MA FILM STUDIES

ENGLISH SYLLABUS

THUNCHATH EZHUTHACHAN

MALAYALAM UNIVERSITY

.

(OBE- 2021 ADMISSION ONWARDS), FOLLOWED BY

TEMU ORDER NO. 1245/2019/GENERAL/P.V.

dated 26 February 2021,

CREDIT AND SEMESTER SYSTEM,

M.A. PROGRAMME REGULATIONS 2019.

SCHOOL OF FILM STUDIES

FACULTY OF MEDIA STUDIES

Introduction

"That of all the arts the most important for us is the cinema." - Vladimir Lenin.

There are very few visual arts that influence the individual and society as much as cinema. But it took a long time for cinema to be accepted as an art form with its own unique characteristics. Film has gained the fame it has today through the writings of many theorists and thinkers.

It has been more than a century since film, as an art and a medium, began to intervene in human social, cultural and political spheres. In all these periods, various cues influenced the film and its surroundings. Along with the historical changes and milestones being a part of the film, the geographical differences also influenced the films of different countries. Thus revolutions and political changes in different countries, world wars, cold war and migration became the theme of the film. Throughout these decades, the language and grammar of film have gone through many evolutions and have evolved its unique interpretations, cues and sounds.

Universities, teachers and researchers around the world have been constantly working to bring film studies as an academic activity. Thus, for more than half a century, the academic field of film studies has been developing as an interdisciplinary field through various theoretical reviews and training workshops. Along with theories in the fields of cultural studies, psychology, literature, linguistics, media studies, and social science, the unique theoretical considerations of film are part of film studies. The discipline of film studies can help build visual literacy in students and thereby subject visual culture to analytical analysis.

The subsequent MA Film Studies at the Thunchath Ezhuthachan Malayalam University introduces students to the various fields of film with national, cultural variations and theoretical considerations and enables them to analyze the film accordingly. Film studies also lead to film-based research. This graduate program equips students to write excellent screenplays and critical essays while introducing them to film production methods.

PROGRAMME REGULATIONS

MASTER OF ARTS IN FILM STUDIES.OBE, 2021 ADMISSION ONWARDS, FOR SCHOOL OF FILM STUDIES

TITLE OF THE PROGRAMME

MASTER OF ARTS IN FILM STUDIES

DURATION OF THE PROGRAMME

The course is conducted in a regular mode with a total of four semesters in which each semester having 90 working days is distributed over 18 weeks, with each week having 5 working days.

ELIGIBILITY FOR ADMISSION

The student must have any degree from a recognised university and should have passed the entrance examination conducted by the university. Admission will be subject to the approved exam regulations of Thunchath Ezhuthachan Malayalam University. Also the admission process will be governed by the orders issued by University Grants Commission and State Government from time to time. Existing reservation rules at the time of admission will also be strictly adhered to.

ADMISSION PROCEDURE

Merit of entrance examination will be considered for admission. The exam will carry questions related to the aptitude of the candidate towards the discipline of study, language ability and general knowledge.

PROGRAMME OUTCOME (PO) OF

THUNCHATH EZHUTHACHAN MALAYALAM UNIVERSITY

PO.1 Growth and development of Malayalam language as priority

Inculcate novel thoughts envisioning strategies to elevate the knowledge status of Malayalam. Realise the scope of regional languages for developing a knowledge society. Understand the potential for exchanging knowledge via language and transform Malayalam as a corridor to enable the transfer of global knowledge.

PO.2 Develop critical thinking

Breed a scientific outlook based on rational/ critical approach applicable at individual, social and institutional levels. Endeavour from a University level to inculcate confidence among the general public by demonstrating every knowledge resources by choosing Malayalam as the medium.

PO.3 Involve in self-driven and lifelong learning and research activities

Perceive the evolutions happening in the fields of science and technology. Envisage a society that can actively participate in resolving the societal hindrances that arise from time to time.

PO.4 Embrace the values and ethics

Adherence to enshrined values and ethics in the Indian constitution and act accordingly with fellow beings. Empower the Kerala society to participate in rebuilding process at different levels.

Programme Specific Outcome (PSO) of

MASTER OF ARTS IN FILM STUDIES

P S O 1. Develop knowledge about the film and media industry.

P S O 2. Establish competencies in practical and theoretical concepts of film making.

P S O 3. Evaluate the contemporary film texts in the context of theories of visual culture and film.

P S O 4. Develop critical sensibility in film viewing and writing.

P S O 5. Critique film texts around the globe, demonstrating the knowledge in film research and methodologies of analysis.

P S O 6. Evaluate the career opportunities available within the creative environment of filmmaking.

P S O 7. Combine professional and life skills to engage in specialized jobs as per demands and requirements of film Industry.

P S O 8. Simulate film literacy to oneself and to the larger social system.

P S O 9. Create screenplays and analytical writings on films that interests cinephiles.

P S O 10. Produce documentaries on topics and issues having social and cultural relevance.

P S O 11. Create films with clear insights on gender, race and class sensitivities.

SEMESTER WISE MAPPING OF

MASTER OF ARTS IN FILM STUDIES

OBE PROGRAMME

SEMESTER I

Core/Elective	Course Code	Course Title	Credit	Internal Marks	External Marks	Internal Evaluation	External Evaluation
Core	MUCC1001	Knowledge Status of Malayalam language	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam

Core	MUFS 10106	Visual Culture	2	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Core	MUFS 10107	Media Perspectives of Film	2	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Core	MUFS10108	Evolution and Development of Films	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Core	MUFS 10109	Film Language and Grammar	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Core	MUFS 10110	Screenwriting Theory and Practice	4	30	70	Seminar Presentation Assignment	End Semester Exam

						Mid Semester Exam Attendance	Project Submission/ Viva Voce
		Total = 20 Credits					

SEMESTER II

Core/Elective	Course Code	Course Title	Credit	Internal Marks	External Marks	Internal Evaluation	External Evaluation
Core	MUFS 10211	Film Theories - Classical and Modern	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Core	MUFS 10212	Film Movements	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam

Core	MUFS 10213	Research Methodology	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Core	MUFS10214	Indian cinema Through the decades	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Core	MUFS10215	Film production	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam Project Submission/ Viva Voce
		Total = 20 Credits					

SEMESTER III

Core/Elective	Course Code	Course Title	Credit	Internal Marks	External Marks	Internal Evaluation	External Evaluation
Core	MUFS 10319	Contemporary film theories	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Core	MUFS 10320	Documentary Film	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam Project Submission/ Viva Voce
Core	MUFS 10321	Malayalam films through the decades	4	30	70	Seminar Presentation Assignment Mid Semester Exam	End Semester Exam

						Attendance	
Elective	MUFS 10314	Film and New Media	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Elective	MUFS 10315	Performing Arts and Kerala Visual Culture	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Elective	MUFS 10316	Economics of Film	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Elective	MUFS10322	Science fiction and Fantasy films	4	30	70	Seminar Presentation Assignment Mid Semester Exam	End Semester Exam

						Attendance	
Open Elective	MUFS 10317	Film, Television, and Popular Culture	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Open Elective	MUFS 10318	Film Appreciation	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Open Elective	MUFS 10323	Cinema: Places and Spaces	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
		Total =20 Credits					

SEMESTER IV

Core/Elective	Course Code	Course Title	Credit	Internal Marks	External Marks	Internal Evaluation	External Evaluation
Core	MUFS 10419	Film Criticism	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
Core	MUFS 10420	Film and Literature	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam

Core	**MUFS 10421**	**Project (Dissertation)**	**4**	**30**	**70**		**Viva Voce**
Elective	**MUFS 10422.**	**Film and Government**	**4**	**30**	**70**	Seminar Presentation Assignment Mid Semester Exam Attendance	**End Semester Exam**
Elective	**MUFS 10423**	**Global Cinema**	**4**	**30**	**70**	Seminar Presentation Assignment Mid Semester Exam Attendance	**End Semester Exam**
Elective	**MUFS 10424**	**AsianCinema**	**4**	**30**	**70**	Seminar Presentation Assignment Mid Semester Exam Attendance	**End Semester Exam**

Elective	MUFS 10425	Women in Cinema	4	30	70	Seminar Presentation Assignment Mid Semester Exam Attendance	End Semester Exam
		Total = 80 Credits					

Semester one

SEMESTER WISE COURSE OUTCOME, COURSE CONTENT & TAGGING

SEMESTER I

CORE: MUCC1001 KNOWLEDGE STATUS OF MALAYALAM LANGUAGE 4 CREDITS

COURSE OUTCOME:

CO. 1 **Understand the relationship between Mother tongue and social development**

CO. 2   Classify the development of Malayalam language in the fields of

technology, science, academic and political extents

CO. 3   Conduct political analysis based on social justice

CO. 4   Create concepts based on language technology

CO. 5   Develop capacity to craft language planning for language technology and lexicon

CO. 6   Discover the importance of translation in the development of mother tongue

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO. 1	**Understand the relationship between Mother tongue and social development**	2, 4		RE, Un, An	F, C	12	0
CO. 2	**Classify the development of Malayalam language in the fields of technology, science, academic and political extents**	1, 3		Ev, RE, Un, An	F, C	12	0
CO. 3	**Conduct political analysis based on social justice**	1, 3, 4		An	C	12	0
CO. 4	**Create concepts based on language technology**	2, 3		An, Ev	C, P	12	0
CO. 5	**Develop capacity to craft language planning for language technology and lexicon**	3		An, Ap, Ev	C, P	12	0

CO. 6	Discover the importance of translation in the development of mother tongue	1, 3, 4		An, Ap, Ev	C	12	0

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER I

CORE: MUFS 10106 Visual Culture

(2 CREDITS)

COURSE OUTCOME:

The students who successfully complete this course will be able to :

CO. 1.   Discuss the concepts about visual culture and different visual cultures.

CO. 2.   Describe the major movements in the history of visual art.

CO. 3.   Explain the meanings in the visuals.

CO. 4.   Analyse visual forms/arts from different cultures and historical texts

CO. 5.   Appraise the unique visual culture of India and Kerala.

CO. 6.   Analyse the aspects of visual elements present in designs.

COURSE CONTENT:

Unit 1- Culture

Popular culture, Subculture, Vision and Visuality, Visual Aesthetics and Visual Pleasure, Visual Culture, Visual Literacy, Image- Objects, Meanings, Power and Ideology, Cultural Memory

Readings

- Nicholas Mirzoeff, (1999) "*What is visual culture?*" in An Introduction to Visual Culture, London and New York: Routledge, 1 - 34.

- William Innes Homer,(1998) "*Visual Culture: A New Paradigm*," in American Art 12, no. 1, 6-9.

- Barthes, R. (1977). '*Rhetoric of the Image'* in Image-Music-Text, ed. And trans. Stephen Heath. London: Fontana.

- Sturken and Cartwright,(2009) "*Images, Power, and Politics*"in Practices of Looking: An Introduction to Visual Culture, 2nd ed. London: Oxford

Unit 2- Art

Art- Perspectives, Spatial Arts and Temporal Arts, Fine Arts and Applied Arts- Approaches, Manifestations, Representations.

Readings

- Paul Duncum,(2001) "*Visual Culture: Developments, Definitions, and Directions for Art*," in Studies in Art Education 42, No. 2 , 101-112.

Unit 3- Art Movements

Important Western Visual Arts Movements- Prehistoric art, Greek Art, Renaissance Art, Baroque, Introduction to Modernism, Impressionism, Expressionism, Cubism, Dadaism, Surrealism, Postmodern Art, Happenings, Installation Art, Land and Environment Art, Feminist Art

Readings

- Cumming, R. *Early Art C.30000 BCE - 1300 CE*. In R. Cumming, Art: A Visual History (pp. 6-39). DK.

Unit 4- Elements and Principles of Visual Design

Visual Narrative, Structure and Elements of Visual Design, Important Principles of Visual Design, Field theory and gestalt, Origin and Development of Photography, Introduction of Virtuality, Aesthetics of Abstract Art, Consumer Culture and Advertising and Images/ Visual forms, Culture Jamming, Spectatorship, Visual Iconoclasm.

Readings

- Mirzoeff N. (1999). *'The age of Photography'* in An Introduction to Visual Culture. - London: Routledge,

- Flusser, V., & Cullars, J. (1995). *On the word design: An etymological essay*. Design Issues, 11(3), 50-53.

- Vacche, A. D. (1995). *Jean-Luc Godard's" Pierrot le Fou": Cinema as Collage against Painting*. Literature/Film Quarterly, 23(1), 39-54.

- Sturken and Cartwright(2009), "*Advertising, Consumer Cultures, and Desire*" |in Practices of Looking-An Introduction to Visual Culture, Advertising, Consumer Cultures, and Desire

- Paul Messaris, (1997) "*Pictures and reality,*" in Visual Persuasion: the Role of Images in Advertising Thousand Oaks, California: Sage, 3 – 52

Unit 5- Indian Visual Culture

Visual culture of India and Kerala- From Prehistoric Cave paintings to Mural Traditions, Modernism in Indian Art, Bengal School, Indigenous art movement of 1960s, trends in abstraction in 1970s, Indian art trends towards globalization. Social, historic, ritualistic, gender perspectives in Visual complexities, Global interventions in the production of Visual culture, International acceptance of films, Cultural Reproduction of Images, Selfie Culture.

Readings

- Mirzoeff N (2016), *How to see yourself* in How to see the world :An Introduction to Images, from Self-Portraits, Newyork: Basic Books

- Mirzoeff,(1999) "*Diana's death: Gender, photography and the inauguration of global visual culture,*" in An Introduction to Visual Culture (London and New York: Routledge, 231 – 254.

- Hans Belting,(2011) "*Perspective as a Question of Images: Paths between East and West,*" in Florence and Baghdad: Renaissance Art and Arab Science, trans. Deborah Lucas Schneider Cambridge: Belknap/Harvard University

- Jean Baudrillard, (1994) "*The Precession of Simulacra,*" in Simulacra and Simulation,Ann Arbor: University of Michigan Press,1-42

- Giulia Battaglia, Paolo Favero,(2019). *Reflections upon the Meaning of Contemporary digital Image-making Practices in India* in Arts and Aesthetics in a Globalizing World, Daniel Herwitz, Bloomberry Academic.

Practical Training Assignments

- Make a presentation with any four examples of visual arts movements that you have studied , illustrating their characteristic features.

- Present any four visual forms that are of importance to the visual culture of India / Kerala and highlight their special significance.

- Create photographs and posters of scenes that are unique to local culture

- Analyse and present the visuality of any given object.

- Prepare a review of the articles in the reading list.

References:

Arnheim, Rudolph R. Visual Thinking. Los Angeles: University of California press, 1969.

Bal, Mieke (1996), "Reading Art," in Griselda Pollock (1996)

Barker, Chris (1997), Global Television: An Introduction, Oxford, Blackwell.

Baudrillard,J, Simulacra and Simulation (Ann Arbor: University of Michigan Press, 1994).

Behrens, Roy R. Design in the Visual Arts. New jersey: Prentice-Hall inc. 1984

Benjamin, W. (2008). The work of Art in the Age of Mechanical Reproduction. Penguin UK

Bhabha, Homi (1994), The Location of Culture, London, Routledge

Brewer, John and Bermingham, Ann (1995), Consumption and Culture, London, Routledge.

Burgin, Victor (1996), In/Different Spaces: Place and Memory in Visual Culture, Berkeley, CA,University of California Press

Coates, P. (2019). Cinema and Colour: The Saturated Image. Bloomsbury Publishing.

Dwyer, Rachel and Divia Patel (2002), Cinema India: The Visual Culture of Hindi Film. Rutgers University Press.

Evans, Mike [ed]. Defining Moments in Art. UK: Cassell.

Favero, P.S.H,(2017) The present image: Visible stories in a digital habitat, Springer.

Favero, P. S. H. (2020). Image-making-India: Visual Culture, Technology, Politics.Oxon: Routledge

Fry, R. (1920). Vision and Design. London: Dover Publications. Gage, John (1993), Colour and Culture: Practice and Meaning from Antiquity to Abstraction, London, Thames and Hudson.

Gombrich, E.H. Art and Illusion. Pantheon Books, 1961

Hall, S. and Jessica Evans, eds(1999)., Visual Culture: the Reader .London: Sage.

Jenks, Christopher (1995), Visual Culture, London, Routledge

Lindberg, David C. (1976), Theories of Vision from Al-Kindi to Kepler, Chicago, IL, University of Chicago Press.

Marita Sturken and Lisa Cartwright (2009), Practices of Looking: An Introduction to Visual Culture, 2nd ed. Oxford, |

Mirzoeff N (1999)An Introduction to Visual Culture. - London: Routledge,.

Mirzoeff (ed.)(2013), The Visual Culture Reader, 3rd ed. (VCR) (Routledge, 2013)

Mirzoeff N (2016) How to see the world :An Introduction to Images, from Self-Portraits to Selfies, Maps to Movies, and More, New york: Basic Books

Mitchell, W.J.T. (1994), Picture Theory, Chicago, IL, Chicago University Press

Moholy-Nagy, L. (1969). Painting Photography Film. London: Lund Humphries.

Nath, Adyanath B & Choudhary N.K. 101 Great Artists who shaped the world. Robin Books

Paul Messaris, (1997)Visual Persuasion: the Role of Images in Advertising,Thousand Oaks, California: Sage Publications.

Piper, David. The History of Art [4 volumes]. New York: Random House

Pinney,C. (1998). Camera Indica: The Social Life of Indian Photographs. University Of Chicago Press.

Pinney, C. (2004). Photos of the Gods - The Printed Image and Political Struggle in India. Oxford University Press.

Pinney,C. (2008). Coming of Photography in India. British Library.

Rosenblum, Robert.(1976) Cubism and Twentieth Century Art. New York: harry N. Abrams, Inc.,

Schapiro, M. (1978). Modern Art 19th & 20th Centuries. New York: George Braziller.

Sinha, Gayatri. (2009)Art and Visual Culture in India. Marg Publications,.

Skoda, Uwe and Birgit Lettmann eds. (2017).India and its Visual Cultures: Community, Class and Gender in a Symbolic Landscape. Sage Publications,

Stratton, John (1997), "Cyberspace and the Globalization of Culture," in David Porter (ed.),Internet Culture, New York, Routledge.

Sontag, Susan (1973), On Photography, New York, Farrar, Strauss and Giroux.

Venturi, R., Brown, D. S., Scott, D., Izenour, S., Robert, I. V., & Steven, R. V. D. S. B.(1977). Learning from Las Vegas: the Forgotten Symbolism of Architectural Form. MIT Press.

Wallis, Brian [ed]. (1984).Art after modernism: Rethinking Representation. New York; New Museum of Contemporary Art.

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TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Discuss the concepts about visual cultur e and different visual cultures	1	8,3	Un	Fa	12	0
CO2	. escribe the major movements in the history of visual art.	2,3	3,5	Un	Fa	12	0
CO3	Explain the meanings in the visuals.	2	3,5	Ap, An	Co	12	0
CO4	Analyse visual forms/arts from different cultures and historical texts	3	5, 8	Ev	Co, Pr	8	4
CO5	Appraise the unique visual culture of India and Kerala	1,4	5	Ev	Pr	8	4
CO6	Analyse the aspects of visual elements present in designs	3,2	3,5	Ev	Pr	6	6

TERMINOLOGIES USED

CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER I

CORE: MUFS 10107   Media Perspectives of Film

(2 CREDITS)

COURSE OUTCOME:

The students who successfully complete this course will be able to :

CO. 1   Discuss the similarities and differences between film and other visual arts

CO. 2   Identify characteristic features of film genres

CO. 3   Explain the reading patterns that audience embark on in understanding films

CO. 4   Analyse films in the perspective of communication paradigms.

CO. 5   Critique the reception theories that help to comprehend audience experiences.

COURSE CONTENT:

Unit One: Film as Visual Art

Visual Arts and Visual Media – Diversities. Film as visual art. Definitions. Classifications of films: Formats, Genres. Functions of Film as Art and Functions of Film as Medium.

Unit Two : Film as Mass Medium

The concept of Mass. Mass Society and Mass Culture,Early Perspectives of Film as Media, Payne Fund Studies, Emergence of the Dominant Paradigm, Limited effects paradigm, Four important models of communication- transmission, ritual, publicity and reception models, Mass Communication Models and filmic perspectives, Concept of gatekeeping

Readings:

- David Riesman and Evelyn T. Riesman (1952) *Movies and Audiences*, American Quarterly, pp. 195-202, The Johns Hopkins University Press

- John Houseman(1956), *How-and What-Does a Movie Communicate*?', The Quarterly of Film Radio and Television, Vol. 10, No. 3 , University of California Press

- Horkheimer, M., & Adorno, T. W. (2020). *The culture industry: Enlightenment as mass Deception, i*n Dialectic of enlightenment, (pp. 94-136). Stanford University Press.

Unit Three- Communication theories and their filmic perspectives

Diffusion of Innovations, Technological Determinism, The Three audience positions upon decoding messages - Encoding Decoding Theory (Stuart Hall). Spiral of Silence. Framing theory. Media Malaise theory, Agenda setting theory, Narrative Paradigms, Coordinated Management of Meaning, Meaning theory of Media Portrayal, Media richness theory, Propaganda.

Readings:

Dafoe, A. (2015). On technological determinism: a typology, scope conditions, and a mechanism.Science, Technology, & Human Values, 40(6), 1047-1076.

Scheffer-Sumampouw, C. S. Personal Branding of Jesus-Portrayed in the Movies 1897-2014: Applying Meaning Theory of Media Portrayal.

C Tryon, M De Rosa (2013) Crowd, Space and the Movie Theater Lure. Notes on Contemporary Off/Online Moviegoing, Cinergie-II Cinema e le altre Arti, - cinergie.unibo.it

Unit four: Film and Audience Experiences

Cognitive dissonance theory, selective exposure, perception & retention theory, Uses and gratifications theory, Media Dependency theory, Catharsis, Narcosis,Aggressive cues, Cultivation theory, Social Learning theory, Priming theory, Communication theory of Identity, Genderlect theory, Standpoint theory. Contagion theory, Convergence

Readings:

- Baran, S. J., & Davis, D. K. (2010). *Rise of Media Theory in the Age of Propaganda*. In S. J. Baran, & D. K. Davis, Mass Communication Theory (pp. 73-94). London: Cengage learning.

- Berkowitz, L., Corwin, R., & Heironimus, M. (1963). *Film violence and subsequent aggressive tendencies.* Public Opinion Quarterly, 27(2), 217-229.

Assignments

1. Present various film genres with examples

2 Analyze and interpret any communication model in the perspective of film studies

3 Discuss on the influence of portrayals of violence on spectators based on suitable theories on media violence

4 Discuss the possibilities and limitations of films from the perspectives of viewing film as a media artefact

5 Present a brief research that analyze the audience experience from the perspective of any suitable media theory.

References:

Berlo, David Kenneth, 1960 , The Process of Communication: An Introduction to Theory & Practice, Holt, Rinehart & Winston.

Bryant, Jennings & Susan Thompson, 2001, Fundamentals of Media Effects, McGraw Hill.

Mc Quail, Denis, 2010, Mc Quail's Mass Communication Theory,New Delhi, Sage Publications.

DeVito, Joseph A,1985 , The Communication Handbook: A Dictionary, Harper &,Row.

Jowett, G., & Linton, J. M. (1989). Movies as mass communication. Newbury Park, California: Sage Publications.

McLuhan, M., & McLuhan, M. A. (1994). Understanding Media: The Extensions of Man. MIT press.

Duck, Steve & David T Mc Mahan, 1983, Communication in Everyday Life, Sage Publications.

Perse, Elizabeth M, 2001, Media Effects and Society, Taylor & Francis

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Discuss the similari ties and differences between film and other visual arts	2	1,2,8	Re Un	Fa Co	12	0
CO2	Identify characteristic features of film genres	2	1,4,5,8,,	Un An	FA Co	12	0
CO3	Explain the reading patterns that audience	2	4,5	Un, An	Fa Co	16	0

	embark on in understanding films							
CO4	Analyse films in the perspective of communica tion paradigms.	2	3,4,5,8	Un Ap Ev	Co	12	0	
CO5	Critique the reception theories that help to comprehend audience experiences	2,3	3,4,5,8	Un Ap	Co	12	0	

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER I

CORE: MUFS10108- Evolution and Development of Films (4 CREDITS)

COURSE OUTCOME:

The students who successfully complete this course will be able to :

CO. 1 Discuss the evolution of film as an art.

CO. 2 Describe the important events that led to the production of early films.

CO. 3 Identify the major pioneers who shaped film.

CO. 4 Describe the major historical events that transformed the studio system and Hollywood cinema.

CO. 5 Distinguish early film movements and their characteristic features.

CO. 6   Evaluate important events in the history of film..

COURSE CONTENT:

Unit 1

Basic technology of film, The evolution of Film from optical toys. From Ptolemy to Nickelodeon. Early Film presentations. Edison, Lumiere and Alice Guy-Blaché, Rise of Feature films and Fantasy Movies, George Melies, Edwin S. Porter, Origin of theaters

Screening list

Early Lumiere films(1895)

Early Lumiere films(1895)

The fairy of the cabbages,(Alice guy,1896)

A Trip to the Moon(Melis,1902)

Life of an American Fireman (Edwin S. Porter, 1903),

The Great Train Robbery (Edwin S. Porter, 1903),

Alice in Wonderland (Cecil Hepworth and Percy Stow, 1903)

The consequences of feminism(Alice Guy, 1906)

Be Natural: The Untold Story of Alice Guy-Blaché (Pamela B. Green2018).

Readings

Tom Gunning, (1994) '*The Cinema of Attractions: Early Cinema, Its Spectator and the Avant-garde'*, in Thomas Elsaesser and Adam Barker (eds), Early Cinema: Space, Frame, Narrative. London: BFI

Charles Musser, (1994), '*The Nickelodeon Era Begins'*, in Thomas Elsaesser and Adam Barker (eds), Early Cinema: Space, Frame, Narrative.London: BFI.

Wanda Stauven (ed), (2007)*The Cinema of Attractions Reloaded*, Amsterdam: Amsterdam University Press

Unit 2

The Rise of Hollywood and the Studio System. Film Language and D W. Griffith. Early film actors . Films of Chaplin, Mary Pickford, Buster Keaton, etc. Surrealist films and Louis Bunuel. Flaherty. Newsreel films.

Screening list

Birth of a Nation (D W Griffith, 1915)

Nanook of the North (Robert J Flaherty,1922)

The General,(Buster Keaton1926)

Three Ages (Buster Keaton1923)

City Lights (Charles Chaplin, 1931)

Un Chien Andalou(Luis Bunuel,1929)

Readings

Lary May,(2000) '*Apocalyptic Cinema:* D. W. Griffith and the Aesthetics of Reform' in John Belton (ed), Movies and Mass Culture. New Brunswick, NJ: Rutgers University Press

Vlada Petric, (2012). *Constructivism in Film: The Man with the Movie Camera, A Cinematic Analysis*, New York: Cambridge University Press.

Agee, J. (2021). Chapter One. Comedy's Greatest Era. In Notions of Genre (pp. 11-33). Texas:University of Texas Press.

Unit 3

French Impressionism, Expressionist Paintings and Movies, German Expressionism, Russian Silent Cinema, Kuleshov's Experiments. Pudovkin, Eisenstein and Montage, Dziga Vertov.

Screening list

Metropolis (Fritz Lang, 1927)

The Cabinet of Dr. Caligari (Robert Wiene, 1920)

The Last Laugh (F.W. Murnau, 1924)

Sunrise: A Song of Two Humans (F.W. Murnau, 1927)

The Man with the Movie Camera (Dziga Vertov, 1929)

Battleship Potemkin (Sergei M. Eisenstein, 1925)

Readings:

Yuri Tsivian, (1991) '*Early Russian Cinema: Some Observations'* in Richard Taylor and Ian Christie (eds), Inside the Film Factory, New Approaches to Russian and Soviet Cinema. New York: Routledge.

Altman, R. (2004). *Silent film sound*. New York: Columbia University Press

Unit Four

The introduction of sound movies and crisis they created. Classical Hollywood Cinema of Sound era, Rise of Studio System, King Vidor, Ernst Lubitsch, Walt Disney, Experimentation in French Movies, Poetic Realism, Jean Renoir, Marcel Carné

Screening List

Jazz Singer(1927)

Lights of New York(Bryan Foy. 1928)

Port of Shadows(Marcel Carne, 1938)

The Rules of the game(Jean Renoir, 1939)

Duel in the Sun (King Vidor, 1946)

Singin' in the Rain (Stanley Donen and Gene Kelly, 1952)

Readings:

Dziga, Vertov. "*WE: Variant of a Manifesto*." Kino-Eye 5-9.

Thompson, Kristin. "*The Continuity System*."The Classical Hollywood Cinema.194-213.

Jacobs, L. (2012). *The Innovation of Re-recording in the Hollywood Studios*. Film History: An International Journal, 24(1), 5-34.

Spadoni, R. (2007) Uncanny bodies: The coming of sound film and the origins of the horror genre University of California Press.

McCann, B. (2000). Under Scoring Poetic Realism-Maurice Jaubert and 1930s French Cinema. Studies in French Cinema, 9(1), 37-48.

Unit Five

The Golden Age of Hollywood. Westerns. John Ford, Stardom and Star system. Film Noir, Alfred Hitchcock. Technicolour, Vertical Integration and Court Interventions. The introduction of television. World War II and wartime propaganda films.

Screening list

 It's a wonderful life(Frank Kapara, 1946)

Citizen Kane (Orson Welles, 1941)

Casablanca (Michael Curtiz, 1942)

It Happened One Night (Frank Capra, 1934)

The long voyage home(John Ford, 1940)

The lady vanishes (Alfred Hitchcock, 1938)

StageCoach (John Ford, 1939

Readings

Schrader, P. (1972). *Notes on film noir*. Film Comment, *8*(1), 8-13

Kael, Pauline.(1996) *Raising Kane*. In Raising Kane and Other Essays. London and New York: Marion Boyars Publishers.

Darby, W. (2006). John Ford's westerns: A thematic analysis, with a filmography. NY:McFarland & Co Inc.

Assignments

Examine any one film of each of the early film movements and write an essay on how the characteristic features of those movements are revealed in the respective films.

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Abel, Richard, ed.(1996) *Silent Film*. New Brunswick: Rutgers University Press.

Allen, Robert and Douglas Gomery. (1985) *Film History: Theory and Practice.* New York: McGraw-Hill

Bordwell, David, Janet Staiger, and Kristin Thompson.(1985) *The Classical Hollywood Cinema: Film,* London: Routledge

Cook, David A. (1985) *A History of narrative film, Style and Mode of Production to 1960.*

New york*:* W W Norton and Company.

Bordwell, David, and Kristin Thompson.(2003) *Film History: An Introduction.* New York:McGraw-Hill,

Braudy, Leo, and Marshall Cohen, eds. (1999).*Film Theory and Criticism: Introductory Readings.* NewYork: Oxford University Press,

Elsaesser, Thomas. (2000). *Metropolis.* London: British Film Institute,

Elsaesser, Thomas.(2000) . *Weimar Cinema and After: Germany's Historical Imaginary*. London: Routledge.

Hitchcock, Alfred, (2014), *Hitchcock on Hitchcock*, Volume 2: *Selected Writings and Interviews,* University of California Press.

Kracauer, Siegfried. (1947). *From Caligari to Hitler: A Psychological History of the German Film.*Princeton, N.J: Princeton University Press,

Leyda, Jay. (1949).*Sergei Eisenstein - Film Form: Essays in Film Theory*. New York: Harcourt.

Michelson, Annette.(1984).*Kino-Eye: The Writings of DzigaVertov*. Los Angeles: University of California Press,

Movie-Made America: A Cultural History of American Movies. New York: Vintage,. 1994

Taylor, Richard, ed. (1998), *The Eisenstein Reader*. London: BFI Publishing,.

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	. Discuss the evolution of film as an art.					*	**
CO2	Describe the important events that led to the production of early films.						
CO3	Identify the major pioneers who shaped film						
CO4	Describe the major historical events that transformed the studio system and Hollywood cinema.						

CO5	Distinguish early film movements and their characteristic features.						
CO6	Evaluate important events in the history of film..						

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER I

CORE: MUFS 10109 Film Language and Grammar

(4 CREDITS)

COURSE OUTCOME:

The students who successfully complete this course will be able to :

CO. 1 Discuss the basic features of visual language

CO. 2 Appraise the aesthetics of the camera shots and the mise-en-scene

CO. 3 Design shots with appropriate lighting methods.

CO. 4 Assess the aesthetics of editing and sound design

CO. 5 Create videos using appropriate camera shots and angles

Unit One: Basic elements of Film Language

Film as narrative art. Characteristic features of visual language. Icons and applications, Real-time and Reel-time, Basic elements of film language: frame, shot, scene, sequence. close / open frames, deep / shallow frames, , Image: denotations and connotations , Construction of complex meanings in visuals.

Unit Two: Camera Techniques

Camera and Technology, Camera Functions, Positional Relationship between camera and objects., Camera Theory (Field of view, Depth, Aspect Ratio, Format) Different types of camera, Black / white balance, Positive and negative space, Different types of lenses and their uses, Color Temperature, Filters, digital techniques.

Unit Three: Cinematography

Cinematography: Moving Painting, Vision and gaze. Relevance and Sequence of Events to be portrayed, Visual Perspectives, Spatial nature of the objects. Different types of shots and semantics. the camera angles and movements. Aesthetics of the shots- deep focus shooting, mise-en-scene. Methods of lighting. Creative application of Realism. High key- low key lighting and Three point lighting. Shot composition: Rules and Aesthetics.

Readings

Baudry,J.(1985). *Ideological Effects of the Basic Cinematographic Apparatus*. In Nichols, Bill(ed). Movies and Methods.Vol2. (pp-531-542) Berkeley: University of California Press.

Unit Four: Editing

Editing - Basic principles, Spatial temporal and rhythmic relations between shots, Eyeline matching, Continuity, Suture, Montage. Deep Focus Editing methods, Creative methods of editing. Different Shot Transitions and Uses, Editing treatment

Assignment

Create a scene with a minimum of 10 shots using the principles of continuity .

Reading

Bottomore, S.(1990). *Shots in the Dark*. In Thomas Elsaesser (ed.) Space, Frame, Narrative. London: BFI

Unit Five: Sound Design

The Importance of Sound in Visual Media Production. Elements of film sound - Dialogue, Sound Effect, Music, Silence. Microphones: Types, Modes of operations, Principles of sound recording. Sync sound. Diegetic and non-diegetic sound. Ear appeal sound design. Creative application of silence and music. Soundtrack sweetening

Assignment

1. Create a PSA of at least one minute using sound effects

2. Create a radio interview of 5 minutes minimum duration integrating background music and titles.

 References

Barnwell, J. (2019). *The fundamentals of film making*.Bloomsbury Publishing.

Beaver, F. E., & Beaver, F. (2006). *Dictionary of film terms: the aesthetic companion to film art.* Peter Lang.

Bordwell, D. (1997). *On the history of film style*.Harvard University Press.

Bowen, C. J (2017) *Grammer of the shot*, Routledge.

Bowen,C. J., Roy Thompson. (2017) *Grammer of the edit*, Routledge.

Burch, N. (2014). *Theory of film practice*.Princeton University Press.

Case, D. (2013).*Film technology in post production*.Taylor & Francis.

De Valk, M., & Arnold, S. (2013). *The Film Handbook*.Routledge.

Eisenstein, S. (2014). *Film form: Essays in film theory*. HMH.

Elsaesser, T (ed.) (1990). Space, Frame, Narrative. London:BFI

Elsey, E., & Kelly, A. (2019).*In short: a guide to short film-making in the digital age*. Bloomsbury Publishing.

Evans, R. (2013). *Practical DV filmmaking*.Routledge.

Fairservice, D. (2019). *Film editing: history, theory and practice: looking at the invisible*. Manchester University Press.

Figgis, M. (2012).*Digital film-making*.Faber & Faber.

Geuens, J. P. (2000). *Film production theory*.SUNY Press.

Grodal, T. (2005).*Agency in film, filmmaking, and reception*. Visual authorship: Creativity and intentionality in media, 15-36.

Hanson, H. Ear Appeal- *The Story valves of the Classical Hollywood Sound Film*. In Hollywood Soundscapes. London:Palgrave.

Hurbis-Cherrier, M., & Mercado, G. (2018).*Voice & Vision: A Creative Approach to Narrative Filmmaking.*Routledge.

Mitchell, L. C. (1996). *Westerns: Making the man in fiction and film*. University of Chicago Press.

Nichols, Bill(ed).(1985)*Movies and Methods.*Vol2. Berkeley: University of California Press.

Ohanian, T., & Phillips, N. (2013).*Digital filmmaking: the changing art and craft of making motion pictures.*Routledge.

Proferes, N. T., & Medina, L. J. (2017).*Film Directing Fundamentals: see your film before shooting*. Routledge.

Rabiger, M. (2013).*Directing: Film techniques and aesthetics*.Routledge.

Rascaroli, L., Young, G., & Monahan, B. (Eds.). (2014*). Amateur filmmaking: the home movie, the archive, the web.*Bloomsbury Publishing USA.

Shaw, D. (2016). *The Three Amigos: The Transnational Filmmaking of Guillermo del Toro, Alejandro González Iñárritu, and Alfonso Cuarón*. Manchester University Press.

Spottiswoode, R. (1969). *A grammar of the film: An analysis of film technique*. Univ of California Press.

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	. Discuss the evolution of film as an art.					*	**
CO2	Describe the important events that led to the production of early films.						
CO3	Identify the major pioneers who shaped film						
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CO6	Evaluate important events in the history of film..						

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TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome

PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER I

CORE:MUFS10110 Screenwriting Theory and Practice

(4 CREDITS)

COURSE OUTCOME:

The students who successfully complete this course will be able to :

CO. 1 Discuss the differences between the scripts of a film, a documentary and an ad film.

CO. 2 Examine the stages of screenwriting.

CO. 3 Appraise the similarities and differences between the theories of screenwriting.

CO. 4 Devise the aspects in writing a good screenplay.

CO. 5 Critique film scripts in the perspective of screenplay theories.

CO. 6 Create a good screenplay.

COURSE CONTENT:

Unit One

The importance of Storytelling, Myths, Screenplays and other Literary Forms, Literary Language and Visual Language in Screenplay, Forms of Screenplay. Elements of Screenplay (Ideation, Plot, Theme,Background, Characters, Structure and scene design), Conflict creation, Music, Acting cues.

Reading

Howard, D. & Mabley, E. Screenwriter's Task. (1995). In The tools of Screenwriting, A writer's guide to the craft and elements of a screenplay (Pp-3-5). Macmillan.

McKee, R. (2005). Structure Spectrum. In Story Substance, Structure, Style and The Principles of Screenwriting (pp-31-66) Delta.

Unit Two

Treatment. Protagonist and antagonist, Social, physical and psychological planes of characters. character arc, characterization and dialogues, Importance of structure. Syd field and three-act structure.creation of treatment. subplots and sub texts, creation of scenes and turning points., Linear and nonlinear narratives, Flashbacks, Storyboarding.

Reading

McKee, R. (2005). Story: Substance, Structure, Style and The Principles of Screenwriting.(pp-233-316) Delta.

Unit Three

Use of myth in screenplay, Narrative Distancing,The hero's journey. Joseph Campbell, Vladimir Propp. Shark Theory, Dramatic structures of a screenplay (Joseph M Boggs, Danny Miller, Michael Springer), In medias res, Counter structure, Genre, Relevance of Rasa- dhwani theories in screenplay writing , Screenwriting techniques for advertising films and for other visual forms, AIDCA formula, Softwares for scriptwriting,Variations in the digital age, script pitching.

Reading

Rabiger, M. (2017). Developing Story Ideas (Pp-106-128). New York: Routledge.

Vogler, C. (2017). Joseph Campbell goes to the movies. The influence of the hero's journey in film narrative Journal of Genius and Eminence, 2(2), 9-23.

Practical exercises

Screenwriting Workshop

Screenplay Project (Credit-2)

Prepare a script for a feature film of not less than thirty minutes duration. The one-line script and treatment of the script shall be prepared in the proper script format and should be presented separately.

References

Boggs, Joseph M & Dennis W Petrie (2008) *The Art of Watching Films: A guide to film analysis*, Newyork: McGraw Hill Company Ltd.

Campbell, J. (2003). *The hero's journey: Joseph Campbell on his life and work* (Vol. 7). New World Library.

Cowgill, L. J. (1999). *Secrets of screenplay structure* (p. 225). Lone Eagle Publishing Company.

Engel, J. (2013*). Screenwriters on Screen-Writing: The Best in the Business Discuss Their Craft*. Hachette Books.

Field, S. (2006). *The screenwriter's workbook*. Delta.

Field, S. (2009). *The screenwriter's problem solver: how to recognize, identify, and define screenwriting problems*. Delta.

Gallo, G. (2012). *Screenwriter's compass: character as true north*. Taylor & Francis.

Haag, J. H., & Cole Jr, H. R. (1980). *The Complete Guide to Standard Script Formats*, Part 1: The Screenplay.

Horton, A. (2000). *Writing the character-centered screenplay*. Univ of California Press.

Howard, D. & Mabley, E. *The tools of Screenwriting,: A writer's guide to the craft and elements of a screenplay.* Macmillan

Hunter, L. (2004). *Lew Hunter's screenwriting* . Penguin.

McKee, R.(2005). *Story: Substance, Structure, Style and The Principles of Screenwriting*. Delta.

Nannicelli, T. (2013). *A Philosophy of the Screenplay*. Routledge.

Olson, A. (2004). *Stop Being Lost In Translation*. ESSAI, 2(1), 24.

Parker, P. (1999). *The art and science of screenwriting*. Intellect Books.

Price, S. (2013). A History of the Screenplay. Springer.

Rabiger, M. (2017). *Developing Story Ideas*. New York: Routledge.

Seger, L., & Seger, L. (1994). *Making a good script great* (p. 242). Los Angeles, CA: Samuel French Trade.

Seger, L. (1990). Creating unforgettable characters. Macmillan.

MODEL QUESTION PAPER

UNIVERSITY EMBLEM

THUNCHATH EZHUTHACHAN MALAYALAM UNIVERSITY

NAME OF EXAMINATION

MONTH – YEAR

COURSE CODE

PROGRAMME TITLE

COURSE TITLE

TIME: 3HRS   **MAXIMUM MARKS: 70**

I.Answer all questions   **(5X2=10)**
   (Cognitive Level: Remembering/ Understanding)
   1.
   2.
   3.
   4.
   5.

II.Answer any six questions not exceeding two pages   **(6X6=36)**
   (Cognitive Level: Analyse/ Apply)

   6.
   7.
   8.
   9.
   10.
   11.
   12.
   13.

III.Answer any two questions not exceeding five pages   (2X12=24)

(Cognitive Level: Apply/ Analyse/ Evaluate/ Create)

14.

15.

16.

Semester two

SEMESTER II

CORE: MUFS 10211   Film Theories - Classical and Modern

(4CREDITS)

COURSE OUTCOME:

The students who successfully complete this course will be able to :

- Assess the development of theories in film in the context of evolution of film as a medium.

- Appraise the filmic text in the outlook of critical theories.

- Evaluate the impact of cultural studies perspective on film theory and its development.

- Articulate the theoretical underpinnings on the power relations depicted in films.

- Critique the gender roles and relations structured within the film texts.

- Develop critical and analytical skills suitable for independent research.

COURSE CONTENT:

UNIT 1

Eastern theories and films – Rasa, Dwani, Auchitya, Alankara

Emergence of film theories - Formalism - the ideas of Hugo Munsterberg, Rudolph Arnim, Epstein and

Balabalas. Soviet montage theory - Kulashov, Pudovkin, Eisenstein, Vertov

Reading

Munsterberg, H., & Langdale, A. (2002). Hugo Munsterberg on film: The photoplay--a

psychological study, and other writings. New York: Routledge.

Eisenstein, S. (1929). Methods of montage. Film Form: Essays in Film Theory, 72-83.

UNIT 2

Realism - Andre Basin, Siegfried Crocker. Auteur theory, film and modernity

Critical thinking - Frankfurt School. Marxist theory. Ideology - Louis Althussr's Ideology and Ideological State Apparatuses, Jean-Louis Baudry's Ideological Effects of the Basic Cinematographic Apparatus. Power- Antonio Gramsci's concept of Hegemony.

Reading

Bazin, A. (2004). The ontology of the photographic image (pp. 9-16). University of

California Press.

Sarris, A. (2008). Notes on the Auteur Theory in 1962. Auteurs and Authorship: A Film

Reader, 35-45.

Baudry, J. L., & Williams, A. (1974). Ideological effects of the basic cinematographic

apparatus. Film Quarterly, 28(2), 39-47.

UNIT 3

Structuralism and Symbolism - Introduction, Saussure's structuralist ideas, semiotics, Pearson's visual semiotics, symbols, modalities and representations, Syntagmatic / paradigmatic analyzes, Roland

Barth's semantics, mythology and mythology. Symbolism, The Metz's Film Symbolism, Northern

Structuralism, Poverty and Degeneration, Roland Barth.

Reading

Buckland, W. (1999). Film semiotics. A companion to film theory, 84-104.

Eco, U. (1977). On the contribution of film to semiotics.

UNIT 4

Psychoanalysis - Freud and the Unconscious Mind, Eid, Ego, Super Ego, Oedipus Complex,

Young's Theoretical Approach - Collective Unconscious, Collective Unconscious, Myth, Anima

and Animas, Lacanian Concepts, Feminism and Feminism - Feminism Psychoanalysis - Laura

Mulvey's Concepts - Voyeurism, Masculinity, Queer Studies, Butler's Ideas.

Reading

Jung, C. G. (2014). The archetypes and the collective unconscious. Routledge.

McGowan, T. (2003). Looking for the gaze: Lacanian film theory and its vicissitudes.

Cinema Journal, 27-47.

Mulvey, L. (1989). Visual pleasure and narrative cinema. In Visual and other pleasures (pp.

14-26). Palgrave Macmillan, London.

Mulvey, L. (2004). Looking at the past from the present: Rethinking feminist film theory of the 1970s. Signs: Journal of Women in Culture and Society, 30(1), 1286-1292.

Smelik, A. M. (2007). Feminist film theory, cinema book (ed) Pakcook

UNIT 5

Eastern Film Thoughts - Bhartrhari's Sphota theory, Santiniketan ideology, film practice (Amrit Ganger) Mis- en VALOUR, darshana gaze - Madhav Prasad and Rajyadhaksha-Neo-traditionalism,Venkat Rao-nemo-cultural affirmation, melodrama, popcorn nationalism.

Readings

Geetha kapur'(2000), Articulating the self in history' GHATAK'S jukti takko ar gappo' In When was Modernism, Tulika books

Madhava Prasad - 'The Absolutist gaze, political structure and cultural form, in Ideology of the Hindi Film: A Historical Construction (Oxford University Press, 1998)

D. VENKAT RAO,(2015) Mnemocultural affirmations, india-seminar

Additional reading

Aitken, Ian European film theory and cinema : Indiana University Press

Amrit Ganger(1982) , A Return to the epic , Screen Unit

Arnheim, Rudolf , Film as art

Andrew, J. D. (1976). The major film theories: An introduction. Oxford University Press.

Andrew, Dudley(1984) Concepts in film theory,Oxford University Press

Ashish Rajadhyaksha,Kumar shahani(2017)- The shock of desire and other nooks, Thulika

books

McDonald, K. (2016). Film theory: the basics. Routledge.

Collins, Jim, Ava Preacher Collins, and Hilary Radner. Film theory goes to the movies: cultural analysis of contemporary film. Routledge, 2012.

Barthes, R. (2001). The death of the author. Contributions in Philosophy, 83, 3-8.

Papadopoulos, R. (1992). Jung and the concept of the other. Carl Gustav Jung: Critical Assessments, 1.

Butler, A. (2008). Feminist perspectives in film studies. The SAGE Handbook of Film

Studies, Thousand Oaks Cal., Sage, 391-407.

Braudy, Leo Film theory and criticism /

Buckland, Warren Film theory

Cine-Politics: Film Stars and Political Existence in South India (Orient Blackswan, 2014).

Guynn, W. (2011). The Routledge companion to film history. 1st ed. London: Routledge

Taylor & Francis Group.

Hole, Kristin Lene Film feminisms

Kracauer, Siegfried From Caligari to Hitler

Lapsley, Robert Film theory

Lal, Vinay, and Ashis Nandy, ed. Fingerprinting Popular Culture: The Mythic and the Iconic

in Indian Cinema. New Delhi: OUP, 2013

Kaul, Mani – (2013)The Unclowen space, in conversation with Udayan Vajpeyi, Quiver.

Mallik, Gopal , (2008) The Anantomy of Rhetoric and Prosody,Ray Book Concern

Raghavendra M K - Locating World Cinema: Interpretations of Film as Culture,

Bloomsberry Publishing.

Raghvendra M k & V K Joseph V K ,(2022) Critics on Indian cinema, FIPRESCI India FFSI and
Best Books.

Ravi Vasudevan (2010) The Melodramatic Public, Permanent Black

Rohdie, Sam Film modernism

Nandy, Ashis, ed. The Secret Politics of Our Desires: Innocence, Culpability and Indian

Popular Cinema. New Delhi: OUP, 2012.

Vighi, Fabio Critical theory and film : Continuum Publishing Corporation.

TAGGING: TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Discuss the similari ties and differences between film and other visual arts	2	1,2,8	Re Un	Fa Co	12	0

CO								
CO2	Identify characteristic features of film genres	2	1,4,5,8,,	Un An	FA Co	12	0
CO3	Explain the reading patterns that audience embark on in understanding films	2	4,5	Un, An	Fa Co	16	0
CO4	Analyse films in the perspective of communica tion paradigms.	2	3,4,5,8	Un Ap Ev	Co	12	0
CO5	Critique the reception theories that help to comprehend audience experiences	2,3	3,4,5,8	Un Ap	Co	12	0

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1						*	**
CO2							
CO3							
CO4							
CO5							
CO6							

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	Cognitive Level
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER II

CORE: MUFS 10212 FILM MOVEMENTS

<div align="center">**(4 CREDITS)**</div>

COURSE OUTCOME:

The students who successfully complete this course will be able to :

- Differentiate between major movements in film history.

- Appraise the origin and development of the aesthetics and styles of film as an art and medium.

- Evaluate the development of film aesthetics with respect to the film movements and its historical underpinnings.

- Associate the development of film form with the societal, political and cultural history of the world.

- Develop a critical understanding on the nature of filmmaking patterns of versatile filmmakers.

COURSE CONTENT:

Unit 1

World War II and post-war cinema, and Fellini and Antonio on the Italian neo-realist Bhoshino Vilcondi's Ossezion and Rossini's war stories Vitorio de Sica and Bicycle Thieves.

Unit 2

The Rise of the New Wave in French Cinema - The Bus Screenings - 'Caye Du Cinema' - Cinematic France Film Archive - Nouveau Inspiration - Goddard, Truffaut, Shabal, Alan Rene and others

Unit 3

Japanese Cinema - Kurosawa's Rashomon. Misoguchi, Ozu, and other great men. The world of samurai. Social resolutions.

Swedish film that rose to fame through Inner Bern. Classics such as 'Seventh Seal' and 'Wild Saberies'.

Fassbinder, Herzog - The resurrected German film Lotte H. Eisener. Schachondorf and Tindrum, Margaret Phone Tata - German director.

unit 4

National Movies. New Countries Into Cinema Hungary - Soltan Hobby, Ivan Gaul, Ivan Sabo, Miklos Yanpo, Poland - Andravaida, Roman Polanski, Christoph Sanuszi Kislowski, Czechoslovakian Cinema Milos Forman Menzel, Ottakan Wow, Dog 195 -

unit 5

New Trends in Hollywood Cinema - Movie cm (movie brats) New Trends in Underground Cinema Allian Cinema Facing Hollywood Cinema; National Movies in Asia The Beginning of the Digital Age.klmbI{K-Ù-§Ä

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sh¦n-tS-iz-c³, kn.-F-kv., 2011, kn\nam tSmjokv, tlm«bw: Un.-kn. _plvkv.

kt´mjv 1pamÅ, Sn.-sl., tUm., 2010, 1mgvN-bpsS ckm-´-c-§Ä, F·v Bâv kn _plvkv.

Antonin, J. Liehm, 1974, Closely watched films: The Czechoslovak Experience, international Arts and Science Press.

Bergman on Bergman: Interviews with Ingmar Bergman, 1993, Perseus Books Group.

Coates, Paul, 1985, The story of the lost reflection: the alienation of the image in Western and Polish cinema, Verso.

Coates, Paul, 1999, Lucid Dreams: The Films of Kieslowski Krzysztof, Flicks books.

Eisner, L. (1952). The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt. 1st ed. France: Le Terrain Vague.

Eravankara, Madhu, Deepak Gopi, 2017 - 2018, Looking at Media Series, Victers Channel KITE, Govt. of Kerala, Thiruvananthapuram.

Guynn, W. (2011). The Routledge companion to film history. 1st ed. London: Routledge Taylor & Francis Group.

Hayward, Susan, 1993, French National Cinema, London: Routledge.

Houston, Penelope, 1968, The Contemporary Cinema, Baltimore: Penguin books.

Kolker, Robert Phillip, 2009, The Altering Eye: Contemporary International Cinema, Cambridge,Open Book Publishers.

Lewis, Jon (Ed),1998, The New American Cinema, Duke University Press.

Mac Bean, James Roy, 1975, Film and Revolution, Indiana University Press.

Petrie, Graham, 1981, History must answer to man: the contemporary Hungarian cinema, Corvina Kiado.

Powrie, Phil (Ed), 2006, Contemporary French Cinema: Continuity and Difference, Wallflower Press.

Shipman, David, 1984, The Story of Cinema, Vol. II, Hodder & Stoughton.

Tasker, Yvonne (Ed), 2002, Fifty Contemporary Filmmakers, London: Routledge.

Thiher, Allen, 1979, The cinematic muse: critical studies in the history of French cinema, University of Missouri Press.

Truffout, Francois, 2014, The Films in My Life, Diversion Publishing Corp.

Williams, Christopher, 1980, Realism and the cinema: a reader, British Film Institute.

Wollen, Peter, 1972, Signs and Meaning in the Cinema, Indiana University Press.

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Discuss the similari ties and differences between film and other visual arts	2	1,2,8	Re Un	Fa Co	12	0
CO2	Identify characteristic features of film genres	2	1,4,5,8,,	Un An	FA Co	12	0
CO3	Explain the reading patterns that audience embark on in understanding films	2	4,5	Un, An	Fa Co	16	0

CO4	Analyse films in the perspective of communication paradigms.	2	3,4,5,8	Un Ap Ev	Co	12	0
CO5	Critique the reception theories that help to comprehend audience experiences	2,3	3,4,5,8	Un Ap	Co	12	0

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER II

COREMU 10213 Research Methodology **(4 CREDITS)**

COURSE OUTCOME:

The students who successfully complete this course will be able to :

Film research can be understood as a scientific research method

The scientific principles of research can be clarified

The methodology to be followed in film research is clear.

Ability to analyze and analyze film using qualitative-quantitative methods

Able to research and present the experiences of the audience

COURSE CONTENT:

Unit 1

Research methods and possibilities

Fundamentals of research, nature and possibilities of research, development of film research, various aspects of research, research methods and characteristics, data collection centers, evaluation of film research in India.

Unit 2

Research methods, when choosing a topic, evaluate the relevance of the topic, the underlying works, concepts or concepts, research-related questions, definitions and components. Variables, sampling methods, analyses and evaluations. Summary

Unit 3

Research Approaches:

Visual Analysis, Content Analysis, Case Studies,Semiotics, Marxist analysis, psychoanalytic analysis,Discourse Analysis.

Unit 4

Audience feedback methods and evaluations

Survey research, focus group discussion, interviews and observations. Qualitative methods, evaluation based on quantitative methods, an interface for statistical calculations required for research, and basic statistical methods.

Unit 5

Research: Report Preparation

Writing in research methodology, writing style, APA, MLA style, how to write a research report, how to conclude a research report, bibliography and writing training.

Textbooks

Berger, Arthur Asa,1998, Media Research Techniques, Sage Publications.

Berger, Arthur Asa, 2012, Media Analysis Techniques, Sage Publications.

Bloor, M., Frankland, J., Thomas, M.& Robson,K. (2001). Focus Groups in Social Research. London : Sage Publications.

Bryant, A. & Charmaz, K. (2007). The Sage Handbook of Grounded Theory. London: Sage Publications.

Butler-Kisber, L. (2010). Qualitative Inquiry: Thematic, Narrative, and Arts Informed Perspectives. .London: Sage Publications

Creswell, John W, 2003. Research Design: Qualitative, Quantitative and Mixed Methods Approaches, Sage Publications.

Denzin, N.K. & Lincoln, Y.S. (201). The Sage Handbook of Qualitative Research. Los Angeles: Sage Publications.

Elliot, J. (2005). Using Narrative in Social Research: Qualitative and Quantitative Approaches. London: Sage Publications.

Fairclough, N. (2011). Analysing Discourse. New Delhi: Routledge

Flick, U. (2009). An Introduction to Qualitative Research. . London: Sage Publications.

Gbrich, C. (2007). Qualitative Data Analysis. London: Sage Publications.

Gee, J. P (2010). An Introduction to Discourse Analysis. New Delhi: Routledge

Guest, G. , Macqueen, K. M., Namey. E. E. (2012). Applied Thematic Analysis. LosAngeles: Sage Publications

. Hammersley, M. & Atkinson, P. (2008). Ethnography. New Delhi: Routledge

 Heath, C. Hindmarsh, J. & Luff, P. (2010). Video in Qualitative Research.London: Sage.

Hesse-Biber, S. N. & Yaiser, M.L. (2004). Feminist Perspectives on Social Research. New York: Oxford University Press

 Holstein, J.A. & Gubrium, J.F. (2012). Varieties of Narrative Analysis.Thousand Oaks, CA: Sage Publications.

Hollis, Martin, 2002.The Philosophy of Social Science:An Introduction. Cambridge: Cambridge University Press

Katz, Daniel, Leon, Festinger, 1963, Research methods in the behavioral Sciences, Holt, Rinehart&Winston.

Kurtz, Norman R. 1999. Statistical Analysis for the Social Sciences. Boston: Allyn and Bacon

Kerlinger, Fred N, Howard B. Lee,1999, Foundations of Behavioral Research, Cengage Learning.

Lowery S.A. & De Fluer M.L, 1995, Milestones in Mass Communication Research, Longman.

May, Tim, 1993. Social Research: Issues Methods and Process, New Delhi: Rawat

Oppenheim A.N,1992, Questionnaire Design, Interviewing and Attitude Measurement, Continuum.

Silverman, David, 2004, Qualitative Research, Theory, Method and Practice, Sage Publications.

Stempel, Guido Hermann ,Bruce H. Westley, 1989, Research methods in mass communication, Prentice Hall.

Wimmer, Roger,D, Joseph R, Dominic, 2010, Mass Media Research: An Introduction, USA: Wadsworth.

- Norman K. Denzin, *Sociological Methods: A Sourcebook*, 5th edition, New Jersey: Transaction Publishers, 2006

- James Hay, Lawrence Grossberg and Ellen Wartella (eds.), *The Audience and its Landscape*, Boulder, CO: Westview Press, 1996.

- **TAGGING:**

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Discuss the similari ties and differences between film and other visual arts	2	1,2,8	Re Un	Fa Co	12	0
CO2	Identify characteristic features of film genres	2	1,4,5,8,,	Un An	FA Co	12	0
CO3	Explain the reading patterns that audience embark on in understanding films	2	4,5	Un, An	Fa Co	16	0
CO4	Analyse films in the perspective of communica tion paradigms.	2	3,4,5,8	Un Ap Ev	Co	12	0
CO5	Critique the reception theories that help to comprehend audience experiences	2,3	3,4,5,8	Un Ap	Co	12	0

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER II

CORE: MU 10214 Indian cinema Through the decades

(4 CREDITS)

COURSE OUTCOME:

The students who successfully complete this course will be able to :

- Evaluate the nature of the Indian Cinema through the historical developments.

- Appraise the effect of Indian film on the development of India as a nation

- Critique the political and cultural reflections in Indian cinema

- Analyse the regional films in the societal, cultural and historical context of the state.

- Analyse the development of film as entertainment medium, industry and development tool in India.

COURSE CONTENT:

Unit 1

Lumiere's first screenings in India, early filmmaking, Harichandra Sakharam, Phalke's experiments Silent phase - the pinnacle of Indian silent cinema.

Unit 2

V. Shantaram and Bimal Roy were the early masters of the sound age of Indian cinema with Alam Ara. Gurudwara's Poetry. '

Unit 3

Indian National Cinema - Major Themes, The Golden Age, Emerging Directional Stars Evolution, The Idea of Bollywood - Indian Formula Cinema, The Emergence of Superstars, The Age of Success in Romantic Movies, Music and Dance in Indian Cinema, Action - New Stars - Stars. Indian Diaspora Cinema, international markets

Unit 4

Indian New Wave, Bhoovan Show - Hrithik Ghatak. Mrinal Sen, Indian New Wave Entrance Bells, Kumar Sahi, Avatar Krishna Kaul - Shyam Bangal, Govind Nihalani etc.

Unit 5

Artistic advancement in Bengali, Marathi, Gujarati and Assamese films, South Indian cinema Tamil, Telugu and Kannada films - changes in audience and film production - dubbing films.

Textbooks

Ashish Rajadyaksha, Paul Willeman(1999)Encyclopedia of Indian cinema, Routledge.

Asaduddin, M., & A. Ghosh (Eds.). 2012. Filming Fiction: Tagore, Premchand, and Ray. Oxford University Press

Barnouw, Eric & Krishnaswamy, S. 1980. Indian Film. Oxford University press.

Basu, A. 2012. Bollywood in the Age of New Media. New Delhi: Orient Blackswan.

Bose, D. 2006. Brand Bollywood: A new global entertainment order. New Delhi: Sage Publications India.

Cherian, V. K:.India's film society movement

Dechamma,S. & Elavarthi Sathya Prakash (eds.) 2010 Cinemas of South India: Culture, Resistance, Ideology. New Delhi: Oxford University Press.

Ganti, T., 2004. Bollywood: a guidebook to popular Hindi cinema. New York: Routledge.

Gokulsing, M K and Dissanyake, W, 2005. Indian Popular cinema: A Narrative of Cultural Change. New Revised Edition, U.K. and Sterling: Trentham Books.

Gopalan, L., 2002. Cinema of Interruptions: Action Genres in Contemporary Indian Cinema: B.F.I.

Garga, B.D. 2012. Silent cinema in India : A Pictorial Journey. New York: Harper Collins Publishers.

Gehlawat, A. 2010. Reframing Bollywood: Theories of Popular Hindi cinema. New Delhi: SAGE Publications India.

Gera Roy, A. & Chua Beng Huat, 2012. Travels of Bollywood Cinema, New Delhi: Oxford.

Ghosh, Tapan K.,Bollywood and globalization :
Bollywood baddies

Gopal, S. & Sujata Moorti, 2010. Global Bollywood: Travels of Hindi Song and Dance. Hyderabad:Orient Blackswan.

Hood, J. 2009. The Essential Mystery: Major filmmakers of Indian Art Cinema. Hyderabad: Orient Blackswan.

Hood, John W ,Beyond the world of Apu

Hood, John W Films of Buddhadeb Dasgupta

Jacob, Preminda Celluloid deities

Jain, M. (Ed.). 2009. Narratives of Indian Cinema. Delhi: Primus Books.

Joshy, P. 2015. Bollywood's India: A Public Fantasy. Columbia: Columbia University Press.

Kumar, N. & Preeti Chaturvedi. 2015. Brave New Bollywood: In Conversation with Contemporary Hindi Filmmakers. New Delhi: Sage Publications.

Mazumdar, R. 2007. Bombay cinema: An archive of the city. University of Minnesota Press.

Mehta, M. 2012. Censorship and Sexuality in Bombay Cinema. New Delhi: Orient Blackswan

Mitra, Ananda India on the western screen

- Ravi S. Vasudevan (ed.), *Making Meaning in Indian Cinema*, New Delhi: Oxford University Press, 2000.

- Chidananda Dasgupta, *Talking About Films*. Hyderabad: Orient Longman Limited, 1981.

- Satyajit Ray, *Speaking of Films* (*Bishay Chalachitra*) trans. Gopa Majumdar. New Delhi: Penguin India, 2005.

- Ritwik Kumar Ghatak, *Chalachitra, Manush Ebang Aaro Kichu*, Kolkata: Dey's Publishers, 2005.

- Ashish Nandy, *An Ambiguous Journey to the City: The Village and Other Odd Ruins of the Self in the Indian Imagination.* New Delhi: Oxford University Press, 2007.

- Ravi S. Vasudevan*, The Melodramatic Public: Film Form and Spectatorship in Indian Cinema.* London: Palgrave MacMillan, 2010

Monaco, J., & Lindroth, D. 2000. How to read a film: the world of movies, media, and multimedia: language, history, theory. New York: Oxford University Press

Misra, V., 2002. Bollywood cinema: Temples of desire. New York: Routledge.

Nandy, A., 1998. The secret politics of our desires: Innocence, culpability and Indian popular cinema. London: Zed Books.

Nirmal Kumar Brave new Bollywood :

Parciack, R. 2016. Popular Hindi Cinema: Aesthetic Formations of the seen and unseen. New York: Routledge.

Prasad, M., 1998. Ideology of the Hindi film: A historical construction. New Delhi: Oxford University Press.

Ramachandran, T M (ed.), 1985. Seventy years of Indian cinema: 1913-1983. Bombay: Cinema India-International.

Rangoonwalla, F., 1975. 75 years of Indian Cinema. New Delhi: Indian Book Co.

Raghavendra, M. K Beyond Bollywood:The Cinemas of South India,

- Raminder Kaur, Ajay J. Sinha (eds.) *Bollyworld: Popular Indian Cinema through a Transnational Lens.* New Delhi: Sage Publications, 2005.

- Stuart Cunningham and John Sinclair (eds.) *Floating Lives: The Media and Asian Diasporas*. Maryland: Rowman and Littlefield, 2001.

- Shakuntala Banaji. *Reading 'Bollywood': The Young Audience and Hindi Films*. Basingstoke: Palgrave, Macmillan, 2006.

- Sangita Gopal and Sujata Moorti (eds.) *Global Bollywood: Travels of Hindi Song and Dance.* Minneapolis: University Of Minnesota Press, 2008.

- Rini Bhattacharya Mehta and Rajeshwari Pandharipande (eds.) *Bollywood and Globalization: Indian Popular Cinema, Nation and Diaspora*, NY & London: Anthem Press, 2010.

Rangan, B. 2013. Conversations with Mani Ratnam. Penguin

Roy, A. G. (Ed.). 2012. The magic of Bollywood: at home and abroad. New Delhi: SAGE Publications India.

Saari, A. 2011. Indian cinema: the faces behind the masks. Oxford University Press

Saxena, A. (Ed.). 2014. Indian Cinema Society and Culture. Kanishka Publishers

Selvaraj Velayudham, Tamil Cinema, the cultural politics of South India

Stadtler, Florian, Fiction, film and Indian popular cinema

Stafford , Roy 2014. The Global Film Book, Oxon: Routledge

Thomas, Rosie, 2013, Bombay before Bollywood, Suny press

- Theodore Baskaran, *History through the Lens: Perspectives in South Indian Cinema*. Hyderabad: Orient Blackswan, 2009.

- K Sivathamby, *Tamil Film as a Medium of Political Communication*. Madras: New Century Book House, 1981.

- S.V. Srinivas*, '*Is There a Public in the Cinema Hall?' in *Framework: The Journal of Cinema and Media*, Vol. 42, 2001.

- Chidananda Das Gupta, *The Painted Face: Studies in India's Popular Cinema.* New Delhi: Roli Books, 1991.

- M. S. S. Pandian*, The Image Trap: M.G. Ramachandran in Film and Politics*. New Delhi: Sage Publications, 1992.

- M. Madhava Prasad, 'Reigning Stars: The Political Career of South Indian Cinema' in Lucy Fischer and Marcia Landy (eds.) *Stars: The Film Reader*, London: Routledge, 2004.

- S.V. Srinivas, *Megastar*: *Chiranjeevi and Telugu Cinema after N.T. Rama Rao*. New Delhi: Oxford University Press, 2009.

- Selvaraj Velayutham (ed.) *Tamil Cinema: The Cultural Politics of India's Other Film Industry*. London: Routledge, 2008. Eric Barnouw and S. Krishnasawamy, *Indian Film,* 2nd Edition, New York, Oxford, Delhi: Oxford University Press, 1980.

- Firoze Rangoonwalla*, 75 Years of Indian Cinema*. New Delhi: Clarion Books, 1983.

- Ashish Rajadhyaksha and Paul Willemen (eds.), *Encyclopaedia of Indian Cinema.* Revised 2nd Edition, London: BFI, 1999.

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- Valentina Vitali, *Hindi Action Cinema: Industries, Narratives, Bodies*. New Delhi: Oxford University Press, 2008.
- Neepa Majumdar, *Wanted Cultured Ladies Only!: Female Stardom and Cinema in India, 1930s-1950s*. Urbana and Chicago: University of Illinois Press, 2009.

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Discuss the similari ties and differences between film and other visual arts	2	1,2,8	Re Un	Fa Co	12	0
CO2	Identify characteristic features of film genres	2	1,4,5,8,,	Un An	FA Co	12	0
CO3	Explain the reading patterns that audience embark on in understanding films	2	4,5	Un, An	Fa Co	16	0
CO4	Analyse films in the perspective of communica tion paradigms.	2	3,4,5,8	Un Ap Ev	Co	12	0
CO5	Critique the reception theories that help to comprehend audience experiences	2,3	3,4,5,8	Un Ap	Co	12	0

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	Cognitive Level
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER II

CORE: MU10215 Film production

(4 CREDITS)

COURSE OUTCOME:

The students who successfully complete this course will be able to :

- Critique the narrative structure and analyse the story telling processes in the efficacy of constructing a consequential film.

- Develop the ability to budget and manage available financial and human resources to produce a film

- Apply the techniques of film making into the production of moving pictures that can participate in the societal development.

- Develop the skills in cinematography and editing techniques.

- Demonstrate the ability in using the best cinematographic and editing practices in making good films.

- Collaborate with a team of film crew and efficiently bring out each individual's specific quality in making films.

- Create a short film that reflects the style and uniqueness of individual student as filmmakers.

COURSE CONTENT:

Unit 1

Story Formation Discussion - Storyline, One Line Treatment - Screenwriting Budgeting, Character Train and Cast Determination by Technicians. Production Management - Company Registration, Camera & Sound Recording Equipment - Screen Test - Rehearsals Location Determination, Vehicle Facilities - Lighting Unit - Makeup Facilities - Costume Design - Designing and Scheduling.

Unit 2

Shooting Period Set preparation and art direction, bringing actors and technicians to locations, setting up road facilities to work together, the need for line podcasts. Editing - Dubbing Background Vocals - Background Music Special Effects - Digital Intermediate Coloring Graphics, Cube / DI Infiltration Sensing, Distribution - Display.

Unit 3

Practical Training & Workshops Sound Recording and Advertising Making. - Photography, editing,

Unit 4 (Project - 2 Credit) J

Prepare and submit a script for a short story of 15 to 30 minutes in length.

Unit 5

Prepare and submit a short story of 15 to 30 minutes based on the shooting script submitted in Unit 4.

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Chaudhary, Nirmal Kumar, 2009, How to write film screenplays, New Delhi, Kanishka Publishers.

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Cooper Patricia, Ken Danciger, 2012, Writing the short film, New York, Focal Press.

Corrigan, Timothy, 2012, A Short guide to writing about film, Boston, Pearson.

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Honthaner, Eve Light, 2010, The complete film production handbook, Burlington MA, Focal Press.

Kirkpatrick, Scott, 2015, Writing for the green light: How to make your script the one holly Wood notice, Sage Publications.

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Lovell, Alan, Gianluca Sergi, 2005, Making films in contemporary Holly Wood, Malkiewicz, J. Kris, Film lighting

London, Hodder Arnold.

Mamer, Bruce, Film production technique

Mercado, Gustavo, 2013, The Filmmaker's Eye, Amsterdam, Boston, Focal Press.

Millerson, Gerald, 1991, The Technic of Lighting for Television and Film, London, Focal Press.

Monaco, James, 2009, How to read a Film: Movies, Media and Beyond, Oxford, New York, Oxford University Press,

Mubarki, Meraj Ahmed, 2016, Filming Horror, Sage Publications.

Pearson, Roberta.E and Philip Simpson (Eds), Critical Dictionary of Film and Television Theory, London, Routedge.

Rabiger, Michael, 2008, Directing, Waltam Mass, Focal Press.

Ray, Satyajit, 2011, Original English Film Scripts, Chronicle Books, Distributed by Orient Blackswan, New Delhi, Bangalore.

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Rizzo, Michael, 2015, The Art Direction handbook for Film and Television, New York, Focal Press.

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Siddiqui, Hassan, TV and film productions, New Delhi, Anmol Publication.

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TAGGING:

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Discuss the similari ties and differences between film and other visual arts	2	1,2,8	Re Un	Fa Co	12	0
CO2	Identify characteristic features of film genres	2	1,4,5,8,,	Un An	FA Co	12	0
CO3	Explain the reading patterns that audience embark on in understanding films	2	4,5	Un, An	Fa Co	16	0
CO4	Analyse films in the perspective of communica tion paradigms.	2	3,4,5,8	Un Ap Ev	Co	12	0
CO5	Critique the reception theories that help to comprehend audience experiences	2,3	3,4,5,8	Un Ap	Co	12	0

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome

PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

Semester Three

SEMESTER III

CORE: MUFS 10319 Contemporary film theories   **(4 CREDITS)**

COURSE OUTCOME:

The students who successfully complete this course will be able to

- Understand films in the backdrop of contemporary film theories.

- Analyze movies based on contemporary film theories

- Analyze the impact films make on its viewers

- Understand contemporary film theories and to engage in discussions based on them.

- Understand how to use phenomenology in film research..

COURSE CONTENT:

Unit 1

The Emergence of Cultural Studies - Hogart, Raymond Williams, Stuart - Hall, Culturalism, Cultural Studies and Other Disciplines

Readings

Turner, G. (2008). Film and cultural studies. The SAGE handbook of film studies, 270-284.

Unit 2

An Introduction to Film and Post-Colonial Theory, Edward Said's Orientalism, Homi K. Bhabha's Concepts on Hybridity, Mimicry, Gayatri Spivak - Subaltern, Hamid Naficy and Accepted Cinema

Reading

Prabhu, A. (2005). Interrogating Hybridity: Subaltern Agency and Totality in Postcolonial Theory. diacritics.

Naficy, H. (2009). From accepted cinema to multiplex-cinema In Convergence Media History (pp. 15-25).Routledge.

Unit 3

Film and Philosophy - An Introduction, Imagination and Thought- Colin Radford's concept of paradox of fiction, Kendall Walton - Pretend theory, Thought theory. Magical Realism, Deleuze - Theoretical Approaches to the Motion Picture (Time Image and Movement Image). Jean Mitry, Zizek

Readings

Neill. A., & Carroll. N. (1992). On a Paradox of the Heart. Philosophical Studies, 65(1-2), 53-74.

Unit 4

A Brief Introduction to Post theory, Neoformalism - Christine Thompson, Bordwell. Cognitive Film Theory - Noel Caroll. Haptic Visuality - Laura Marks. Phenomenological Concepts - Vivian Sobchack . Film and Emotions - Concepts by Ed Tan and Torben Grodal.

Reading

Carroll. N. (2008). Prospects for film theory: a personal assessment. In Engaging the moving image (pp. 357 400). Yale University Press.

Unit 5

Post-Cinema - New Spaces for Film, Expanded Cinema, Virtual Reality and Cinema. Different views of the story experience, Mindgame films,

Further Reading

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- Martin Rieser and Andrea Zapp, (eds.) *New Screen Media: Cinema/Art/Narrative*, London: British Film Institute, 2002.

- Janine Marchessault and Susan Lord (eds.) *Fluid Screens, Expanded Cinema*, Toronto: University of Toronto Press, 2007.

- Jacques Ranciere, *The Future of the Image*. trans. Gregory Elliot. London: Verso, 2008.

- Giorgio Agamben*, What is an Apparatus? and Other Essays.* Trans. David Kishik and Stefan Pedatella. Stanford University Press, 2009.
- Sean Cubitt, *The Cinema Effect.* Cambridge and London: The MIT Press. 2004.
- Paul Willemen, *Looks and Frictions: Essays in Cultural Studies and Film Theory.* London: BFI, 1993.
- Satyajit Ray, *Our Films Their Films.* Hyderabad: *Disha Books*, 1993.
- Ritwik Kumar Ghatak, *Rows and Rows of Fences: Ritwik Ghatak on Cinema.* Kolkata: Seagull Books, 2000.
- Vijay Mishra*, Bollywood Cinema: Temples of Desire*. New York: Routledge, 2002.

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Discuss the similari ties and differences between film and other visual arts	2	1,2,8	Re Un	Fa Co	12	0
CO2	Identify characteristic features of film genres	2	1,4,5,8,,	Un An	FA Co	12	0
CO3	Explain the reading patterns that audience embark on in understanding films	2	4,5	Un, An	Fa Co	16	0
CO4	Analyse films in the perspective of communica tion paradigms.	2	3,4,5,8	Un Ap Ev	Co	12	0
CO5	Critique the reception theories that help to comprehend audience experiences	2,3	3,4,5,8	Un Ap	Co	12	0

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER III

CORE: MUFS 10320 Documentary Film

<p style="text-align:center">(4 CREDITS)</p>

COURSE OUTCOME:

The students who successfully complete this course will be able to

- Understand the nature of non-fiction films

- Understand the origin and evolution of documentary films

- Analyse documentaries in the perspective of elements of film language

- Identify the methods of important documentary producers

- Create a good documentary using film techniques

COURSE CONTENT:

Unit 1

Classification of non-fiction films - Documentary, Newsreel, Animation, Pixilation, Compilation, Docu fiction. Thematic documentary films. Documentary film - a creative expression of reality, reality and fiction in a documentary. The Evolution of Documentary Film - Robert Flaherty, Vertov, John Grierson, Basil Wright, Paul Rotta. Cinema Verite-The New Wave of Documentary Film, Jean Roach, Richard Leacock, Chris Marker, Octavio Itino, Fernando Solanas, Berthansa, Norman McLoran.

Unit 2

The Social, Cultural and Political Perspectives of Documentary Cinema, Documentary and Social Commitment, Documentary as a mode of social transformation, Television and Documentary, Documentary and Third World countries, Documentary Cinema - India and Malayalam, Films Division, PSBT, Documentary Film festivals- St. Petersburg (Russia), Yamagatta (Japan), Thessaloniki (Greece), Munich (Germany), Copenhagen, Chicago (US), Bombay, Thiruvananthapuram (India)

Unit 3

Brief History of Indian and Malayalam Documentaries. Indian Documentary Scenario -Sukhdev. Anand Patwardhan, Rakesh Sharma, Sanjay Kak. Ranjan Palith. Supriyo Sen, Joshi Joseph, Krishnendu Bose, Ananya Chakrabarty, Deepa Dhanraj, Madhushree Dutta Paromita Woha, Reena Mohan, Sumitra Bhave, Nandan Saxena, Malayalam Documentary Scenario- Sarathchandran, MA Rahman, Madhu Eravankara, KR Manoj Vipin Vijay Shiny Jacob Benjamin, Sanju Surendran, Vidhu Vincent.

Screening list

India 67, -Sukhdev

Jai Bhim comrade (Anand Patwardhan)

In the Forest Hangs a Bridge (1999)Sanjay Kak

A Season Outside (1997) Amar kanvar

Chaakori- Sumitra bhave

 Making The Face- Joshy Joseph

Walking dead- Joshy Joseph

Pestering journey –Manoj K R

Something like a war-deepa dhanraj

Hawa mahal –Vipin Vijay

My Caste- R P Amudhan

Seven Islands and A Metro-Madhushree Dutta

I Live in Behrampada- Madhushre Dutta

Hope Dies Last in War- Supriyo sen

Basher, the man- M A Rahman

Nishaadham,-Madhu Eravankara

In return, just a book-shiny Jacob benchamin

Kapila- sanju surendran

Vrithiyude jaathi-vidhu vincent

Unit 4 (Project - 2 Credit)

Documentary Production Workshop

Submit the treatment of a documentary of 15 to 30 minutes duration.

Unit 5

Prepare and submit a documentary of 15 to 30 minutes duration based on the submitted treatment**.**

References

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Aparna Sharma,2015. Documenatry films in india: Critical aesthetics in work

Battaglia, Giulia,2018, Documentary films in India, An anthropological History,Routlege.

Barnouw, Erik, 1974, Documentary, A History of the Non-fiction Film, New York: Oxford University Press.

James, Rajesh &Sathyaraj Venkatesan,India Retold: Dialogues with independent documentary filmmakers in india,Bloomsbury academic.,

Paul, Rotha, 1968, Documentary Film, New York: Communication Art Books.

Shoma A Chaterji,2015, Filming Reality:The independent documentary movement in india, Sage Publications india limited.

Vasuki, Belavadi, 2008, Video Production, New Delhi: Oxford University Press.

TAGGING:

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Discuss the similari ties and differences between film and other visual arts	2	1,2,8	Re Un	Fa Co	12	0
CO2	Identify characteristic features of film genres	2	1,4,5,8,,	Un An	FA Co	12	0
CO3	Explain the reading patterns that audience embark on in understanding films	2	4,5	Un, An	Fa Co	16	0
CO4	Analyse films in the perspective of communica tion paradigms.	2	3,4,5,8	Un Ap Ev	Co	12	0
CO5	Critique the reception theories that help to comprehend audience experiences	2,3	3,4,5,8	Un Ap	Co	12	0

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER III

CORE: MUFS 10321Malayalam films through the decades

(4 CREDITS)

COURSE OUTCOME:

The students who successfully complete this course will be able to

- Understand the problems and achievements of the early Malayalam films
- Understand the importance of literature in the development of Malayalam films.
- Recognize the major figures in the history of Malayalam film.
- Analyze Malayalam cinema of different eras.
- Analyze the features of Malayalam cinema of the new era

COURSE CONTENT:

Unit 1

Silent Era in Malayalam Film, Bioscope Screenings- Early Silent Films- Vigathakumaran and Marthanda Varma. Crisis, Societal Themes - The impact of other Language Movies. First talkie- Balan. Influence of Artificial Stories, Tamil and Hindi Films - Jeevitha Nauka- Thikkurissi – Prem Nazir. Sathyan

Unit 2

Neelakkuyil . Newspaper Boy - Introduction of realism, the influence of literature, adaptations of classic and popular literary works, K. S. Sethumadhavan, Ramu Kariyat, P. Bhaskaran, A. Vincent et al.

Unit 3

Malayalam Cinema and Plays . From K T Muhammad. To G. Sankarappilla. M. T Vasudevan Nair and introduction of original cinema language. Beginning of the Film Society Movement, Chithralekha Film Society, New Wave in Malayalam Cinema, Exploration of Possibilities of filmic medium- Swayamvaram. Adoor, Aravindan, John Abraham etc.

Unit 4

1980s -Political context. Film Society Movements Active New Wave Films Important Authors The Beginning of Medieval Films - Padmarajan, KG George et al. Resolutions Trends, Influences, Government Intervention, Formation of KSFDC.

Unit 5

1990s - New Economic Policies, The advent of television - changes in theme, treatment, audience and so on Popular movies then and now. Star System, Stardom, New Century Malayalam Cinema - The Advent of Digital Technology Changes in Audience and Film Production, Film Academy, State Film Awards, Film Festival, IFFK, 'New Age Cinema - New Themes, Stories, Treatments, OTT Venues - Globalization of Cinema Experience, Malayalam Film at International Awards.

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t{]wemÂ, N{µ-tam-l³ (FUn-äÀamÀ), tImSXn lb-dnb amÀ¯m-Þ-hÀ½.

{]`m-l-c³]g-Èn. tUm, 2013, \yqP\-\-td-j³ ae-bm-f-kn-\n-a, Xncp-h-\-´-]p-cw, ssk³ _plvkv.

Znhm-l-c³, BÀ.-hn.-Fw., 2008, ae-bm-f-Xn-c-¡Y : hfÀ¨bpw hÀ¯-am-\hpw, Xncp-h-\-´-]p-cw: tIc-f-`-`m-jm-C³ìn-äyq-«v.

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hnP-b-Ir-jvW³, 2008, ad-¡m-\m-hm¯ ae-bm-f-kn-\n-a-IÄ, Xncp-h-\-´-]pcw: Nn´]»n-tjgvkv.

hnP-b-Ir-jvW³, 2011, Xnc-¡-Ybpw kn\n-a-bpw, Xncp-h-\-´-]-cw: {I`mXv _p¡v lukv.

hnP-b-Ir-jvW³, 1980, Idp¸pw shfp¸pw hÀW-§fpw, Xncp-h-\-´-]-cw: kqcy.

hnP-b-Ir-jvW³, 2007, ae-bm-f-kn-\n-a-bpsS IY, tImgn-t¡mSv: amXr-`qan _pIvkv.

kPo-jv -F³.-]n, Xnc-a-e-bm-f-¯ nsâ Ah-Øm-´c-§Ä, Xncp-h-\-´-]-cw, tIc-f-`mjm C³Ìn-äyq-«v.

jmPn-Ip-amÀ sI.-F³, 2016, ae-bm-f-¯ nsâ ¢mÊnIv kn\n-a-IÄ tImgnt¡mSv, Heohv]»n-t¡-j³kv.

a[p Cd-h-¦c, 2011, ae-bm-f-kn-\n-a-bnse Ahn-kva-c-Wo-bÀ, Xncp-h-\-´-]-cw: Nn´]»n-tj-gvkv.

tXmakv, Fw.F^v., ASq-cnsâ Ne-¨n{X-bm-{X-IÄ, Xncp-h-\-´-]cw, ssk³ _pIvkv.

hnP-b-Ir-jvW³, 2008, ad-¡m-\m-hm¯ ae-bm-f-kn-\n-a-IÄ, Xncp-h-\-´-]pcw: Nn´]»n-tjgvkv.

hnP-b-Ir-jvW³, Nn{X-ime, Xncp-h-\-´-]pcw: Nn´]»n-tj-gvkv.

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shln-tS-iz-c³, kn.-F-kv., 2011, ae-bm-f-kn-\n-am-]-T-\--§Ä, tIm«bw: Un.-kn. _pIvkv.

kn\n-Iv, 1967 & 1968, ae-bm-f-kn-\na, hmeyw I & II, XriqÀ: Idâv _pIvkv.

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TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Understand the problems and achievements of the early Malayalam films	1, 2, 3	1, 4, 5	Un	fa	12	0
CO2	Understand the importance of literature in the development of Malayalam films	1,2,3	1,3,4	Un	Fa, Co	12	0
CO3	Recognize the major figures in the history of Malayalam film.	1,2,3	3,4,5,8	Un Re	Fa	12	0
CO4	Analyze Malayalam cinema of different eras.	1,2,3	3,4,5,8	An Ev	Co Pr	10	10

CO5	Analyze the features of Malayalam cinema of the new era	1,3,4	3,4,7,8	An	Pr	10	6

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER III

CORE: **MUFS 10314 Film and New Media**

(4 CREDITS)

COURSE OUTCOME:

The student who successfully completes this course

- Recognizes the change that movies have undergone in the age of globalization.
- Capable of analyzing films through an innovative new-media theoretical perspective.
- Able to analyze the impact of digital technology on films
- The new media culture clearly shows the different spaces that film gives
- Films made from a modern theoretical perspective can be analyzed.

COURSE CONTENT:

Unit 1

New Media Similarities with Traditional Media Evolution of Digital Media - Ola, EA Media Synthesis Globalization Network Society Culture - hyper Reality, Cultural colonialism, films in the age Globalization - Digit - Style - Henry Jenkins, Lev Monovich.

Unit 2

New Media Technologies - Communication Machinery - Application Forms Digital Surveillance Social Media Culture Forms - Cyber Culture, Cyber Society (Fred Turner), Digital Divide - Free Software Movement, Clip Culture, YouTube - Partnership Poetry (Lawrence Lessig), Collective Intelligence.

Unit 3

Film Production and New Media, FDI International Studios Into Indian Cinema - The Impact of Digital Technology on Cinema - Distribution, Exhibition, Entertainment, IMDB and Other Film Websites Publicity through New Media 60ml (Machinima), Phantom, Activism.

Unit 4

Principles and Concepts - Post-Film Cinema - Digital Visual Culture - Visual Effects, New Narrative Space, Imaginary Sensation

Unit 5

Digital Uniqueness Cinema Percussion Issues - New Digital Cinema Concepts Database Cinema, Experimental Cinema In the Digital Age - Evami Malavelasera, Complex Movies - Puzzle Cinema

Further Reading

- Jacques Ranciere, *The Future of the Image*. trans. Gregory Elliot. London: Verso, 2008.

- James Lyons, John Plunkett, *Multimedia Histories: From the Magic Lantern to the Internet*, Exeter: University of Exeter Press, 2007.

- Lev Manovich, *The Language of New Media.* Cambridge and London: MIT Press, 2001.

- Armand Mattelart and Michelle Mattelart (eds.) *Rethinking Media Theory: Signposts and New Directions,* Minneapolis: University of Minnesota Press, 1992

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Bolter, David, J. & Grusin Richard, A., 2000, Remediation: Understanding New Media, MIT Press.

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- Arjun Appadurai, *Modernity at Large: The Cultural Dimension of Globalization*. Minneapolis: University of Minnesota Press, 1996.

- Manuel Castells, *The Rise of the Network Society (The Information Age: Economy, Society and Culture* Vol. I) 2nd Edition. Cambridge, MA; Oxford, UK: Blackwell. 2000.

Green, Lelia, 2002, Technoculture: From Alphabet to Cybersex, Allen & Unwin.

Hassan, Robert & Julian Thomas, 2006, The New Media Theory Reader, Open University Press.

Henry, Jenkinson, Sam Ford & Joshua Green, 2013, Spreadable Media: Creating Value and Meaning in a Network Culture, New York University Press.

Jose, Van Dijck, 2013, The Culture of Connectivity: A Critical History of Social Media, Oxford University Press.

Lister, Martin, et al, 2001, The Language of New Media, MIT Press.

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Mc Luhan, Marshall, Quentin Fiore, 2011, The Medium is the Message: An Inventory of Effects, Gingko press.

Michael, Benedikt, 2001, Cyborg Manifesto, University of California Press.

Raymond, Williams, 2003, Television: Technology & Culture Form, Routledge Classics.

Robert W., Mc Chesney, 2013, Digital Disconnect: How Capitalism is Turning the Internet Against Democracy, New York: New Press.

Sherry, Turkle, 1995, Life on Screen, New York: Simon & Schuster.

Stallman, Richard, M., 2006, Free Software, Free Society, Selected essays of Richard M Stallman, Free software foundation.

Vincent, Miller, 2011, Understanding Digital Culture, London: Sage Publications.

Zygmunt Bauman, 2010, Liquid Modernity, 44 Letters from a Liquid Modern World, Great Britain, MPG Books.

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	• Recognizes the change that movies have undergone in the age of globalization. .	2,3	1,6	Un	Fo Co	8	

CO							
CO2	Capable of analyzing films through an innovative new-media theoretical perspective	2.3	Un	Co	Co Pr	10	o
CO3	• Able to analyze the impact of digital technology on films	2.3	Ev	Co	Co	18	4
CO4	• The new media culture clearly shows the different spaces that film gives	1.2.3	Un	Co		10	0
CO5	• Films made from a modern theoretical perspective can be analyzed.	23,	3456	Ev		10	8

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	Cognitive Level
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER III

Elective: MUFS 10315 Performing Arts and Kerala Visual Culture

(4 Credits)

COURSE OUTCOME:

Students who successfully complete this course will be able to

- Understand the traditional art forms of Kerala.
- Understand the influence of visual arts on cinema.
- Analyze the traditional art forms in films.
- Analyze folk art forms in Malayalam cinema.
- Understand the connection between Malayalam films and Malayalam plays.

COURSE CONTENT:

Unit 1

Visual Culture Concepts, Illustrations and Performing Arts, The Visual Performance of Performing Arts, The Role of Performing Arts in forming Kerala Visual Culture,Keralaness, An Important Tool in Cultural Studies, Popular Culture, Cinema and Popular Culture, Performing Arts in Malayalam Cinema.

Unit 2

The traditional arts of Kerala are *Kalamezhuthu, Pulluvanpattu, Mudiyettu, Kuthiyottam, Padayani, Theyyam, Thira, Kaliyottam and Kaliyattam.* Musical Tradition of Kerala - *Sopanasangeetham, Kathakali Sangeetham, Ashtapa Di, Carnatic Sangeetham*.

Unit 3

Traditional Arts of Kerala - *Koodiyattam, Chakyarkoothu, Nangyarkoothu, Pathakam, Kathakali, Krishnanattam, Ashtapadiyattam, Ottanthullal, Parayanthullal, Sheethankan Thullal, Yakshaganam, Chavittu Natakam, Mohiniyattam, Martial Arts - Kalaripayat, Velakalai*

Unit 4

Folk Arts of Kerala *Mayilattam, Onamthullal, Gaddika, Yathrakali, Thiruvathira, Oppana, Margamkali, Dafmutt, Pavakali, Tholppavakoothu, Kakkarassinada Ka, Porattunatakam, Kurathiyattam, Kummatikkali, Kuravankali Folk songs, Northern songs, Mappila songs*

Unit 5

Malayalam Cinema and Drama, The Influence of Malayalam Drama on the Visual Language of Malayalam Cinema, Drama and Screenplay, When Drama Becomes Cinema (Comparative Studies - *Thulabharam, Kanchanaseetha, Kallukondoru Pennu*)

 References

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Ip¯n-tbm-«-¸m-«p-IÄ, 1998, XriqÀ: tIc-f-km-ln-Xy-A-¡m-Z-an.
Ipªn-cma³ \¼ymÀ, hS-¡³]m«v.
Ip©³ \¼ymÀ, 2011, XpÅ IrXn-IÄ, tIm«bw: Un.s-kn. _pIvkv.
Np-½mÀ NqÂ, 1981, apSn-tbäv, tIc-f-t^mIvvtemÀ A¡m-Z-an.

tPmk^v, hen-b-ho-«nÂ, hn.-]n., ^m., 2011, Nhn«p \mSIw þ kmln-Xyhpw kwKo-Xhpw, XriqÀ: tIcf-km-lnXy A¡m-Z-an.

sX¿w, 1987, tIc-f-kw-KoX \mS-I-A-¡m-Z-an.

\¼ymÀ, F.-sI., 1989, tIc-f-¯nsâ \mS³ Ie-IÄ, tIm«bw: \mj-WÂ _pIvÌmÄ.

\mSI]T-\-§Ä, 2007, tIm«bw: Idâv _pIvkv.

]utemkv, sI.-Pn., tUm., IqSn-bm«w.

`mÀ¤-h³]nÅ, Pn., Im¡-mcÈn \mSIw.

tat\m³, sI.-]n.-F-kv., 1957, IY-I-fn-cwKw, tImgn-t¡mSv: amXr-`qan]»n-t¡-j³kv.

cho-{µ³,]n.-]n., 2001, kwkvIm-c-]-T\w þ Hcp BapJw, tIm«bw: Un.-kn. _pIvkv.

cmLhm-cnbÀ, tUm., cmP³ Kpcp-¡Ä, tUm., 1997, an¯pw kaq-lhpw, tIm«bw: Pmelw]»n-t¡-j³kv.

cmL-h³,]¿-\mSv, 1979, sX¿hpw tXmäw]m«pw, tIm«bw: kmln-Xy-{]-hÀ¯-I kl-I-c-W-kw-Lw.

cma-hÀ½, sI.-Sn., tUm., Iq¯pw -Iq-Sn-bm-«hpw.

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	• Understand the traditional art forms of Kerala.	1,2,3	1,3,4	Un Re	Fa	10	0
CO2	• Understand the influence of visual arts on cinema.	2,3	2,4,5	Un	Fa Ca	12	0
CO3	• Analyze the traditional art forms in films.	1,2,3	3,4,5,8	An Ev	Co Pr	10	6
CO4	• Analyze folk art forms in Malayalam cinema.	1,3,2	3,4,5,8	An ev	Co Pr	12	6
CO5	Help understand the connection between Malayalam films and Malayalam plays.	1,2,3	3,4,8	Un	Co	16	
TERMINOLOGIES USED							
CO	Course Outcome						

PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER III

Elective: MUFS 10316 Economics of Film

COURSE OUTCOME:

For students who successfully complete this course

Recognize the commercial aspects of the film.

Analyze the practices of the film industry from the perspective of commercial discourse.

Understand impact of commercial strategies on filmmaking and distribution.

Understand the nature of Film markets.

COURSE CONTENT:

Unit 1

Film Marketing History - Edison Trust - Anti Trust - The Rise of Major Studios in the United States - Distribution Systems Vertical Integration The Introduction of Independent Studios "New Hollywood": A Tale of Study, Big Budget Movies Global Box Office.

Unit 2

Early Indian models in market research, Indian film production networks, studio systems and celebrity banners, star systems, film technology and financial exchange.

Unit 3

Screenplay Evaluation - Concept Test Green Lighting, Film Budgeting, Star Economy - Film Finance - Co-Production, Crowdfing. Convergence of Creative Industries.

Unit 4

Film Distribution, Positioning Release, Strategy for Movies, Star Value - Traditional Media Marketing - Unit Photographer - FilmPosters - The role of celebrities in promoting the trailers distribution campaign. Indian Advertising Ladder - Theatrical Catchment Area - Consumer Selection, Word of Mouth, Trans Media Marketing.

Unit 5

Viral Marketing, Online Following, Netflix, Amazon, Internet Release, Cable TV Market Ancillary Market - Satellite Rights Critics' Intervention Awards Ceremony - Film Festival Markets - Franchise Movies

References

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Hill, W.J. & Kevin Rockett (eds.). 2005. Film history and national cinema. Ireland: Four Courts Press.

Rabiger, M. 2013. Directing: film techniques and aesthetics. Focal Press.

Vinet, M. 2005. Entertainment industry: the business of music, books, movies, TV, radio, Internet, video games, theater, fashion, sports, art, merchandising, copyright, trademarks & contracts. Wadem Pub.

TAGGING: TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Recognize the commercial aspects of the film. .	2, 3	1,3,8	Un	Fa Co	14	0
CO2	Analyze the practices of the film industry from the perspective of commercial discourse.	3,2	1,6,7	Un Ev An	Co Pr	12	6
CO3	Understand impact of commercial strategies on filmmaking and distribution	2,3	1,2,6,7	Un	Fa co	14	6

CO4	Understand the nature of Film markets	1,2,3	5,8	Un Ev An	Co Pr	12	8

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER III

ELECTIVE: MUFS10322 Science fiction and Fantasy films

COURSE OUTCOME:

students who successfully complete this course will be able to:

Recognize the similarities and differences between fantasy and sci-fi horror.

Locate the history of fantasy movies.

Analyze the narrative structure of fantasy films.

Analyse Fantasy films can be critically, on the basis of various theoretical approaches.

review Commercial discourse in fantasy films.

COURSE CONTENT:

Unit 1

Fantasy, Science Fiction and Horror films- Definitions. Similarities and differences. Types of Fantasy, Science Fiction, Horror films. Aesthetic Approaches, Race, Class, Gender, Social and Political Approaches, Fantasy, Science Fiction and Modernism.

Screening List

- Orpheus(1950)
- Ugetsu Monogatari (1953)
- The Seventh SeaL(1957)
- The holy mountain (1973)

Readings

J P Telotte (1982), The doubles of fantasy and the space of desire ,film criticism Vol 7, No1

Unit 2

Fantasy experiments in early film history- Alice Guy-Blaché, George Melies etc, Early Science fiction films, Surrealism, German expressionism and horror films. Fairy tales, animation films and Walt Disney pictures. Comedic and dramatic fantasy films. Musicals in Fantasy films, Arabian tales and Fantasy films, Fantasy Films and Magic realism.

Screening List

- The fairy of the cabbages (1896)
- Trip to the moon (1902)
- The mark of Zorro(1920)
- Nosferatu (1922)
- The thief of Baghdad (1924)
- Snow white and the seven dwarfs (1937)
- The wizard of Oz (1939)
- Trainspotting (1996)
- Luna Papa(1999)
- Amelie(2001)

Readings

Julia Shpinitskaya , 'Deconstructing Andrei Tarkovsky's Magic Realism: Sound Design and the Category of real'

Unit 3

Categories of Horror films- Fancy, Uncanny, Fantasmagorie, Gothic horror. Narrative structure in fantasy and Science fiction- Vladimir Propp, Todorov etc. Hero's Journey,Mise-en-scene elements and analysis in Fanstay and Science fiction films , Fantasy films and children.

Screening List

- Flash Gordon (1936)

- 2001: A Space Odyssey (1968)

- Solaris (1972)

- Dracula (1992)

- Journey to the centre of the earth (2008)

- Harry Potter and the Sorcerer's Stone

- Jungle book

- Spiderman

- ET

- Chronicles of Narnia: The Lion, the Witch and the Wardrobe

Unit 4

Fantsy, Science fiction films and Critical theories- Marxist Approaches, Feministic Appproaches, Queer theories, Fanatsy, Science Fiction and Eco-feminism, Freudian and Jungian approaches- unconscious, Oedipus complex, collective unconscious, myth, psyche, shadow. Bettelheim's theoretical perspectives, Fantasy and postmodernism, Science fiction and Utopia na dAnti utopia, Fantasy and Philosophy.

Screening List

- PANS LABRYNTH (2006)

- The Lord of the Rings: The fellowship of the ring

- Stardust (2007)

- Gravity (2013)

- Interstellar (2014)

- Prince of Persia and sands of time (2010)

Unit 5

Indian Fantasy Films, Fantasy literature and films, Fantasy films of Satyajit Ray, Indian Fantasy films and children, Fantasy films and merchandise, Fantasy Experiments in Malayalam films- Aravindan, Padmarajan and Adoor. Malayalam fantasy films and children.

Screening List

- Kungfu Panda (2008)

- Moana (2016)

- Goopy Gyne Bagha Byne (1969)

- Kummaatti (1979)

- My dear kuttichathan (1986)

- Nizhalkkuthu,

- Amen,

- Njan Gandharvan (1991)

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Walters, J. (2011). Fantasy film: a critical introduction. Berg.
Fowkes, Katherine A. The Fantasy Film.Chichester, West Sussex ; Malden : Wiley-Blackwell, 2010.
Eberl, Jason T and Kevin S. Decker, eds. The Ultimate Star Wars and Philosophy: You Must Unlearn What You Have Learned. Malden, MA : John Wiley & Sons Ltd, 2015.
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McMahon, Jennifer, ed. The Philosophy of Tim Burton.Lexington: University Press of Kentucky, 2014.
Pheasant-Kelly, Frances. Fantasy Film Post 9/11New York: Palgrave Macmillan, 2013.
Bordwell, D. and Thompson, K. (2009). Film History: An Introduction. 1st Ed. New York: McGraw-Hill.

Barthes, R. (1972). Mythologies. 1st Ed. New York: Hill and Wang.

Benyahia, S., Gaffney, F. and White, J. (2009). A2 film studies: the essential introduction. 2nd ed. Routledge.

Bellin, J. D. (2005). Framing monsters: Fantasy film and social alienation. SIU Press.
Martin, C. (2014). Fantasy. Journal of Film and Video, 66(3), 59.
Austin, G. (1996). Vampirism, gender wars and the'Final Girl': French fantasy film in the early seventies. French Cultural Studies, 7(21), 321-331.
Worley, A. (2021). Empires of the imagination: a critical survey of fantasy cinema from Georges Melies to The lord of the rings. McFarland.
Cowie, E. (1997). Fantasia. In Representing The Woman (pp. 123-165). Palgrave Macmillan, London.

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Recognize the similarities and differences between fantasy and sci-fi horror.	2,3	1,3,4	Un	FA	8	0
CO2	Locate the history of fantasy movies.	2,3	3,4,5	Un	Fa Ca	10	0
CO3	Analyze the narrative structure of fantasy films.	2,3	4,5,8	An Ev		12	6
CO4	. Analyse Fantasy films can be critically, on the basis of various theoretical approaches.	2,3	4,5,8	An Ev	Co Pr	12	8
CO5	review Commercial discourse in fantasy films.	2,3	1,4,8	Ev An	Co Pr	8	8

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural

| **Me** | Metacognitive |

SEMESTER III

ELECTIVE: MUFS 10317 Film, Television, and Popular Culture

COURSE OUTCOME:

For the students who make this course a success

Understand the similarities and dissimilarities between film and television.

Understand the emergence of television and it's movements in the film market.

Display the use of television illustrates the marketing potential of films.

Evaluate the potential of film and television in the context of popular culture.

COURSE CONTENT:

Unit 1

The Origin and Popularity of Television, How World Cinema Defended It - The Differences Between Cinema and Television - Is Television the Enemy or Friend of Cinema? Digital filmmaking and television, and the social, educational, political, and cultural functions of television (Stuart Hall, Henry Junkins)

Unit 2

The Beginning of Television in India - Early Film-Based Programs, The Relationship between Film Artists and TV, beginning of T V serials, the golden age of documentaries. History of Malayalam Television. T. V and public opinion formation, participatory culture, advertisements and popularity, economic influence of advertising art, Indian T V campaigns, Nationalism and its byproducts.

Unit 3

Rise of Satellite Channels, Channels and Movie Broadcasting Various programs on television. Social Roles of Television, Varieties of Television - Community, Commercial Educational, Reality, Spiritual, Travel, Satellite Rights, Tele-Movies, fleeing, Women's Representation

Unit 4

Television Studies - Representation, Identity, Production, Consumption, and Control. Audiences Research, Sampling, Reception Studies, Basic Concepts in Television Studies Narrative, Melodrama, Hegemony, Symbolism, Kids & Television, Couch Potato Production, Home Theater Culture.

Unit 5

Popular Culture - Definition, Production and Consumption of Culture, Culture and Power, Culture and Communication, Popular Cultural Studies - Representation, Ideology, carry Foreign Cultural Habits, Cultural Industries.

Further Reading

- Alexander Kluge and Oskar Negt, *Public Sphere and Experience: Toward an Analysis of the Bourgeois and Proletarian Public Sphere*. Minneapolis: University of Minnesota Press, 1993

- Richard Dienst, *Still Life in Real Time: Theory after Television*. Durham: Duke University Press, 1994.

- Vivian Sobchack (ed.) *The Persistence of History: Cinema, Television and the Modern Moment*, NY & London: Routledge, 1996.

- Arjun Appadurai and Carol Breckenridge (eds.) *Consuming Modernity: Public Culture in a South Asian World*. Minneapolis: University Of Minnesota Press, 1995.

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Smith, Anthony, Richard Paterson,1998,Television: an international history, OUP.

Stewart, Peter, Alexander, Ray, 2008, Broadcast Journalism : Techniques of Radio and Television News, London, Focal Press.

Tony, Bennet, Susan Boyd Bowman, Colin Mercer and Janet Woollacott, (Eds)., Popular Television and Film, British Film Institute.

Tyrell,R,1981 *Work of the Television Journalist,* London: Focal Press

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Understand the similarities and dissimilarities between film and television.	2,3	1	un	Fa	10	0
CO2	Understand the emergence of television and it's movements in the film market.	2,3	1,4,6	Un	Fa	14	0
CO3	Display the use of television illustrates the marketing potential of films.	2,3	1,6,7	Un	Fa ca	16	0
CO4	Evaluate the potential of film and television in the context of popular culture.	1,2,3	3,5,8	Un An Ev	Co Pr	16	12

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural

| **Me** | Metacognitive |

SEMESTER III

CORE: MUFS 10318 FILM APPRECIATION

COURSE OUTCOME:

Course outcome

For students who successfully complete this course

Understands film as art and medium.

Understands the basic principles of film

Understands the various components of film language.

Understand the basics of film grammar.

Able to prepare film reviews.

COURSE CONTENT:

Unit 1

What is cinema - the basic scientific principle of the art of film. The medium of film

Unit 2

The Evolution of Cinema - The Lumiere Brothers Film Festival - The Origin of Theaters - Griffith - The Rise of Hollywood.

Unit 3

Film as a Narrative art - Screenplay - Story & Screenplay - Film - Visual Language - different types of shots - Camera Movements, camera positions.

Unit 4

Shot, scene, sequence miss n scene elements, editing methods

Unit 5

Film Criticism Enjoyment Notes Writing Style - Enjoyment Language Film Analysis (Screening)

Textbooks

Anithakumari.T Dr. 2017, Historical Ways of Cinema Enjoyment 1930 Tirur, Thunchathezhuthachan Malayalam University. 1960,

Kunjikannan, Vanimel, the international language of cinema.

Krishnan Nair, Poojappura, 1996, Rasakaumudi, Thiruvananthapuram: Maruthi Prakashan, Kozhikode, How to enjoy film ?, Kozhikode: Malayalam Publications.

Madhu Eravankara, 2014, 100 Years of Indian Cinema 100 Movies, Kottayam: D.C. Bu

Murali Krishna, Dr., 2006, Film Video Technique, Kottayam: D.C.

Books

Muraleedharan, Nellikal, Vishwasahithyadarshana.

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Understands film as art and medium.	2,3	1,3,4	un	Co	16	0
CO2	Understands the basic principles of film	2,3	1,3,4	Un	Fo Co	16	0
CO3	Understands the various components of film language.	2,3	3,4,8	un	Co,Fo	12	4
CO4	Understand the basics of film grammar.	1,2	4,8	un	Fo, Co	10	4
CO5	Able to prepare film reviews.	1,2	3,4,8,9	Cr	pr	4	4

TERMINOLOGIES USED

CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER III

CORE: Cinema: Places and Spaces

COURSE OUTCOME:

Understand the landscape in the formation of cinematic Landscape.

Understand the techniques to effectively create the sense of place in films.

Explain cinematic space and the technology behind its production.

Interpret the cinematic sense of place.

Examine the role of cinema in nation building.

Criticize the national concepts produced through films.

Review the politics in the constructions of national/regional.

COURSE CONTENT:

UNIT 1

Cinema and landscape, Cinematic Landscape,Cinematic geography, Cinematic Landscape as place, space and metaphor, Cinematic Space, Time, place, cinematic techniques and cinematic landscape, space and place, mes-en-scene and spatial deployment, place- space dynamics and tensions occurs, panoramic landscape, create spatiality, new landscapes.

Screening List

Michael Curtiz, Casablanca, 1943.

Wong Kar Wai, Chungking express,1994.

Ritwik Kumar Gatak, Komal Gandar,1961.

Mrinal Sen, Calcutta 71, 1971.

Akira Kurasawa, *Rashōmon,*1950.

Satyajit Ray, Mahanagar,1963.

 Agnes Varda, *Beeches of Agnes,* 2008.

Quentin Tarantino, *Django Unchained* ,2013.

Raajeevravi, kammattipaatam ,2016.

Sennahedje thinkalaazhchanishchayam ,2021.

Aankamaalidayareesu,lijojospellishsheri,2017.

Madhusinaaraayanan, kumpalanginyttusu, 2019.

Reading List

<u>Foucault 1986</u> *Of Other Spaces*

Cinematic Geography, Chris Lukinbeal

Biswas, Moinak. "*From Space to Location*." positions: east asia cultures critique, vol. 25 no. 1, 2017, pp. 9-28

Bruno, Giuliana. *Atlas of Emotion : Journeys in Art, Architecture, and Film.*

UNIT 2

Film forms, cinematic Cartography, narrative space. Sound production space, urban / rural narrative, noir cinema and urban spaces, nostalgia, camera movements through the streets, alleys, cinematic space creation. Psycho Geography, Spectator, Emotional space, dalit space, secular space.

Screening List

Roberto Rossellini, *Voyage in Italy*, 1953.

Vittorio De Sica, *Bicycle Thieves*, 1948.

Ron Frricke, Baraca, 1993

Kalpana Lajmi, Rudali, 1993.

Reading List

Bruno, *Streetwalking on a Ruined Map: Cultural Theory and the City Films of Elvira Notari* (Princeton, New Jersey: Princeton University Press, 1993), p. 4.

Aitken, Stuart C., and Deborah P. Dixon. "Imagining Geographies of Film." *Erdkunde*, vol. 60, no. 4, Erdkunde, 2006, pp. 326–36.

 Amy J. "Psychogeography, Détournement, Cyberspace." *New Literary History*, vol. 41, no. 4, Johns Hopkins University Press, 2010, pp. 821–45,

UNIT 3

Provincial Cinema, Bollywood Provincialization, regional cinema, National cinema, Nation state,Languages, Ethnicity, race, Places of Cinema, Localization, Multiplexes and regionalism, regional/ National, South Indian Cinema, Madurai Films, Tamil Cinema, Caste, Conflict, Identity and Politics .

Screening List

Rajastan Shahani's *Maya Darpan* (1972)

Mani Kaul's *Duvidha* (1973),

Kangra in Shahani's *Kasba* (1990)

Punjab in Kaul's *Uski Roti* (1969)

 K P kumaaran, aathithi, 1974

kummaatti, aaravindan, 1979

panchavatipaalam, kejijorju ,1984

rugmini, kepikumaaran, 1988

Amaram, bharathan ,1991.

Aankamaalidayareesu,lijojospellishsheri,2017

sennahedje   thinkalaazhchanishchayam ,2021.

Reading List

Selvaraj Velayutham, Vijay Devadas. (2021) Tamil Nadu Politics and Tamil Cinema: A Symbiotic Relationship?. Society and Culture in South Asia 9

Madurai Formula Films: Caste, Pride and Politics in Tamil Films, Karthikeyan Damodaran

UNIT 4

Road space, virtual landscape, iconography, mental space and physical space, from classical Hollywood to counter culture, postmodern and cultural diversity, travel cinema and time, mythical films and landscape, global cultural space,Dystopic spaces, apocalyptic spaces, global Village.

Screening List

Dennis Hopper, Easy Rider, 1969.

Alfonso Cuaron,Y Tu Mama Tambien, 2002.

George Miller, Mad Max: Fury Road, 2015.

Steven Spielberg, Duel, 1971.

 Zhang Yang, *Getting Home,*2007.

Ron Fricke, Baraca, 1993.

Tony Gatliff, *Latcho Drom,*1993.

Karan Johar, *Kabhi Khushi Kabhie Gham* (*KKKG*),2001,

Sameerthaahir, neelaakaashampacchakatalcchuvannabhoomi, 2013.

Donpaalatthara,1956 , maddhuyathiruvithaamkoor, 2020.

Bijukumaar Damodaran, Veetilekkullavazhi, dobiju,2011.

Reading List

Baraka": World Cinema and the Global Culture Industry

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UNIT 5

Rural / urban spaces, coastal areas and ethnic spaces in Malayalam cinema. Malayalee Nationalism. Nation-state in northern song films, marginalized landscapes, natural landscapes, coastal areas, northern Malabar, narrative space through language, narrative productions, space production through editing, urban areas in detective films, or rural areas created through nostalgia.

screening List

Athithi, ke, pikumaaran,1974

kummaatti, aaravindan, 1979

panchavatipaalam, kejijorju ,1984

Rugmini, kepikumaaran, 1988

kari, shaanavaasnaranipuzha , 2015

aatoorgopaalakrushnan, veedheyan,1994.

Raajeevravi, kammattipaatam ,2016

aankamaalidayareesu,lijojospellishsheri,2017

madhusinaaraayanan, kumpalanginyttusu, 2019.

Sennahedje   thinkalaazhchanishchayam ,2021

Reading List

Region/regional cinema- Ratheesh Radhakrishnan

Venkiteswaran, C S. "Local narratives, national and global contexts."

Sreedevi P, City in Cinema: A Study of Urban Spaces in Malayalam Films, from 1950s to 80s.

Detailed reading

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Aitken, Stuart C., and Deborah P. Dixon. "Imagining Geographies of Film." *Erdkunde*, vol. 60, no. 4, Erdkunde, 2006, pp. 326–36,

Bruno, Giuliana. *Atlas of Emotion : Journeys in Art, Architecture, and Film.* New York :Verso, 2002

Tom, Conley, On Casablanca from Cartographic Cinema, University of Minnesota Press,2007

Escher, Anton. "The Geography of Cinema — A Cinematic World." *Erdkunde*, vol. 60, no. 4, Erdkunde, 2006, pp. 307–14,

Foucault, Michel, and Jay Miskowiec. "Of Other Spaces." *Diacritics*, vol. 16, no. 1, Johns Hopkins University Press, 1986.

Gamir and Valdes, Cinema and Geography: Geographic Space, Landscape and territory in the Film Industry, 407-410

Lukinbeal and Zimmermann, Film Geography: A new Subfield, 2006

Biswas, Moinak. "*From Space to Location*." positions: east asia cultures critique, vol. 25 no. 1, 2017, pp. 9-28

Zonn, Going to the Movies: The filmic Site as Geographic, 63-67

Selvaraj Velayutham, Vijay Devadas. (2021) Tamil Nadu Politics and Tamil Cinema: A Symbiotic Relationship?. Society and Culture in South Asia 9

Madurai Formula Films: Caste, Pride and Politics in Tamil Films, Karthikeyan Damodaran

Venkiteswaran, C S. "Local narratives, national and global contexts." *Seminar Magazine.* September 2012. Web. http://www.india-seminar.com/2012/637/637_c_s_venkiteswaran.htm

Lukinbeal, Christopher, and Laura Sharp. "Geography and Film." *Oxford Bibliographies in Geography.* Ed. Barney Warf. New York: Oxford University Press, 2014. Print.

Marcus, Laura. "Cinematic Realism: 'A Recreation of the World in its own Image.'" Ed. Matthew Beaumont. *Adventures in Realism*. Oxford: Blackwell, 2007. Print.

Gunning Tom. "Now You See it and Now You Don't: The Temporality of the Cinema of Attractions." *The Silent Cinema Reader*. Eds. Lee Grieveson and Peter Kramer. London and New York: Routledge, 2004. 41-50. Print.

Donald, James. "Light in Dark Spaces: Cinema and City." *Imagining the Modern City*. Minneapolis: University of Minnesota Press, 1999. 63-92. Print.

Chaudhuri, Supriya. "In the City." *Apu and After: Revisiting Ray's Cinema*. Ed. Moinak Biswas. London, New York, Calcutta: Seagull, 2006. Print.

Vasudevan, Ravi. "Indian Commercial Cinema." *Screen* 31.4 (1990): 446–453. Web.

Srinivas, S V. "Three-Town Revolution: Implications of Cinema's Politics for the Study of Urban Spaces." *Review of urban Affairs* 46.50 (2011): 80–88. Web.

Aitken, Stuart C, and Christopher Lee Lukinbeal. "Disassociated Masculinities and Geographies of the Road." *The Road Movies Book.* Eds. Steven Cohan and Ina Rae Hark. London: Routledge, 1997. 349-370. Print.

Baudrillard, Jean. "Simulacra and Simulations." *Jean Baudrillard: Selected Writings*. Ed. Mark Poster. California: California: Stanford University Press, 1988. Print.

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Understand the techniques to effectively	2,3	3,4	un	Un	8	

	create the sense of place in films. .						
CO2	Explain cinematic space and the technology behind its production.	2,3	3,4,5,8	un	Co	12	
CO3	Interpret the cinematic sense of place	1,2,3,4	3,4,8	An, ev	Co	12	
CO4	Examine the role of cinema in nation building.	1,2,3,4	3,4,8	Ev	Pr	6	10
CO5	Criticize the national concepts produced through films.	2,3	3,4,8	un	Co	10	0
CO6	Review the politics in the constructions of national/regional.	1,4	3,4,5,8	Av	Co	10	0

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	Cognitive Level
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural

Semester four

SEMESTER IV

CORE: MUFS 10419 Film Criticism

- **COURSE OUTCOME:**
- The students who successfully completes this course are able to
- Recognize the basic principles of film criticism
- Identify types of Film writing
- Trace the important Film critics of the world
- Recognize the methods of Film critics, who are based on India and Kerala
- Critique films using theoretical perspectives
- Prepare a critical analysis of a film

COURSE CONTENT: Unit 1

Film Review- Concept and Idea, Journalistic approach. Functions of Film review- Familiarizing films, Description of plot, Avoiding film technological jargons, Introducing the cast and crew, general evaluation of film, influencing the spectator's understanding of film. Features of film review- short, superficial, Subjective evaluation, Primary publicity method, Limitations of film review- timeliness in writing the review, limitations of space in publication, Protecting Organisational Interests of publication and personal interests publishers and journalists, Absence of objective evaluation

Unit 2

Film Appreciation- Elements of Film Appreciation- aesthetic understanding analysis Pointing out the values - Methods of writing film Appreciation, Language and varieties in Film appreciation

Unit 3

Criticism as art- Basic principles of criticism, Structure of criticism, Qualities of a critic, Film Criticism, Roles of a film critic

Unit 4

Perspectives in film criticism. Using film language, grammar and Narrative in Film criticism. Using various film theories and concepts in Film criticism

Unit 5

Important film critics in world and India. FIPRESCI. History of film criticism in Malayalam and important film critics. M. Gopinath. Jnanamika film criticism by Sanjayan. Film critics in the later age- Kozhikkoden, Cinic, T.M.P. Nedungaadi (Nadirsha), Sulaikhabeevi (K. Aniyan), Aswathi (Padmanabhan) Important film critics after 1970. Contemporary film critics in Malayalam.

Film Analysis

Bicycle thieves/ Battleship Potemkin/ Wild Strawberries

Pather Panchali/ Bhuvan Shome/ Salam Bombay

Eippathayam/ Amma Ariyaan/ Piravi

Any one from each

Practical assignment: Prepare a film criticism of film director or a recent film in the perspective of suitable film theory.

References

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cma-N-{µ³, Pn.-]n., 2011, teml-kn-\na ImgvNbpw Øe-Im-e-§fpw, tIm«-bw: F³._n.Fkv.

cma-N-{µ³\mbÀ,]·\ (F-Un.), 2008, Ne-¨n-{X-]-T-\-§Ä, tIm««bw: ldâv _pIvkv.

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TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Recognize the basic principles of film criticism	2,3	1,2,4,5	Un	Fa, Co	10	0
CO2	Identify types of Film writing	1,2,3	1,2,4,9	Un, Ap	Pr	6	12
CO3	Trace the important Film critics of the world	2,3	2,4	Un	Fa	16	0
CO4	Recognize the methods of Film critics, who are based on India and Kerala	1,2,3	1,2,4	Un	Fa	12	0
CO5	Critique films using theoretical perspectives	1,2,3	1,2,4,9	An	Pr	5	5
CO6	Prepare a critical analysis of a film	1,2	4,5,9	Cr	Pr	0	6

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER IV

CORE: MU FS 10420
Film and Literature
Four credits

COURSE OUTCOME: The students who successfully complete this course will be able to

- Compare the literature and corresponding films to determine the differences that different medium create in their respective texts.
- Deduce the structural and technical mechanisms used in the translation of literary works to films.
- Critique the narrative structure of films based on literature, with respect to the translation theories.
- Critically analyse and respond to the film classics based on literary texts.

COURSE CONTENT : : Unit 1

Film and non-fiction Art, Still photography, Dance, Music, Architecture, Drama, Film, Literature, Sound language and visual language, Illustration in literature and cinema, Image and sound, Arrangement of symbols, signage and waste, The role of literature in film theory formation, Griffith and film grammar,- Eisenstein and montage ,Classical texts into film(Discussion of National Cultural, Semiotic, Gender, Race, Ideological aesthetic perspectives

in cinema).Looking at Film,Reading Film,Screenwriting, Genre Adaptations,Aspects of Filmmaking & Story Telling—Point of View, Problems and possibilities of cinematic Adaptation.

Basic Reading:
1.   Double Exposure: Fictions into Film by Joy Gould Boyum.
2.   James Naremore: Film Adaptation, London, Athlone Press, 2000.
3.   George Blue Stone: Novels into Film. Baltimore and London. The James Hopkins University Press, 2003.
4.Giannetti, Louis. Understanding Movies. 12th edition. Boston: Allyn and Bacon/Pearson, 2011.

1. Birth Of a Nation
2. Oedipus Rex – Pasolini.
3. Throne of Blood – Kurosawa.
4. Macbeth – Polansky
5. James Whales's Frankenstein
6. Kubricks's A Clockwork
7. Money Kaul's Duvidha

Unit 2

Film adaptations of world classical texts, screenwriting, different adaptations, aspects of filmmaking and storytelling perspective, problems and possibilities of cinematic adaptation

Reading

1. Double Exposure: Fictions nto Film by Joy Gould Boyum.

2. James Nåremore: Film Adaptation, London, Athlone Press, 2000.

3. George Blue Stone: Novels into Film. Baltimore and London. The James Hopkins University Press, 2003.

Screening list

- thakazhikkathakalute atoor chithrangal
- K R mohanan (paarappuratthu)
- T V chandran (basheer),
- shyaamaprasaadu (en pi muhammadu).. Throne of Blood – Kurosawa.
- Tess – Polansky
- James Whale's Frankenstein
- Stanley Kubrick- A Clockwork Orange

Unit 3

Theoretical approach to adaptation from literature to cinema, Adaptation methods Translation, transliteration, analogy, realization, interpretation, re-reading, cultural studies.

Unit 4

Adaptations in World Cinema and Indian Cinema. Adaptations of Satyajit Ray films, Shakespeare's adaptation of Indian cinema,

C.S. Venkiteswaran, Shakespeare in malayalam Cinema, Cultural and Mythic Interface, Narrative Negotiations in 'Shakesphere and Indian Cinema'

Screening list

Kaliyattam (1998)

Maqbool (2004)

Unit 5

Adaptation Studies, theatrical adaptations by Thoppil Bhasi, NN Pillai, SL Puram Sadanandan and KT Muhammad, adaptations in Malayalam cinema, literature and Malayalam cinema, the golden age of adaptation in the sixties and seventies, KS Sethumadhavan, MT Vasudevan Nair, Modern Malayalam short stories and their cinematic adaptations.

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(cmw]Xn-,v), slm¨n, {]W-X -_-p-lvkv.

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kPo-jv -F³.-]n, Xnc-a-e-bm-f-¯nsâ Ah-Øm-´-c-§Ä, Xncp-h-\-´-]-cw, tlc-f-`mjm C³ln-äyq-«v.

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Boyum, Joy Gould, 1989, Double Exposure: Fiction into Film, New American Library.

Jackson, R. (Ed) "The Cambridge Companion to Shakespeare on Film" (London: Cambridge University Press. 2000)

Nelmes Jill (Ed.) *An Introduction to Film Studies*, London, Routledge, 1996.

Robert Shaughnessy (Ed.) *Shakespeare on Film,* London: Macmillan, 1998.

Nandini Bhattacharya, *Hindi Cinema; Repeating the Subject*, London : Routledge, 2013.

Nasreen Munni Kabir, *Talking Films: Conversations on Hindi Cinema with Javed Aktar,* New Delhi, Oxford University Press, 1999.

Bahadur, Satish, 1976, Film Appreciation Study Material Series, Pune: NFAI.

Bazin, Andre, 1967 & 1971, What is Cinema? Vol. I & II, Grey Hug (Tran & Ed), Berkeley: California City Press.

Benshoff, H. 2015. Film and Television analysis: an introduction to methods, theories, and approaches. London: Routledge

Bordwell, David & Kristin, Thompson, 1979, Film Art: An Introduction, USA: Addison Wesley publishing Company.

Bywater, Tim,Thomas Sobchack, 2009, Introduction to film Criticism: Major Critical Approaches to Narrative Film, Dorling Kindersley India Pvt Ltd.

Cook, Pam, 2007, The Cinema Book, London: British Film Institute.

Corrigan, J. Timothy, 2009, A Short Guide to writing about film, Dorling Kindersley India pvt Ltd.

Ryan, M., & Lenos, M. 2012. An introduction to film analysis: Technique and meaning in narrative film. New York, NY: Continuum.

Villarejo, Amy, 2013, Film Studies: The Basics, London & New York: Routledge

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Compare the literature and corresponding films to determine the differences that different medium creates in their respective texts.	1,2,3	1, 2, 4,,5	Un	Fa	14	0
CO2	Deduce the structural and technical mechanisms used in the translation of literary works into films.	1,2,3	1.2.4.5	Un	Fa , Co	16	0
CO3	Critique the narrative structure of films based on literature with respect to the translation theories	1,2,3	1, 2, 4, 9	An	Co, Pv	12	8
CO4	Critically analyse and respond to the film	1,2,3	1.2.9	Ev	Pv	6	16

	classics based on literary texts.						

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER IV

<div align="center">

CORE: **MUFS 10421**
Project (research thesis)

</div>

COURSE OUTCOME: The students who successfully complete this course will be able to

- Discuss scientific research literature.
- Identify the research opportunities in related domains, in topics of social significance.

- Recognize how to make use of fine research designs and research methodologies for doing film research

- Construct a film based research utilizing solid scientific methodology and with theoretical base.

- Examine research outcomes based on film and culture theories

COURSE CONTENT: A Dissertation thesis, type setted clearly and legibly, done based on any topic related to the major subjects (not less than 70 pages and not more than 120 pages) must be submitted for final evaluation and viva voce

Dissertations should be written under the guidance of the teacher in the concerned school.

The methodology of the scientific research must be followed.

The sample of the first pages of the research paper is incorporated here
DISSERTATION MODEL

COVER PAGE

    Title (Unicode Font: Meera font size 18, Bold, Centre Aligned)

    University Emblem (Centre Aligned)

    Name of the Student (Font size 16, Bold, Centre Aligned)

    Register Number (Font size 14, Centre Aligned)

    Name of the Programme (Font size 16, Centre Aligned)

    School (Font size 16, Centre Aligned)

    Faculty (Font size 16, Centre Aligned)

    University Address (Font size 16, Bold, Centre Aligned)

    Month, Year (Font size 14, Centre Aligned)

DECLARATION

       I (Name of Student), do hereby declare that this dissertation entitled (………) is a genuine record of the research work done by me under the guidance of (Name and Designation of the Guide) and that no part of the dissertation has been presented earlier for the award of any other degree or recognition in any other university.

Place: Signature,

Date: Name of the Student.

CERTIFICATE

This is to certify that the dissertation entitled ………… is an authentic record of research work carried out by (Name of the student) for the degree of (Name of the Programme) of Thunchath Ezhuthachan Malayalam University under my guidance and that no part thereof has been presented before for any degree or recognition in any other university.

Place: Signature,

Date: Name of the Supervisor

Signature,   Signature,

School Director   External Examiner

ACKNOWLEDGEMENT

CONTENT

List of Tables

List of Figures

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Discuss scientific research literature.	1,2,3	1,2,4,5,	Un	Fa	16	0

CO				CL	KC		
CO2	Identify the research opportunities in related domains, in topics of social significance.	1,2,3	1,2,4,5	Un	Fa, Co	16	0
CO3	Recognize how to make use of fine research designs and research methodologies for doing film research	1,2,3	1,2,4,5,9	Cr	Pr	0	16
CO4	Construct a film based research utilizing solid scientific methodology and with theoretical base.	1,2,3	1,2,4,5,9,	Cr	Pr	0	20
CO5	Examine research outcomes based on film and culture theories	1,2,3	1,9	Cr	Pr	0	4

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

<div align="center">

CORE: **MUFS 10422**
Film and Government
</div>

COURSE OUTCOME: Course outcome

The students who successfully complete this course will be able to

- Recognize the importance of ideologies in films

- Locate the ways in which social consciousness are marked in films

- Examine the content and types of films released under different regimes.

- Identify the methods of films that defied and resisted state laws.

- Recognize the influence and changes that censorship conditions make to a work of art

COURSE CONTENT: Unit 1

The expression and ideological influence of culture on films, individual- society- social structure-social markers, films as cultural interactions and propaganda - religion - caste - race - land - social consciousness in cinema.

Unit 2

Early films and governmental controls The concept of censorship, The state-level regulatory system of the film industry, freedom of expression- in a democratic / authoritarian system and under Communist rule (USSR, Eastern Europe, etc.) Film policies in Hollywood and Latin America - Censorship in Europe.

Unit 3

Indian cinema during the Colonial Period Reports, Reports of Indian Cinema Inquiry Committee - Censorship- Developments in the Post-Independence Period, i. B. Ministry, Media Laws Applying to Film production, Piracy, Cyber Restrictions, The Formulation and Characters of the IAEA, Indian Movies Subjected to Censorship Procedures and their reasons .

Unit 4

State as Film producer (Films Division, NFDC) State as Promoter of quality Art Film (National State Film Awards) State Film Development Corporation- Subsidies and Promotion.

Unit 5

State as the conservator of heritage (Film Archives), Special provisions of the Indian Censorship Act .

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McWhirter, A. 2016. Film Criticism and Digital Cultures: Journalism, Social Media and the Democratisation of Opinion. London:IB Tauris.

Kolker, R. P. 2015. Film, form, and culture. New York:Routledge.

Hill, W.J. & Kevin Rockett (eds.) (2005). Film history and national cinema. Ireland: Four Courts Press.

Rabiger, M. 2013. Directing: film techniques and aesthetics. Focal Press

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Recognize the importance of ideologies in films	2,3	1,2,4,5	Un	Ca	12	0
CO2	Locate the ways in which social	2,3	1,2,4,5	Un	Fa	12	0

CO		PO	PSO	CL	KC		
	consciousness are marked in films						
CO3	Examine the content and types of films released under different regimes.	2,4	1,2,4,5	Ev	Pr	16	0
CO4	Identify the methods of films that defied and resisted state laws	2,3,4	1,2,4,5	Ev	Pr	16	6
CO5	Recognize the influence and changes that censorship conditions make to a work of art	2,4	1,2,4,5	un	Fa	16	0
CO6							

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

SEMESTER IV

<div align="center">

CORE elective: MUFS 10423
Global Cinema

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COURSE OUTCOME: Course outcome

Students who complete this course successfully will be able to

- Distinguish various meanderings in global cinema

- Locate the concept of a 'third film'

- Appraise marginalized lives and the film movements they involve

- RecognizeCurrent trends in global cinema

COURSE CONTENT: Unit 1

The concept of global cinema- Binaries- Hollywood and global cinema- The cinema of attractions - European war and the rise of Hollywood - Classical Hollywood - Literature and Hollywood cinema, Subtitling and global cinema - The dominance of Hollywood

Unit 2

Global Hollywood- Actors & Studio Models- Western Melo Drama - Star System- Star Worship- Star Culture – Modernity- Hollywood Strategies- Adaptation and dominant models, Techni Color, Cinema Scope- Stereophonic Sound- Special effects Movies - Sequals –Hollywood in the television Age - 3D Movie – wide screen- the downfall of studios

Unit 3
Third movie

Definitions, The Origin and Evolution of the 'Third World' - The concept of 'Third Cinema'- The Contributions of Solanus, Gettino, Glober Rosha, Sanchinas, Usmanne Sambane - Cinema Novo, Cinema of Poverty, Negritude, Manifestos.

Developments in the concept of National Cinema, l International Cinema (Trans National Cinema) - Expatriate Cinema (Diaspora Cinema), Excele Cinema, Creole Cinema

Unit 4

Latin American cinema

Films in Brazil, Argentina, Chile, Bolivia, Peru, and Mexico, Arthur Repstrein, Carlos Sora, Cinema Novo- Sambane and the Rise of New African Cinema - Maghreb Cinema,

Egyptian Cinema - The Concept of Greot- Contemporary African Cinema - Contributions of
Yusuf chahine, Sulaiman siise, adriman Sissaco.

Unit 5

Conglomerate Period - New Hollywood Culture, Superhero Cinema, Newblack Cinema - Fantasy Movies - Post Humanist Movies, Puzzle Movies, Home Video, Hollywood Alternatives- Art Cinema Movements- Film School Generation – Auteur in Hollywood - Festival Movies, Major Film Awards- Academy Awards, Film Festivals- Digital Cinema and Challenges

Other Readings

- Jim Pines and Paul Willemen (eds.) *Questions of Third Cinema*, London: BFI, 1989

Valentina Vitali and Paul Willemen (eds.) *Theorizing National Cinema.* London: BFI Publishing, 2006

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Bordwell, D. and Thompson, K. (2009). *Film History: An Introduction.* 1st Ed. New York: McGraw-Hill.

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Robinson, David (1981) The history of world cinema,Stein & Day Pub.

Deshpande, Shekhar & Meta Mazaj,(2018) World Cinema-A Critical Introduction, Routledge

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Distinguish various meanderings in global cinema	2,3	1,2,4,5	Un	Fa	18	0
CO2	Locate the concept of a 'third film'	2,3	1,2,4,5	An	Co	18	0
CO3	Appraise marginalized lives and the film movements they involve	2,3	1,2,4,5	Un	Fa	18	0
CO4	Recognize current trends in global cinema	2,3	1,2,4,5	Un	Fa	18	0
CO5							
CO6							

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

elective: **10424**

Asian cinema

Credits Four

COURSE OUTCOME

Students who complete this course successfully will be able to :

- Identify the concept of ''place and nation' in films

- Recognize different streams of Asian cinema.

- Compare the content and making of movies from various Asian countries

- Appraise the different themes based on human life in asian films

- Recognize the kinds of crisis Asian films face in their respective countries..

Unit 1

General Streams of Asian Cinema

- Indigenous characteristics of 'nation' locale, cultural symbols, Realism, Resistance against Hollywood Movies, identity and characteristics of of the third film,General Streams of Asian Cinema,
- crises and survival.

Unit 2

East Asian cinema

An Introduction to Japanese Cinema, The Influence of Wartime valour in Japanese New wave cinema, - Samurai, Ninja, Kabuki, Noah and Mago, Japanese Anima,. Chinese Cinema- Anti-Rightist Revolutionary Movies, Cultural Revolution and Restrictions, Commercialization of the 90s, Hong Kong Popular Cinema-Classical Period-Cantonese Cinema-Martial Arts Cinema, Taiwanese New Cinema. Korean movies.

Unit 3

South Asian Cinema

Rise of Indonesian National Movies- Themes- Thailand- Philippines - Bangladesh, Sri Lanka, Myanmar, Bhutan, Vietnam, Cambodia Movies

Unit 4

West Asian Movies 1

Iranian Film -the Unification After the Revolution- Kiarastomy, Makhmalbuff, Majeed Majeedi, Jafar Panahi, Iraq - Kurdistan Turkish Movies - Egyptian - Syrian Movies

Unit 5
West Asian Movies2

The Rise and Development of Cinema Arab Cinema, Palestine, Lebanon, - Eli Suleiman, - Turkish and Israeli Films - Pakistan, Kazakhstan, Georgia, Afghanistan - Armenian Films.

References

Vijayakrishnan, 2014, From Hollywood to Kim Ki Dook Thiruvananthapuram: Chintha Publishers.

Vijayakrishnan, World Cinema, Kottayam: D.C. Books

Joseph VK) Film adaptations of Survival

Joseph VK (2020), The Love Journeys of Cinema Institute Kerala Language

Bordwell, D. and Thompson, K. (2009). *Film History: An Introduction.* 1st Ed. New York: McGraw-Hill.

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Robinson, David (1981) The history of world cinema,Stein & Day Pub.

Deshpande, Shekhar & Meta Mazaj,(2018) World Cinema-A Critical Introduction, Routledge

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David A Cook, (1996) A History of Narrative Film, W W Norton

John A Lent, (1990) The Asian Film Industry, University of Texas Press

Padgaonkar Latika , Rashmi Doraiswamy, (2011   ) Asian Film Journeys: Selection from Cinemaya, Wisdom Tree Publishers

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS

CO1	Identify the concept of ''place and nation' in films	2,3	1,2,4,5	Un	Co	`12	0
CO2	Recognize different streams of Asian cinema.	2,3	1,2,4,5	Ev	Co	18	0
CO3	Compare the content and making of movies from various Asian countries	2,3	1,2,4,5	An	Pr	18	0
CO4	Appraise the different themes based on human life in asian films	2,3	1,2,4,5	Ev	Pr	14	0
CO5	Recognize the kinds of crisis Asian films face in their respective countries	2,3	1,2,4,5	Un	Pa	10	0

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

MUFS 10425
WOMEN IN CINEMA
Course credits :4
Core elective course

Course outcome:

Students who complete this course successfully will be able to :
1. Locate important gender-related themes in a film.
2. Explain how female identity can be constructed through different elements in a film.
3. Appraise the work of some of the major female filmmakers and actors in the history of cinema.
4. Recognize feminist film theory, film theory, feminism, and intersectionality and their influences that shape thoughts within film analysis.
5. Identify the social status, opportunities, and constraints with those of other film Industry and society.

Unit 1

Presentation/ representation of women in cinema, Disappearing Women, Pre code Women, Melodrama and Motherhood, feminisms and cinema, film language and practice of women, female image, narrative history of female cinema. objectification of the female body.

Women Film Noir, Women's Production in Noir Movies and Neo Noir, Marriage, Stereotypes, Women's Representation in Cinema, Women's Space in Cinema, Inside / Out Space, Contemporary Feminist Cinema.

Reading List

Falling Leaves, Alice Guy (1906)

The Spiritualist Photographer; The Magic Lantern; The Mermaid (dir.Georges Melies, 1903)

I'm No Angel (dir. Wesley Ruggles, 1933)

Stella Dallas (dir. King Vidor,1937)

Mildred Pierce (dir. Michael Curtiz, 1945)

Rebecca (dir. Alfred Hitchcock, 1940)

Required Reading:

Alice Guy BLache, Lost Visionary of the Cinema

"Monster May" from Kenneth Anger's, *Hollywood Babylon.* New York:Dell, 1975. 183-90.

 Fischer, "Silent Melodrama: *Way Down East*: Melodrama, Metaphor, and the Maternal Body" in *Cinematernity.* 56-72.

Jurca, Catherine. "*Mildred Pierce*, Warner Bros., and the Corporate Family" in *Representations* (Winter 2002): 30-51.

R Modleski, Tania. "Woman and the Labyrinth: *Rebecca*," in THe Women Who Knew TOo Much: Hitchcock and Feminist theory.

Unit 2
Feminism and cinema. Issues of masculinity and femininity, race, gender, race, aesthetics, socio-political and ideological representation. Cultural / subcultural and gender power relations in the presentation of ideas and feelings. Theoretical Perspectives on Gender Difference, Women Film Critics, Laura Mulvey, Bell Hooks.

Screening List

Alice Guy Blache, The Consequences of Feminism (1906)

Mechelle Citron, *Daughter Rite* (1980)

Jane Wayman, Magnificent Obsession (1954)

Satyajit Ray, Ghare Baire (1985)

C.Rudraiah, Aval Appaditaan, (1978)

Reading List

Thornham, Sue, editor. "Introduction",*Feminist Film Theory: A Reader*. Edinburgh University Press, 1999.

Lakshmi, C. S. "Feminism and the Cinema of Realism." *Economic and Political Weekly*, vol. 21, no. 3, Economic and Political Weekly, 1986, pp. 113–15,

Hammett, Jennifer. "The Ideological Impediment: Feminism and Film Theory." *Cinema Journal*, vol. 36, no. 2, [University of Texas Press, Society for Cinema & Media Studies], 1997, pp. 85–99.

Mayne, Judith. "The Woman at the Keyhole: Women's Cinema and Feminist Criticism." *New German Critique*, no. 23, [New German Critique, Duke University Press], 1981, pp. 27–43.

Unit 3

Cinema By women, Pioneering women directors, The Women's Film, Discuss films of Alice Guy Blaché and Lois Weber, Dorothy Arzner, Agnes Varda, experimental films. Maya Daren, Modern Women Directors

Screening List

Brief Encounter (. David Lean, 1946)

Cléo de 5 à 7 (Agnes Varda, 1962)

Meshes of the Afternoon (Deren, 1943),

A Study in Choreography for Camera (Deren, 1945),

Ritual in Transfigured Time (Deren, 1946),

Required Reading

Haskell, Molly. "The Woman's Film" in her *From Reverence to Rape*. Chicago: Univ of Chicago Press, 1987. 153-188.

Haskell, Molly. "The Woman's Film" in her *From Reverence to Rape*.153-188.

Unit 4
Indian cinema and women

Women in Indian cinema, diasporic women directors, Bollywood cinema, songs and female body, female image, Mother India, mythical female characters and celluloid women image, concept of heroine, changing female identities in Indian cinema. Global / Local, Nationhood and Post-Colonial Feminism in Hindi Cinema. Changing portrayal of rural women, depiction of wife. Woman in cultural spaces**.**

Screening List

Gatak, Subarnarekha, 1962

Kalpana Lajmi, Rudaali,1993

Satyajit Ray, Charulatha,1964

Mehboob Khan, Mother India, 1957

,Mani kaulThe Indian Women, 1975

Deepa Mehta, Fire, 1996

Ketan Mehta, Mirch Masala, 1987

Meera Nair, Salaam Bombay, 1988

Aparna Sen, Parama, 1985

Alankrita Shrivastava,Lipstick Under My Burka, 2017

Nanditha Das , Listen to Her,2020

Aniruddha Roy Chowdhury, Pink,2016

Required Reading

Datta, Sangeeta. "Globalisation and Representations of Women in Indian Cinema." *Social Scientist*, vol. 28, no. 3/4, Social Scientist, 2000, pp. 71–82,

Radha Subramanyam, Class, Caste, and Performance in "Subaltern" Feminist Film Theory and Praxis: An Analysis of "Rudaali"

Sarkar, S. (2012). An Analysis of Hindi Women-Centric Films in India. ThinkIR: The University of Louisville's Institutional Repository
Tiwai, P. (2018, December 20). Strong Female Leads, MeToo, And More: A Look At Women In Hindi Cinema In 2018. Retrieved from Film.
Vijayan, Deepthi. "Feminism and Representation of Women Identities in Women Oriented Films: A Case Study." (2018).

Unit 5

Women in Malayalam Cinema, P. K Rosy, Women's space in Malayalam cinema, Women's participation in the film industry, Women directors, Women - based films. Prominent actresses in the history of cinema and their characters, Sharada / Sheela, , Gender, patriarchy, Socio-cultural geographies, gender roles in representation, conservation of power within moral and social landscapes. The Identity of Women, Identity and It's Popularity Within the Cultural Semiotics of Kerala, The Logic of

Commercial Cinema in Family Building, The Politics of gaze, WCC, Women's Movement, Women space in Film Festivals.

Screening List.

Neelakkuyil, P Bhaskaran, Ramu Kariat (1954)

Kallichellama, p bhaskaran (1969)

Oru penninte Kadha , K S Sethumadhavan (1971)

Sayamvaram , Adoor Gopalakrishanan (1972)

Avalude Raavukal, I V Sasi (1978)

Adaminte vaariyellu, K G George (1986)

Panchagni, Hariharan (1986)

Sammoohanam, C P Padmakumar, 1994.

Padam Onnu, Oru Vilaaam, T V Chandran(2003)

Kannezhuthy Pottumthottu, T K Rajeevkumar, ,1999.

Manchaatikuru, Anjali Menon (2008)

akam, shaalini usha naayar (2012)

22 phimeyil kottayam. Aashikhu Abu (2012)

maanhol. Vidhu Vincentu(2014)

maayanadi, aashikhu abu(2017)

kumpalangi nyttusu, madhu si naaraayanan (2019)

Great Indian Kitchen, Jiyo Bebi (2021)

 Required Reading

Meena T Pillai, Women in Malayalam cinema: naturalising gender hierarchies, New Delhi : Orient BlackSwan, 2010

Manju Edachira,Beyond Borders: Diasporic Images of representation in Literature and Cinema.
Niveditha, S. J. (2016). Women Empowerment through Women Centric Movies in Malayalam: A critical study 2004-2014.

Bindu Menon, The gendered Film Workers: Women In Cinema Collective, intimate public and the politics of Labour.

Rajendran, Aneeta. "You are Woman: Arguments with Normative Femininities in Recent Malayalam Cinema." *Economic and Political Weekly* 49.17 (2014): 61-69. Web.

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A Critical Cinema: Interviews with Independent Filmmakers. Ed. Scott MacDonald. 4 vols. Berkeley:

University of California Press, 1988, 1992, 1998, 2005.

Basinger, Jeanine. *A Woman's View: How Hollywood Spoke to Women: 1930-1960*. New York:

Knopf, 1993.

De Lauretis, Teresa. *Technologies of Gender: Essays on Theory, Film, and Fiction*. Bloomington:

Indiana University Press, 1987.

Doane, Mary Ann. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*. New York: Routledge,

1991.

Fischer, Lucy. *Shot/Countershot: Film Tradition and Women's Cinema*. Princeton: Princeton University

Press, 1989.

Haskell, Molly. *From Reverence to Rape*: *The Treatment of Women in the Movies*. Chicago: University

of Chicago Press, 1987.

Kael, Pauline. *Deeper Into Movies*. New York: Warner,1973.

Kuhn, Annette. *Cinema, Censorship and Sexuality: 1909-1925*. New York: Routledge, 1988.

---. *Women's Pictures: Feminism and Cinema*. Boston: Routledge & Kegan Paul, 1982.

Modleski, Tania. *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. New York:

Routledge, 1988.

Red Velvet Seat: *Women's Writing on the First Fifty Years of Cinema*. Ed. Antonia Lant. New York:

Verso, 2006.

Rosen, Marjorie. *Popcorn Venus: Women, Movies and the American Dream*. New York: Avon,1973.

The Sexual Subject: A Screen *Reader in Sexuality*. Ed. John Caughie and Annette Kuhn. New York:

Routledge,1992.

Tims, Hilton. *Emotion Pictures: The 'Women's Picture', 1930-55*. London: Columbus Books, 1987.

Violence and American Cinema. Ed. J. David Slocum. New York: Routledge, 2001.

Walsh, Andrea S. *Women's Film and Female Experience: 1940-1950*. New York: Paeger, 1984.

Weiss, Andrea. *Vampires and Violets: Lesbians in Film*. New York: Penguin, 1992.

TAGGING:

CO	COURSE OUTCOME	PO	PSO	CL	KC	THEORY HOURS	PRACTICAL/ LAB/FIELD HOURS
CO1	Identify important gender-related themes in a film.	2,4	1,2	Un	Fa, Co	6	0
CO2	develop an understanding of how female identity can be constructed	2, 4	1.2,4,5	un	co	14	0

	through different elements in a film.						
CO3	Increase knowledge of the work of major female filmmakers and actors in the history of cinema.	2, 4	1,2	Un	Fa	20	0
CO4	Understand feminist film theory, film theory, feminism, and intersectionality its influences that shape thought within film analysis.	2,4	1,2,4,5	Un	Co	16	4
CO5	Identify, evaluate, and understandthe social status, opportunities, and constraints with those of other film Industry and society.	2,4	2,4,5	Ev	Fa	16	0

TERMINOLOGIES USED	
CO	Course Outcome
PO	Programme Outcome
PSO	Programme Specific Outcome
CL	**Cognitive Level**
Re	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
KC	**Knowledge Category**
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Metacognitive

MODEL QUESTION PAPER

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UNIVERSITY EMBLEM

THUNCHATH EZHUTHACHAN MALAYALAM UNIVERSITY

NAME OF EXAMINATION

MONTH – YEAR

COURSE CODE

PROGRAMME TITLE

COURSE TITLE

</div>

TIME: 3HRS   **MAXIMUM MARKS: 70**

I.Answer all questions   **(5X2=10)**
    (Cognitive Level: Remembering/ Understanding)
    1.
    2.
    3.
    4.
    5.

II.Answer any six questions not exceeding two pages   **(6X6=36)**
        (Cognitive Level: Analyse/ Apply)

        6.
        7.
        8.

9.
10.
11.
12.
13.

III.Answer any two questions not exceeding five pages   **(2X12=24)**
        (Cognitive Level: Apply/ Analyse/ Evaluate/ Create)
        14.
        15.
        16.

CREDIT AND SEMESTER SYSTEM, M.A. PROGRAMME REGULATIONS 2019