

DISCIPLINE SPECIFIC ELECTIVE-3 (DSE-3): Film Appreciation

No. of hours- 60(Theory- 45 hrs.+Tutorials/Practicals-15 hrs.)

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
DSE-3 Film Appreciation	4	3	0	1	Passed Class XII	NIL

Learning Objectives

The Learning Objectives of this course are as follows:

- To grasp the visual language of cinema and will be able to understand cinema beyond its entertainment value.

Learning outcomes

The Learning Outcomes of this course are as follows:

- By studying this course, students will be able to understand the notion of Journalism and grasp the underlying factors that define the news.

SYLLABUS OF DSE-3

UNIT – I (15 weeks-1 hour/week)

UNIT I: Language of Cinema

- Language of Cinema I – Focus on visual Language: Shot, Scene, Mis-en-scene, Deep focus, Continuity Editing, Montage
- Focus on Sound and Color: Diegetic and Non-Diegetic Sound; Off
- Screen Sound; Sync Sound; the use of Color as a stylistic Element

UNIT – II (15 weeks-1 hour/week)

UNIT II: History of Cinema

- German Expressionism and Film Noir
- Italian Neo-realism
- French New-Wave
- Genre and the development of Classical Hollywood Cinema (Western, Film Noir, Musicals)
- Beginning of Indian Cinema (Phalke, Silent Cinema)
- Arrival of Sound to Post Independence Era
- The Indian New-Wave
- Globalization and Indian Cinema

UNIT – III (15 weeks-1 hour/week)

UNIT III: Alternative Visions

- Third Cinema
- Non-Fiction Cinema
- Introduction to Feminist Film Theory
- Auteur- Film Authorship with a special focus on Satyajit Ray or Hitchcock

Practical component (if any)- Students can be encouraged to work on projects that correspond to various film movements in the world, analyze film clips, and undertake visits to film archives and produce journals / blogs as a collective project on films.

Essential/recommended readings-

1. Villarejo, Amy. *Film studies: The Basics*. Routledge, (For Unit I) P 1-54, 2006
2. A Nowell –Smith.G.*The Oxford History of World Cinema. Oxford: Oxford University Press, (Unit II, III, IV), 1996*
3. Duggal, Menon & Bhattacharya. *Film Studies: An Introduction*, Worldview Publications, New Deli, (for Unit I, II, IV and V), 2019
4. Mishra, Vijay. *Bollywood cinema: Temples of desire*. Routledge. (Chapter 3 chapter 4, Chapter 5) , 2013

Recommended Screenings or clips

Unit I

- Rear Window (1954) Alfred Hitchcock (Language of Cinema)
- Battleship Potempkin (1925) Sergei Eisenstein (Language of Cinema)
- Man with a Movie Camera (1929) Dziga Vertov

Unit II

- Rome Open City (1945) by Roberto Rossellini (Italian Neo Realism)
- Metropolis (1927) Fritz Lang/ German Expressionism

- Double Indemnity (1944) Billy Wilder (Film Noir)
- Breathless (1960) Jean Luc Godard (French New Wave)

Unit III

- Pather Panchali (1954) Satyajit Ray
- Clips from the hour of the Furnaces (1968) by Fernando Solanas
- Battle of Algiers (1966) Gille Pontecorvo (Third cinema)
- Nanook of the North (1922) Robert Flaherty (Non-Fiction Cinema)
- Nishant (1975) Shyam Benegal (Indian New wave)
- Pyaasa (1957) Guru Dutt
- Mother India (1957) Mehboob Khan
- Jagte Raho (1956) Raj Kapoor

Suggestive readings-

1. Anandam P. Kavoori & Punanthambekar Eds. *Global Bollywood*, New York: New York University Press. 2008. Pages 17-41, 223-240
2. Paul Schrader —Notes on Film Noir in John Belton ed. *Movies and Mass Culture*, New Brunswick, New Jersey: Rutgers University Press: 1996 pg.153-17
3. Robert Stam, "The Cult of the Auteur," in *Film Theory: An Introduction*. Massachusetts & Oxford Blackwell Publishers: 2000
4. Andre Bazin, —The Ontology of the Photographic Image|| from his book: *What is Cinema Vol.I* Berkeley, Los Angeles and London: University of California Press: 1967, 9-16
5. Sergei Eisenstein, —A Dialectic Approach to Film Form|| from his book *Film Form: Essays in Film Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63
6. Tom Gunning, "Non-continuity, Continuity, and Discontinuity: A theory of Genres in Early Films," in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990, 86-94
7. David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.
8. Richard Dyer —*Heavenly Bodies: Film Stars and Society*|| in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617
9. Madhava Prasad. *Ideology of Hindi Film* New Delhi: Oxford University Press. 1998

Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.