Hill (2013) ISBN 978-0-07-353510-
2. Braudy, Leo & Cohen, Marshall (Eds). Film Theory & Criticism: Introductory Readings. Oxford U.P, 2016.
3. Arnheim, Rudolf. Film as Art. University of California Press, 1957.
4. Bywater, Tim and Thomas Sobchack. Introduction to Film Criticism. Major Critical Approaches to Narrative Film. Pearson Education, 2009.
5. Chatterjee, Shoma, A. Hundred Years of Jump-cuts and Fade-outs: Tracking Change in Indian Cinema. Rupa, 2014.
6. Corrigan, Timothy. A Short Guide to writing About Film, Pearson Education Inc. 2007
7. Hess, John. "Film and Ideology". Jump Cut, no. 17, April 1978, pp. 14-16.
8. Monaco, James. How to Read ailm: Movies, Media and Beyond. Oxford University Press, 2004.
9. Gangar, Amrit. "Films from the City of Dreams." Ed. Sujata Patel. Bombay: Mosaic of Modern Culture. Ed. Alice Thorner. Bombay: Oxford UP.
10. Gehlawat, Ajay. Reframing Bollywood: Theories of Popular Hindi Cinema. N.p.: Publications, 2010. Print.
11. Gledhill, Christine., "Pleasurable Negotiations." Female Spectators: Looking at Film and Television. Ed. D. E. Pribram. London: Verso, 1988. 64-89. Print.
12. Mathur, Vrinda. "Women in Indian Cinema: Fictional Constructs." Films and Feminism: Essays in Indian Cinema. Ed. Jasbir Jain and Sudha Rai. Jaipur and New

- Delhi: Rawat Publications, 2002. N. pag. Print.
13. Mazumdar, R. "From Subjectification to Schizophrenia: The 'Angry Man' and the 'Psychotic' Hero of Bombay Cinema." *Making Meaning in Indian Cinema*. Ed. R. Vasudevan. New Delhi: Oxford UP, 2000. 238-66. Print.
 14. Mishra, Vijay. *Bollywood Cinema: Temples of Desire*. New York: Routledge, 2002. Print.
 15. Mulvey, Laura. "Visual Pleasure and Narrative Cinema." 1975. *Visual Culture: The Reader*. Ed. Jessica Evans and Stuart Hall. London: SAGE Publications in Association with the Open U, 1999. 381-89. Print.
 16. Nandy, Ashis. *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema*. London: Zed, 1998. Print.
 17. Patel, Sujata, and Alice Thorner, eds. *Bombay: Metaphor for Modern India*. Bombay: Oxford UP, 1995. Print.
 18. Prasad, M. Madhava. *Ideology of the Hindi Film: A Historical Construction*. Delhi: Oxford UP, 1998. Print.
 19. Rajadhyaksha, A. "Viewership and Democracy in the Cinema." *Making Meaning in Indian Cinema*. Ed. Ravi Vasudevan. New Delhi: Oxford UP, 2000. 267-96. Print.
 20. Rhode, Eric. *A History of the Cinema: From its Origins to 1970*. Allen Lane, 1976.
 21. Roy, Anjali Gera., ed. *The Magic of Bollywood: At Home and Abroad*. New Delhi: SAGE Publications, 2012. Print.
 22. Saari, Anil. *Indian Cinema: The Faces behind the Masks*. New Delhi: Oxford UP, 2011. Print.
 23. Silverman, Kaja. *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema*. Bloomington: Indiana U Press, 1988. Print
 24. Smelik, Anneke. *And the Mirror Cracked: Feminist Cinema and Film Theory*. New York: St. Martin's Press, 1998. Print.
 25. Stacey, Jackie. *Star Gazing: Hollywood Cinema and Female Spectatorship*. London: Routledge, 1994. Print.
 26. Vasudevan, R. "Cinema in Urban Space." *Seminar*, No. 525. N.p., n.d. Web. 23 Feb. 2004.s
 27. Viridi, Jyotika. *The Cinematic Imagination: Indian Popular Films as Social History*. New Brunswick, NJ: Rutgers UP, 2003. Print.