

University of Mumbai



No. UG/ 71 of 2021

CIRCULAR:-

Attention of the Principals of the Affiliated Colleges and Directors of the recognized Institutions in Faculty of Humanities.

They are hereby informed that the recommendations made by the Board of Studies in English at its online meeting held on 30th May, 2020 vide item No. 2 and subsequently approved by the Board of Deans at its meeting held on 26th June, 2020 vide item No. 11(5) have been accepted by the Academic Council at its meeting held on 23rd July, 2020 vide item No. 4.25 and subsequently approved by the Management Council at its online meeting held on 28th August, 2020 vide item No. 2 and that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 74(4) of the Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017) the Ordinance 6572 & 6573 Regulations 9318 & 9319 and the syllabus of **Certificate Course in Film Appreciation** has been introduced and the same have been brought into force with effect from the academic year **2020-21**. (The said course might be introduced from the academic year 2021-2022 in the wake of prolonged Covid-19 pandemic situation in the country and subsequent delay in the commencement of the new academic year) accordingly. (The same is available on the University's website www.mu.ac.in).

MUMBAI - 400 032
25th January, 2021
To,


(Dr. B.N. Gaikwad)
I/c. REGISTRAR

The Principals of the affiliated Colleges and Directors of the recognized Institutions in Faculty of Humanities. (Circular No. UG/334 of 2017-18 dated 9th January, 2018.)

A.C/4.25/23/07/2020
M.C/2/28/08/2020

No. UG/ 71-A of 2021

MUMBAI-400 032

25th January, 2021

Copy forwarded with Compliments for information to:-

- 1) The Dean Faculty of Humanities,
- 2) The Chairman, Board of Studies in English,
- 3) The Director, Board of Examinations and Evaluation,
- 4) The Director, Board of Students Development,
- 5) The Co-ordinator, University Computerization Centre,


(Dr. B.N. Gaikwad)
I/c. REGISTRAR

Copy to :-

- 1. The Deputy Registrar, Academic Authorities Meetings and Services (AAMS),**
- 2. The Deputy Registrar, College Affiliations & Development Department (CAD),**
- 3. The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Department (AEM),**
- 4. The Deputy Registrar, Research Administration & Promotion Cell (RAPC),**
- 5. The Deputy Registrar, Executive Authorities Section (EA),**
- 6. The Deputy Registrar, PRO, Fort, (Publication Section),**
- 7. The Deputy Registrar, (Special Cell),**
- 8. The Deputy Registrar, Fort/ Vidyanagari Administration Department (FAD) (VAD), Record Section,**
- 9. The Director, Institute of Distance and Open Learning (IDOL Admin), Vidyanagari,**

They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above circular and that on separate Action Taken Report will be sent in this connection.

- 1. P.A to Hon'ble Vice-Chancellor,**
- 2. P.A Pro-Vice-Chancellor,**
- 3. P.A to Registrar,**
- 4. All Deans of all Faculties,**
- 5. P.A to Finance & Account Officers, (F.& A.O),**
- 6. P.A to Director, Board of Examinations and Evaluation,**
- 7. P.A to Director, Innovation, Incubation and Linkages,**
- 8. P.A to Director, Board of Lifelong Learning and Extension (BLLE),**
- 9. The Director, Dept. of Information and Communication Technology (DICT) (CCF & UCC), Vidyanagari,**
- 10. The Director of Board of Student Development,**
- 11. The Director, Department of Students Welfare (DSD),**
- 12. All Deputy Registrar, Examination House,**
- 13. The Deputy Registrars, Finance & Accounts Section,**
- 14. The Assistant Registrar, Administrative sub-Campus Thane,**
- 15. The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan,**
- 16. The Assistant Registrar, Ratnagiri sub-centre, Ratnagiri,**
- 17. The Assistant Registrar, Constituent Colleges Unit,**
- 18. BUCTU,**
- 19. The Receptionist,**
- 20. The Telephone Operator,**
- 21. The Secretary MUASA**

for information.

Board of Studies in English

Syllabus

1	Title of the Course	6572 Certificate Course in Film Appreciation
2	Eligibility for Admission	657B Candidate who passed 10+2 examination in Arts / Science / Commerce or equivalent examination
3	Intake Capacity	R. 9318 40 Students per batch
4	Passing Marks	The candidate must obtain 40 % of the total marks in external and internal examination to pass the course
5	Selection	First Come First Served Basis
6	Credits	02 Credits
7	Duration of the Course	R. 9319 6 Months (July-December / January-June)
8	Number of Lectures	30 Hours
9	Fee Structure	Rs. 2000/- (The fee covers tuition fee, remuneration of teacher, infrastructural expenses, books, stationary, examination fee etc.)
10	Teaching Faculty Qualification	As per UGC Guidelines
11	Remuneration of Teacher	As per University / Government Guidelines
12	Centre	Any College/Department/Institution under the purview of the University of Mumbai
13	Level	P.G./U.G./Diploma/ Certificate (Strike out which is not applicable)
14	Pattern	Yearly / Semester (Strike out which is not applicable)
15	Status	To be implemented from the Academic Year 2020-2021

Date:

Signature:

**Submission on Feasibility of Starting New Courses as per the Provision of
Maharashtra Public University Act 2016
Ac - 23/7/2020, Resolution No. 4.25**

CERTIFICATE COURSE IN FILM APPRECIATION

1. Necessity of Starting this course:

The course is necessary to kindle the interest of students in all aspects of cinema, from its technical aspects to the aesthetic and ideological nuances. It is designed to teach the students to deconstruct and appreciate the appeal, power and potential of the cinematic medium.

2. Whether UGC has recommended to start the said Courses?

UGC has given guidelines for introduction of career oriented courses (<https://www.ugc.ac.in/oldpdf/xiplanpdf/revisedcareerorientedcourses.pdf>). Universities are allowed to run the diploma / certificate courses and with due approval of its governing councils/ statutory council wherever required (Ref: <https://www.ugc.ac.in/faq.aspx>). However, u/s 5(16) under Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017), Universities are empowered to start to prescribe the courses of instruction and studies in choice based credit system for the various examinations leading to specific degrees, diplomas or certificates in a stand-alone format or joint format with other State or national or global universities.

3. Whether all the courses have commenced from academic year 2019-20?

The above certificate course recommended by the BoS in English, and further approved by the statutory bodies is to be introduced from the Academic Year 2020-2021.

4. The courses started by the University are self-financed, whether adequate number of eligible permanent Faculties are available?

The certificate course is purely self-financed. The department/affiliated colleges interested in its affiliation need to comply with the norms laid down as above.

5. To give details regarding duration of the course and is it possible to compress the course?

The duration of the course is maximum 6 month {6 Months (July-December / January-June)} with total 30 contact hours consist of maximum 2 Credits on completion of total 30 hours.

6. The intake capacity of each course and no. of admissions given in the current academic year (2019-20)

The intake capacity is set to maximum 40 students per batch.

7. Opportunities of employability/employment available after undertaking these courses:

The film appreciation course can be a gateway to further education in Film Studies or Film-making, and lead to potential employment opportunities in any of these careers:

- Film director
- Film producer
- Film editor
- Location manager
- Cinematographer
- Camera operator
- Video editor
- Art director
- Program manager
- Script/screenplay writer
- Film critic



University of Mumbai

Certificate Course in Film Appreciation

Syllabus (with effect from the academic year 2020-21)

(Choice Based Credit System)

Board of Studies in English

Dr. Sudhir Nikam (Chairperson)

Dr. Rajesh Karankal (Member)

Dr. Santosh Rathod (Member)

Dr. Bhagyashree Varma (Member)

Dr. Deepa Mishra (Member)

Dr. B. N. Gaikwad (Member)

Dr. Dattaguru Joshi (Member)

Dr. Satyawan Hanegave (Member)

Dr. Deepa Murdeshwar-Katre (Member)

Syllabus Sub-Committee

Dr. Rajesh Karankal (Convener): Department of English, University of Mumbai

Dr. Michelle Philip (Member): Department of English, Wilson College, Girgaon

Dr. Preeti Oza (Member): Department of English, St. Andrew's College, Bandra

Dr. H.L. Narayan Rao (Member): Department of English, Bhavan's College, Andheri

Dr. Sucharita Sarkar (Member): Department of English, DTSS College, Malad

Dr. Balasaheb Gaikwad (Member): Department of English, B. K. College, Vengurla

Board of Studies in English

Syllabus

1	Title of the Course	Certificate Course in Film Appreciation
2	Eligibility for Admission	Candidate who passed 10+2 examination in Arts / Science / Commerce or equivalent examination
3	Intake Capacity	40 Students per batch
4	Passing Marks	The candidate must obtain 40 % of the total marks in external and internal examination to pass the course
5	Selection	First Come First Served Basis
6	Credits	02 Credits
7	Duration of the Course	6 Months (July-December / January-June)
8	Number of Lectures	30 Hours
9	Fee Structure	Rs. 2000/- (The fee covers tuition fee, remuneration of teacher, infrastructural expenses, books, stationary, examination fee etc.)
10	Teaching Faculty Qualification	As per UGC Guidelines
11	Remuneration of Teacher	As per University / Government Guidelines
12	Centre	Any College/Department/Institution under the purview of the University of Mumbai
13	Level	P.G. / U.G. / Diploma / Certificate (Strike out which is not applicable)
14	Pattern	Yearly / Semester (Strike out which is not applicable)
15	Status	To be implemented from the Academic Year 2020-2021

Date:

Signature:

Certificate Course in Film Appreciation

Preamble:

The interactive and practical nature of this course is intended for students of all subject backgrounds. It is designed to provide, through lectures, film-viewing, interactive discussions, readings, projects, field visits and online blogs, a deeper understanding of film analysis from the perspective of film history, genres, film movements, and film as art and film as propaganda. Since film is a visual medium, film viewing will form a large part of the course. Films, from the inception of this form through its growth and to its present postmodern format, will be carefully curated and recommended. Students will also be encouraged to try their skill at story boarding and creating short films to show their understanding of the concepts learned.

- **Necessity of the Course:**

The course is necessary to kindle the interest of students in all aspects of cinema, from its technical aspects to the aesthetic and ideological nuances. It is designed to teach the students to deconstruct and appreciate the appeal, power and potential of the cinematic medium.

Objectives: The objectives of this course are as follows:

1. To enable students to appreciate film in a more informed manner
2. To introduce early film history
3. To elucidate the process of film making through cinematography
4. To elaborate on the contribution of various film movements in shaping the way films are now made
5. To identify genres and their structure
6. To provide a general introduction to the concept of film as art and the role of the auteur
7. To understand new methods of identifying film ideology through spectatorship theory

Learning Outcomes: On the completion of the Film Appreciation Course students are expected

1. To be able to demonstrate a more-than-average level of proficiency in writing about film in a more informed manner
2. To have some level of expertise in identifying film vocabulary, techniques of filmmaking, styles
3. To show some ability to appreciate innovations in cinematography, multilinear narratives and other contemporary styles
4. To appreciate the role of film as a powerful visual medium in shaping our personal and cultural identity
5. To demonstrate some knowledge of film history and the process of film making

Unit I: Introduction: (06 Lectures)

a) Early film history, development of film as a form, narrative structure in film making from the point of view of specific film clips.

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

b) Survey of European Film Movements: Should be taught from the perspective of form and narrative structure with reference to how these have influenced the development of cinematic techniques.

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

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

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

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

Unit II: Film Aesthetics (08 lectures)

The following should be taught by demonstration using examples from films. They should be studied from the perspective of writing a film review. The focus of this unit should be on how cinema uses these techniques for effective visual storytelling.

- The Language of Cinema:** Cinematography/Mise-en-scene: Framing and Composition, Shots, Establishing Shot (Citizen Kane, Rebecca, Hugo, Phone Booth- iconic opening scenes can be used) Angles, Camera Movement, POV shot, 180 Degree rule, Diegetic, Non-diegetic sound.
- Editing Techniques: How does editing affect the narrative?** Editing –Early Cinema -Films of Edwin Porter and Sergei Eisenstein. Montage, Standard cut, Jump cut, Cross Dissolve, Fade in-Fade out, J/L Cuts, Cutting on Action, Cross cutting (Parallel Editing), Match cuts, Cutaways, Smash Cuts, Invisible Cuts, Wipe.

Unit III: Film Analysis (08 Lectures)

Three films (not more than one per category) are to be analysed through viewing of select scenes followed by detailed discussion based on the perspective suggested in the heading. Learners are expected to watch the entire films on their own.

Auteur Films:

- ✓ In the Mood for Love (2000) Dir Wong Kar Wai (Hongkong)
- ✓ The Dark Knight(2008)Dir Christopher Nolan
- ✓ The Last Lear 2007 Dir Rituparno Ghosh (Bengali queer auteur director)

Psychoanalytical Perspective:

- ✓ Black Swan (2010) Dir Darren Aronofsky
- ✓ 15 Park Avenue (2005) Dir Aparna Sen

Gendered Perspective:

- ✓ The Day I Became a Woman (2000) Dir Marziah Meshkini (Iranian)
- ✓ Kahani (2012) Sujoy Ghosh
- ✓ Nude (2018) Dir Ravi Jadhav

Unit IV: Film Analysis (08 lectures)

Three films (not more than one per category) are to be analysed through viewing of select scenes followed by detailed discussion based on the perspective suggested in the heading. Learners are expected to watch the entire films on their own.

Narrative Study:

- ✓ Parasite (2019) Dir Bong Joon-ho
- ✓ Spirited Away (2001) (anime) Dir Hayao Miyazaki
- ✓ Drishyam (2015) NishikantKamat

Postmodern Perspective:

- ✓ Pulp Fiction (1994) Dir Quentin Tarantino
- ✓ Di lChahta Hai (2001) Dir Farhan Akhtar

Caste

- ✓ Article 15 (2019) Dir Anubhav Sinha
- ✓ Palasa 1978 (2020) Dir Karuna Kumar

Marxist:

- ✓ Zindagi Na Milegi Dobara(2011) Dir Zoya Akhtar
- ✓ Super 30 (2019) Dir Vikas Bahl
- ✓ V for Vendetta (2005) Dir James McTeigue

Disability Studies:

- ✓ Margarita with a Straw (2014) Dir Shonali Bose
- ✓ Yellow (2014) Dir Mahesh Limaye

Evaluation Pattern:**A) Internal Assessment (40 Marks)**

1. One assignment based on curriculum suggested by the teacher for Internal Assessment. This can include making a short film or storyboarding for a short film 10 Marks

2. One classroom presentation on the assignment & Viva 10 Marks

Recommended Films:

Modern Times (1936) Charlie Chaplin

Parasakthi (1952) Dir R. Krishnan

Vertigo (1958) Dir Alfred Hitchcock

Sholay(1975) Dir Ramesh Sippy

Mirch Masala (1987) Dir Ketan Mehta

Sujata (1952) Dir Bimal Roy

Umbartha (1982) Dir Jabbar Patel

Neelakuyil (1954) Dir P. Bhaskaran and Ramu Kariat

3. Field Visit: A field visit should be organized by the department and individual reports submitted by each student.

20

Marks

B) Semester End Examination Pattern 60 Marks

Question 1: Short Notes from Unit I: (3 out of 6)	15 marks
Question 2: Essay question on Unit II (1 out of 2)	15 marks
Question 3: Essay question on Unit III (1 out of 2)	15 marks
Question 4: Essay question on Unit IV (1 out of 2)	15 marks

Recommended Readings:

- Arnheim, Rudolf. *Film as Art*. University of California Press, 1957.
- Ambedkar, B. R. "Castes in India: Their Mechanism, Genesis and Development." *Dr. Babasaheb Ambedkar: Writings and Speeches, Vol. 1*. Education Department, Government of Maharashtra, 1979.
- Bordwell, David and Kristin Thompson *Film Art: An Introduction*. Eleventh edition, New York: McGraw-Hill, 2016.
- Braudy, Leo & Cohen, Marshall (Eds). *Film Theory & Criticism: Introductory Readings*. Oxford U.P, 2016.
- Bywater, Tim and Thomas Sobchack. *Introduction to Film Criticism. Major Critical Approaches to Narrative Film*. Pearson Education, 2009.
- Cahir, L. *Literature into film: Theory and practical approaches*. Jefferson, N.C.: McFarland & Company, 2006.
- Chatterjee, Shoma, A. *Hundred Years of Jump-cuts and Fade-outs: Tracking Change in Indian Cinema*. Rupa, 2014.
- Corrigan, Timothy. *A Short Guide to writing About Film*, Pearson Education Inc. 2007
- Giannetti, Louis. *Understanding Movies* (11th edition), Prentice Hall, 2008.
- Grant, Barry Keith. *Auteurs and authorship: a film reader*, Blackwell Publications 2008
- Hess, John. "Film and Ideology". *Jump Cut*, no. 17, April 1978, pp. 14-16.
- Kleinhans, Chuck. "Marxism and Film." In *The Oxford Guide to Film Studies*. Edited by John Hill and Pamela Church-Gibson, 106–113. Oxford: Oxford University Press, 1998.
- McDonald, Kevin. *Film Theory: The Basics*, Routledge, 2016.
- Monaco, James. *How to Read ailm: Movies, Media and Beyond*. Oxford University Press, 2004.
- Linton, James. "But it's only a movie" *Jump Cut*, no. 17, April 1978
- Žižek, Slavoj. *The Fright of Real Tears: Krzysztof Kieślowski Between Theory and Post-Theory*. 2001
- Gangar, Amrit. "Films from the City of Dreams." Ed. Sujata Patel. *Bombay: Mosaic of Modern Culture*. Ed. Alice Thorner. Bombay: Oxford UP.

- Gehlawat, Ajay. *Reframing Bollywood: Theories of Popular Hindi Cinema*. N.p.: Sage Publications, 2010. Print.
- Gledhill, Christine., "Pleasurable Negotiations." *Female Spectators: Looking at Film and Television*. Ed. D. E. Pribram. London: Verso, 1988. 64-89. Print.
- Gledhill, Christine., Recent Developments in Feminist Criticism in Film Theory and Criticism, Introductory Readings. Eds: Leo Braudy and Marshall Cohen, New York and Oxford: Oxford University Press, 1999
- Hayward, Susan. *Key Concepts in Cinema Studies*. 2nd ed. Chennai: Routledge, 2004. Print. First Indian Reprint
- Kaarsholm, Preben, ed. *City Flicks City Flicks: Indian Cinema and the Urban Experience*. Calcutta, New Delhi: Seagull, 2004. Print.
- Kabir, Nasreen Munni. *Bollywood: The Indian Cinema Story*. London: Pan Macmillan, 2001. Print.
- Kavoori, Anandam P., and Aswin Punathambekar. *Global Bollywood*. New Delhi: Oxford UP, 2009. Print.
- Majumdar, N. "The Embodied Voice: Song Sequences and Stardom in Popular Hindi Cinema." *Soundtrack Available: Essays on Film and Popular Music*. Ed. P. R. Wojcik and Arthur Knight. Durham: Duke UP, 2001. 161-85. Print
- Mankekar, P. "Brides Who Travel: Gender, Transnationalism, and Nationalism in Hindi Film." *Positions* 7.3 (1999): 731-61.
- Mathur, Vrinda. "Women in Indian Cinema: Fictional Constructs." *Films and Feminism: Essays in Indian Cinema*. Ed. Jasbir Jain and Sudha Rai. Jaipur and New Delhi: Rawat Publications, 2002. N. pag. Print.
- Mazumdar, R. "From Subjectification to Schizophrenia: The 'Angry Man' and the 'Psychotic' Hero of Bombay Cinema." *Making Meaning in Indian Cinema*. Ed. R. Vasudevan. New Delhi: Oxford UP, 2000. 238-66. Print.
- Mishra, Vijay. *Bollywood Cinema: Temples of Desire*. New York: Routledge, 2002. Print.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." 1975. *Visual Culture: The Reader*. Ed. Jessica Evans and Stuart Hall. London: SAGE Publications in Association with the Open U, 1999. 381-89. Print.
- Nandy, Ashis. *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema*. London: Zed, 1998. Print.
- Patel, Sujata, and Alice Thorner, eds. *Bombay: Metaphor for Modern India*. Bombay: Oxford UP, 1995. Print.
- Pinto, Jerry. *The Greatest Show on Earth: Writings on Bollywood*. New Delhi: Penguin, 2011. Print.
- Prasad, M. Madhava. *Ideology of the Hindi Film: A Historical Construction*. Delhi: Oxford UP, 1998. Print.
- Rajadhyaksha, A. "Viewership and Democracy in the Cinema." *Making Meaning in Indian Cinema*. Ed. Ravi Vasudevan. New Delhi: Oxford UP, 2000. 267-96. Print.
- Rhode, Eric. *A History of the Cinema: From its Origins to 1970*. Allen Lane, 1976.

- Roy, Anjali Gera., ed. *The Magic of Bollywood: At Home and Abroad*. New Delhi: SAGE Publications, 2012. Print.
- Saari, Anil. *Indian Cinema: The Faces behind the Masks*. New Delhi: Oxford UP, 2011. Print.
- Silverman, Kaja. *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema*. Bloomington: Indiana U Press, 1988. Print.
- Smelik, Anneke. *And the Mirror Cracked: Feminist Cinema and Film Theory*. New York: St. Martin's Press, 1998. Print.
- Stacey, Jackie. *Star Gazing: Hollywood Cinema and Female Spectatorship*. London: Routledge, 1994. Print.
- Vasudevan, Ravi. *Making Meaning in Indian Cinema*. New Delhi: Oxford UP, 2000. Print.
- Vasudevan, R. "Cinema in Urban Space." Seminar, No. 525. N.p., n.d. Web. 23 Feb. 2004.s
- Virdi, Jyotika. *The Cinematic ImagiNation: Indian Popular Films as Social History*. New Brunswick, NJ: Rutgers UP, 2003. Print.
- <http://indianexpress.com/article/entertainment/bollywood/iifa-2016-theres-resurgence-of-strong-women-characters-in-bollywood-freida-pinto-2876879/>

Films and Documentaries

- *Arrival of a Train at La Ciotat* (dir. Lumière brothers), 1896.
- *A Trip to The Moon* (dir. Georges Méliès) 1902.
- *The Great Train Robbery* (dir. Edwin Porter) 1903.
- *Birth of a Nation* (dir. D.W. Griffith), 1915.
- *Battleship Potemkin* (dir. Sergei Eisenstein), 1925.
- *Metropolis* (dir. Fritz Lang), 1927.
- *Citizen Kane* (dir. Orson Welles), 1941.
- *100 years of Cinema*
(https://www.youtube.com/channel/UCbM9iT_PqBCUOQdaREDAP3g)
- *The Pervert's Guide to Ideology* (dir. Sophie Fiennes), 2012.
- 8 Essential Cuts Every Editor Should Know by Jonathan Paul
- 13 Creative Film and Video Editing Techniques-Pond5-
<https://bit.ly/2EVfhfX>/Shuttershock Tutorials
- *The Pervert Guide to Cinema* (dir. Sophie Fiennes), 2006.

Note:

1. At the end of the course, the Centre (College/Institute/Department) should ensure that the university rules and regulations have been duly followed.
2. On the basis of examination results and credits earned by the student, the Centre will issue the joint certificate with the name of University and College/Institute/Department.