

Course Objectives

1. Familiarizing the global development of films as an art and aesthetic narrative forms to enhance the visual literacy
2. Familiarizing global theories of films and various schools of thought.
3. Interpretation of societal ecology through films
4. Employ critical and creative research and writing skills
5. Reading a film: Critically interpret films and clearly express those interpretations orally and in writing.
6. Demonstrate knowledge of the historical development and cultural impact of film as an art form.
7. Demonstrate a familiarity with the collaborative processes through which films are constructed.
8. Employ the specialized vocabularies and methodologies used by Film Studies scholars.
9. Engage with questions of ethics and social justice through representations of culture on film.
10. Analyze a range of cinematic visual styles, narrative conventions, and generic trends.

Course Outcomes

1. Empowered to analyze the films through the theoretical, historical, and critical approaches.
2. Empowered to explore the narrative, artistic, cultural, economic, and political implications of the cinema to juxtapose the social-ideological values.
3. Enabling to take a series of critical approaches for the analysis of production, theoretical framework, context, and creation.
4. Enabling to understand the Film theory which includes the study of conflicts between the aesthetics of visual and the textual analysis of screenplay.
5. Enable the pupils to conduct film research and compose cogent, persuasive, and valid essays and theories about film to shed the light on dark corners of media ecology

Unit – I

Introduction to cinema, film as an art form, aesthetics of film, the language of cinema, sociology of films.

6 hrs**Unit – II**

Elements of films – Camera, Lighting, sound, colour, editing.

6 hrs**Unit – III**

Major theories of cinema: Munsterberg, Arnheim, Kracauer, Bazin, Balaz, Mitry, Eisenstein, Montage. Film Movements: Expressionism, Neo-realism, French new wave, AvanteGarde, Cinema verite, Film noir. Major film Directors: Satyajit Ray, Alfred Hitchcock, Kurosawa, Bergman, MajidMajidi, GirishKasaravalli

12 hrs**Unit – IV**

Major genres of cinema, documentary, social crusades, animation film, feature film, popular films, cinema and society.

6 hrs

Unit – V

Film Criticism in India, promoting film culture in India- FTII, NFAI, NFDC Films Division, Directorate of Film Festivals, film awards, Film society movement, film appreciation.

10 hrs

Books recommended:

1. Garth Jowett and James M. Linton (1980). Movies as Mass Communication, Sage Publications, New Delhi.
2. John L. Fell (1975). Film: An Introduction, Praeger Publishers, United States.
3. Satyajit Ray (2001). Our Films Their Films (Disha), Orient BlackSwan, Telangana.
4. Vaidyanathan T. G (1999). Hours in the Dark: Essays on Cinema, Oxford University Press, United Kingdom.
5. Leo Braudy & Marshall Cohen (2009). Film Theory and Criticism, Oxford University Press, United Kingdom.
6. Yves Thoraval (2000). Cinemas of India (1896 – 2000), Macmillan Publishers, India.
7. Eli L. Levitan (1970). An Alphabetical Guide to Motion Picture, Television and Videotape Production, McGraw-Hill, United States.
8. James Monaco (2009). How to Read a Film: Movies, Media, and Beyond, Oxford University Press, United Kingdom.
9. M. Madhava Prasad (1998). Ideology of the Hindi Film: A Historical Construction, Oxford University Press, United Kingdom.
10. Fareed Kazmi (1999). The Politics of India's Conventional Cinema: Imaging a Universe, Subverting a Multiverse, Sage Publications, New Delhi.
11. K. Moti Gokulsing & Wimal Dissanayake (2004). Indian Popular Cinema: A Narrative of Cultural Change, Trentham Books Ltd, United Kingdom.
12. Ashish Rajadhyaksha & Paul Willemen (1999). Encyclopaedia of Indian cinema, British Film Institute, United Kingdom.