

UNIVERSITY OF MUMBAI

University of Mumbai
Syllabus for T.Y.B.A. English IX
Program: B.A.

Course: Film and Literature

Course Codes: UAENGC506&UAENGC606

(Credit Based Semester and Grading System with effect from the academic year,
2014-15)

(75+25 Examination Pattern)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : B.A.
- ii) Course Code :UAENGC506&UAENGC606
- iii) Course Title : TYBA English IX
Film and Literature
- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References: Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester – 04
- vii) No. of lectures per Unit : --
- viii) No. of lectures per week : 04

2. Scheme of Examination : 4 Questions of 15 marks each

3. Special notes , if any : No

4. Eligibility , if any : No

5. Fee Structure : As per University Structure

6. Special Ordinances / Resolutions if any : No

Syllabus for Film and Literature
(to be implemented from 2013-2014 onwards)
(75+25 Examination Pattern)

Objectives:

1. To introduce film and its relationship to literature to the students
2. To acquire film literacy through a working knowledge of basic film terminology and critical approaches to engage with films.
3. To analyze works of fiction and drama for plot structure, setting, characterization, theme, and narrative point of view.
4. To establish a clear understanding of differences between approaches to narratives in films and literature through viewing of film adaptations of literary texts.
5. To achieve competence to use critical skills acquired during the semester to analyze a cinematic adaptation of a text not discussed in class.

Semester Five:

Course Code: UAENGC506

4 Credits

Semester V

Lectures: 45

Unit 1. The Language of Cinema

15 lectures

- **Cinematography**-Framing, Types of Shots, Angle of Shots, Camera Movement, Depth of Field.
- **Mise en scène**-Setting, Props, Costume, Performance, Lighting and Colour, Composition
- **Editing**-Continuity Editing ,Movement and Speed of editing ,music ,voice –over ,shot/reverse shot editing, eye-line match, cross cutting, 180 Degree rule, jump cut, discontinuity editing, freeze frame,

symbolic insert edit.

- **Sound**-Diegetic and Non-diegetic Sound, Sound effects

Unit 2. Cinema: Reality and Its Representation

15 lectures

- **Various approaches to reality.**

- **Origins of Cinema and its evolution**-Films by Lumiere brothers, Georges Méliès, Edwin Porter, D.W.Griffith.

Selected clips from films by the above directors-*Arrival of a Train at a Station*(1895), *A Trip to the Moon*(1902),*The Great Train Robbery*(1903),*The Birth of a Nation* (1915)

- **Studio Realism and golden period of Hollywood Studio system(1936-52)**

Selected clips from *Gone with the Wind* (1939),*It's a Wonderful Life* (1946),*Singing in the Rain* (1952)

- **Oppositions to Realism**- German Expressionism ,Soviet Montage,
Films: *The Cabinet of Dr.Caligari* (1920)*Battleship Potemkin* (1925)

- **Neorealism**

Films: *Bicycle Thieves* (1948),*Pather Panchali*(1955)

- **French New Wave Cinema**

Films:*400 Blows*(1959)

- **Indian Popular Cinema and notion(s) of reality.**

Suggested Films.

Roja,,*DilwaleDulhania Le Jayenge*(1995)

Texts of Roja debate. (Published in EPW)

Unit 3. Genre Vs Auteur: A Case Study of Alfred Hitchcock

15 lectures

- The notion of genre and auteur and their origins.
- Different genres and their conventions, their popularity and decline.(Musical,Horror,Comedy,Sci-fi)
- A brief biographical study of Alfred Hitchcock.
- Crime Thriller and Hitchcock
- Themes in Hitchcock's films
- Tracing Hitchcock's concerns in *Rear Window* (1954),*Vertigo*(1958)and *Psycho*(1960)

Suggestions for Projects and class test

1. Shot –by –Shot Analysis of any of the prescribed films
2. A Film Review of representative genre film
3. Analysis of a representative film from any of the film movements
4. Quiz on film terminology

Evaluation

A) Internal Assessment – 25%

25 Marks

Sr.No.	Particulars	Marks
1	One class test to be conducted in the given semester	20 Marks
2	Overall conduct as a responsible student, mannerism and articulation and exhibit of leadership qualities in organizing related academic actives	05 Marks

Questions for the class test should be either short notes or essays

B) Examination Pattern for Semester End Examination: 75 marks, 2 and ½ Hours

Question 1: Short notes on concepts covered in Unit 1.(3 out of 5,wordlimit 150-200 words)-15marks

Question 2. Essay on topics from Unit 2(1 out of 2)-15 marks

Question 3. Essay on topics from Unit 3(1 out of 2)-15 marks

Question 4. Essay on topics from Unit 2&3(1 out of 2)-15 marks

Question 5 Two short notes from unit 2 and 3, one from each unit (2 out of 4) 7.5x2=15 marks

Semester VI

Course Code: UAENGC606

4 Credits

Unit 1. Critical Approaches to Cinema 15 lectures

Gender Approach, Psychoanalytic Approach, Dramatic Analysis, Marxist Approach, Structuralist Approach, Mythological Approach.

Suggested Film for Analysis from the perspective of these approaches: *Ankur*(1974)

Unit 2. Adaptation: From Novel to Film

15 lectures

The use of Point of View, Character, Setting, time and space in a novel.

Novel:*Nastanirh* (The Broken Nest) by Rabindranath Tagore
 Film Adaptation:*Charulata*(1964) and clips from *Forty Shades of Blue*(2005)

An essay by Satyajit Ray ‘On Charulata’

Unit 3 Adaptation: Shakespeare on Screen.

15 lectures

Aspects of Adapting plays into films -Fidelity to the source,film adaptations as cinematic interpretation and analogy.

Cross cultural responses to Shakespearean plays

Play:*Macbeth* by William Shakespeare

Film Adaptations :

Macbeth (1983) BBC Production

Macbeth(1971) Roman Polanski

Throne of Blood (1957) Akira Kurosawa

Maqbool(2004) Vishal Bharadwaj

Evaluation

A) Internal Assessment – 25%

25 Marks

Sr.No.	Particulars	Marks
1	One class test to be conducted in the given semester	20 Marks
2	Overall conduct as a responsible student, mannerism and articulation and exhibit of leadership qualities in organizing related academic actives	05 Marks

Questions for the class test should be either short notes or essays

B) Examination Pattern for Semester VI:

75 marks, 2 and ½ Hours

Question 1:Short notes on concepts covered in Unit 1.(3 out of 5,wordlimit 150-200 words)-15marks

Question 2.Essay on topics from Unit 2(1 out of 2)-15 marks

Question 3.Essay on topics from Unit 3(1 out of 2)-15 marks

Question 4.Essay on topics from Unit 2&3(1 out of 2)-15 marks

Question 5 Two short notes from unit 2 and 3, one from each unit (2 out of 4) 7.5x2=15 marks

N.B. A DVD with a compilation of the prescribed film clips for Unit 2 Semester 1 will be made available at the Publication Section of the University of Mumbai, Fort Campus.

IDOL (Distance Education) students are to attempt five questions of twenty marks each, opting a minimum of two questions from each section. Questions forming one semester for regular students will form one section in IDOL question paper. Duration will be three hours.

Reading List

Abrams, Nathan. Ian Bell and Jan Udrys. Studying Film. Arnold Publishers . London. 2001.

Bywater, Tim and Thomas Sobochack. Introduction to Film Criticism. Major Critical Approaches to Narrative Film. (Pearson. DK India Pvt. Ltd, 2009)

Bordwell, David. Narration in the Fiction Film. Methuen London 1985.

Bordwell, David and Kristin Thompson. Film Art : An Introduction. Addison-Wesley Publishing Company USA 1979

Cartmell, D. Interpreting Shakespeare on Screen. New York: St. Martin's Press

Corrigan, Timothy . Film and Literature: An Introduction and Reader (Upper Saddle River: Prentice Hall, 1999)

Corrigan, Timothy. A short Guide to Writing about Film. (Pearson. DK India Pvt Ltd, 2009)

Dwyer, Rachel and Divya Patel. Cinema India : Visual Culture of Hindi Films. OUP , New Delhi. 2002

Dudley, Andrew. The Major Film Theory. OUP, New York. 1976.

Gehlawat, Ajay. Reframing Bollywood. Theories of Popular Hindi Cinema. SAGE Publications India Pvt Ltd. 2010.

Lal, Vinay and Ashis Nandy. Fingerprinting Popular Culture. The Mythic and the Iconic in Indian Cinema. Oxford University Press. New Delhi . 2006.

Metz, Christian . Film Language : A Semiotics of the Cinema. OUP , New York. 1976.

Monaco, James. How to Read a Film: Movies, Media, Multimedia. OUP , New York. 2000.

Nichols, Bill . Movies and Methods : Vol 1 and 2. University of California Press, Berkeley , Seagull Books Calcutta 1993.

Prasad, M. Madhava. Ideology of the Hindi Film. A Historical Construction. OUP. 2006

Ray, Satyajit. Our films, their films. 1st U.S. ed. New York, Hyperion Books, 1994 / Bombay, Orient Longman, 1976.

Spoto ,Donald.The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures . Anchor.(1991)

Truffaut,François.Hitchcock.Simon and Schuster,New York.1984.

Vasudevan,Ravi.S.Making Meaning in Indian Cinema.OUP.New Delhi 2000.

Villarego,Amy.Film Studies :The Basics .Routledge :Oxon .2007

Wexman, Virginia Wright. A History of Film. Sixth ed. Pearson .2006

Zatlin,Phyllis. The Theatrical Translation and Film Adaptation. A Practitioner 's View.Multilingual Matters Ltd.Clevedon,Boston,Toronto.2005.

Websites for reference:

1. <http://www.india-seminar.com/2003/525/525%20madhava%20prasad.htm>
2. www.sensesofcinema.com / [imdb.com](http://www.imdb.com) / www.imdb.com
3. www.brightlightsfilm.com
4. www.filmref.com
5. www.filmsite.org
6. www.cinemascope.com

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