THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

COURSE DESCRIPTION – MA FILM STUDIES

Course title	**ENGAGING WITH VISUALS, IMAGES AND SOUND**
Category	c. New course (Taught)
Course code	FSMAC400
Semester	I
Number of credits	4
Maximum intake	8
Day/Time	11 a.m. -1 p.m. on Monday 2-4 p.m. on Friday
Name of the teacher	Prof. Nikhila S.
Course description	Include the following in the course description **i)** **A brief overview of the course:** The Course, titled **Engaging with Visuals, Images and Sound** is designed, at one level, to draw students' attention to the faculty of seeing and hearing, and the discursive basis and interdisciplinary approach to sight and sound. At another level, given that film viewing and comments are so ubiquitous on social media, it is to equip them with the ability to analyse and present about films in a way that is acceptable in the academia and goes beyond the commonsensical. Course Modules: I. Vision, Visuality and the Visual II. Image, Word, Intermediality III. Specimen Studies IV. Philosophical Reflections on Sound and Auditory experience V. Sound and Film Form VI. Film Music as Popular Culture VII. Making cinematic sound **ii)** **Objectives of the course in terms of Programme Specific Outcomes** 1. To understand the philosophical underpinnings of cinema as an audio-visual art/medium 2. To acquire a sense of changes in cinema over time due to discursive shifts and technological advancements

	3. To get a sense of the discursive basis and interdisciplinary approach to image and sound via Visual/Cultural Studies 4. To acquire the cognitive and linguistic skills needed to read and understand critical and theoretical texts 5. To learn to respond reflectively upon what informs their own practices of film viewing (and listening) 6. To acquire the skill of reading images and deciphering sounds and making arguments about how they mean when writing 7. To be able to use the vocabulary learnt in the Course to present about a film in the form of a video or podcast 8. To be able to carry out tasks related to documenting and presenting the everydayness of filmic images and sounds 9. To become a more discerning viewer of film **iii)** **Learning outcomes—** a) domain specific outcomes – Will learn how to 'look' at and 'hear' the sounds of cinema, and engage with the materiality intermediality of their making (Modules I, II, IV, V) b) value addition – will learn how to be a more engaged viewer of film (Modules III, V) c) skill-enhancement - will learn to create image-word artifacts, review videos, and podcasts and other kinds of online content (Modules II, III, IV, VII) d) employability quotient – will be able to create, manipulate and analyse digital images and sounds (Modules III, VII)
Course delivery	Lecture/Seminar/Experiential learning – All Modules are composed of three modes of delivery – Lectures by Course Instructor; Experiential learning and Presentations by Students.
Evaluation scheme	Students will be continually assessed throughout the semester. 1 and 2 form the Internal Assessment 1. Attendance and class participation: 10 points 2. Exercises/Presentations: 5 x 6 = 30 points 3. End semester open-book exam: 60 points Total : 100
Reading list	**Audio-visual material and Readings (tentative)** **Module I: Vision, Visuality, Visual Culture** Berger, John. *Ways of Seeing*. YouTube Ball, Mieke. "Visual essentialism and the object of visual culture". *Journal of Visual culture,* Vol 2(1). 2004. Pp. 5-32. Foster, Hal. *Vision and Visuality*. Seattle: Bay Press. 1988. Shahat Ella and Robert Stam. "Narrativizing Visual Culture: Towards a Polycentric Aesthetics". *The Visual Culture Reader*. Ed. Nicholas Mirzoeff. London/New York: Routledge. 1998

Hostkotte, Silke.. "Visuality and Visual Culture" in *Travelling Concepts for the Study of Culture*. Ed. Birgit Neumann and Ansgar Nünning. Berlin/Boston: Walter de Gruyter, 2012

Saturation, "Exploring the Intersection of Visual Arts and Cinema". https://saturation.io/blog/arts-film

Pinney, Christopher. "What Time is the Visual? Photography and the History of the Future". 2023. https://anthrosource.onlinelibrary.wiley.com/doi/10.1111/var.12288

Prasad. Madhava M. "Darshan(a)". *BioScope*. 12(1–2) 53–56. 2021. https://doi.org/10.1177/09749276211026138

Dwyer, Rachel and Divia Patel. *The Visual Culture of Hindi Film*. London: Reaktion Books. 2002.

Jacob, Preminda. *Celluloid Deities: The Visual Culture of Cinema and Politics in South India*. Lanham: Lexington books, 2008.

Module II: Image, Word, Intermediality

Williams, Raymond. "Image". *Keywords*. New York: OUP. 1983.

Barthes, Roland. Excerpt from "Rhetoric of the Image", Roland Barthes. http://homepage.newschool.edu/~quigleyt/vcs/barthes-ri.html

Mitchell, WJT. "Word and Image". *Critical Terms for Art History*. Chicago/London: Univ. of Chicago Press. 2003.

Burnett, Ron. "Vantage Point and Image-Worlds" from *How Images Think*. 2005. https://doi.org/10.7551/mitpress/3580.003.0004

Rajewsky, I. O. "Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality. Intermédialités / Intermediality, (6), 43–64, 2005. https://doi.org/10.7202/1005505ar

Strutt, Dan. "Cinema's Foundational Frissons" in *The Digital Image and Reality: Affect, Metaphysics, and Post-Cinema*. Amsterdam: Amsterdam University Press. (2019).

Module III: Specimen Studies

1.   The one-shot film - *L'Arroseur arrosé* (The Sprinkler Sprinkled) (1895) - https://youtu.be/L2_ioXKuxoQ?si=dZWDfgPX3r209AXQ

2.   Montage and meaning making - The original Kuleshov experiment - https://youtu.be/5JTX2DD4qTQ?si=-wEAYkV2dPdRqnJm

3.   Montage and narrative – *Sri Krishna Janma* - https://www.youtube.com/watch?v=m9vQw-5QaL0

4.   The Cinematic Tableau - Google arts and culture – https://artsandculture.google.com/story/the-cinematic-tableau-museum-of-art-photography/sAUBLfe52K426g?hl=en

5.   Surrealist, dream-like images in a non-linear narrative - *Un Chien Andalou*. Dir. Luis Buñuel. 1929. https://www.youtube.com/watch?v=W8yKT7H_KJ0

Yi Tang. Research on the Application of Surrealism in the Art Design of the Film an Andalu Dog. Proceedings of the 2024 4th International Conference on Public Art and Human Development (ICPAHD 2024), Advances in Social Science, Education and Humanities Research 910, (2025). https://doi.org/10.2991/978-2-38476-378-8_22

6.   The literary and cinematic image - Bresson, Robert. Clips from *Au hasard Balthazar* (1966). YouTube

Ranciere, Jacques. From The Future of the Image. Verso, 2007.
7.   Image and reality - Students bring images/sequences referred to in the essay
Pandian, M.S.S., Extracts from *The Image-Trap*. New Delhi/ London: Sage Publications. 1992. Pp. 33-64
8.   Rotoscoping – animating images from motion picture footage - *Loving Vincent*, dir. Dorota Kobiela, Hugh Welchman, 2017 – Prime Video
In A Hwang, "Loving Vincent: the audiovisual perception of intermediality". https://studenttheses.uu.nl/bitstream/handle/20.500.12932/40202/BA%20Thesis%20Hwang%206063322.pdf?sequence=1, 2021
9.   AI generated images filmed as a narrative film - *Sunspring*, 2016 https://www.youtube.com/watch?v=LY7x2Ihqjmc
Chon, Jonathan. "The Scientist of the Holy Ghost": Sunspring and Reading Nonsense. JCMS 60, no. 5: (2020–2021). Pp. 1–21. https://doi.org/10.1353/cj.2021.0017

Module IV: Philosophical Reflections on Sound and Auditory Experience

Kramer, Lawrence. *The Hum of the World: A Philosophy of Listening*. University of California Press, 2018.
Brueck, Laura, Smith, Jacob, Verma, Neil, eds. *Indian Sound Cultures and Indian Sound Citizenship*. The University of Michigan Press, 2020

Module V: Sound and Film Form

Bazin, Andre. *What is Cinema*? Vol 1. 2nd edition., University of California Press, 2004
Rajadhyaksha. Ashish. "An Aesthetic for Film Sound in India*?" Journal of the Moving Image,* 2007 - jmionline.org
Kozzlof, Sarah. *Overhearing Film Dialogue*. University of California Press, 2000
Srinivas, SV. *Politics as Performance: A Social History of Telugu Cinema*. Orient Blackswan, 2018

Module VI: Film Music as Popular Culture

Weidman, Amand. *Brought to Life by the Voice: Playback Singing and Cultural Politics in South India*. University of California Press, 2021
Manuel, Peter. *Cassette Culture: Popular Music and Technology in North India*. University of Chicago Press, 1993
Dechamma, Sowmya, Prakash, Satya. *Cinemas of South India: Culture, Ideology, Resistance*. Oxford University Press, 2010
Austin, Guy, Qiong Yu, Sabarina. *Revisiting Star Studies: Cultures, Themes and Methods*. Edinburgh University Press, 2017

Module VII: Making of Cinematic Sound

Chion, Michel. *Audio-Vision: Sound on Screen*. Columbia University Press, 1994
------------. *The Voice in Cinema*. Columbia University Press, 1999
------------. *Words on Screen*. Ed. And Tr. Claudia Gorbman. Columbia University Press. 2017
Chattopadyay, Budhaditya. "The auditory spectacle: designing sound for the dubbing era of Indian cinema" *The News Soundtrack*, Volume 5, Issue 1, 2014. Page(s): 55-68

Course title	**SITUATING FILM STUDIES**
Category (Mention the appropriate category (a/b/c) in the course description.)	c. New course
Course code	FSMAC401 FSMAE401 (for students of MA Programs other than MA in Film Studies)
Semester	I
Number of credits	04
Maximum intake	20 (Max 10 students from other MA Programs)
Day/Time	Tuesday – 2.00 PM to 4:00 PM, Thursday 11.00 AM to 1:00 PM
Name of the teacher/s	Dr. Hrishikesh Ingle

Course description	Include the following in the course description
	    iv) A brief overview of the course
	
	    In this course students will be introduced to the academic study of films. It explores important ideas, concepts, and theories constituting the discipline of Film Studies. This course will help students approach films from different angles, such as: art, as a social artefact, as an industry, and further engage in deeper critical reflection on cinema as a cultural form. The course offers topics that look at how film connects with other art forms, features of film genres, stylistic tendencies, important films that have shaped cinema, and key moments in film history. Classes will include mandatory film screenings, class discussions, presentations, and group work.
	Modules
	    1. **Cinema: Technology, Culture, Art**
	        ▪ Frames film and moving images within the modernist-progressive construct.
	    2. **Film and the Aesthetic Field**
	        ▪ Introduces aesthetic and critical approaches prevalent in film studies.

	3. **Theorizing Film**
	    ▪ Familiarizes with key theoretical terms to engage critically with films.
	4. **Film Studies: Socio Cultural Contexts**
	    ▪ Situates film with reference to popular culture, ideology, and contexts of viewer.
	
	    v) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)
	
	The following Course Objectives are based on the Program Specific Outcomes, mapped according to the National Higher Education Qualification Framework (NHEQF), 2023.
	
	After Completing this Course students will be able to<table><tr><td>A</td><td>understand the academic orientation of studying films as art and an institution</td></tr><tr><td>B</td><td>understand national and international developments shaping the aesthetic and industrial formations of cinema</td></tr><tr><td>C</td><td>gain insights into analytical approaches that aid in developing an interpretative paradigm for meaningful study of film and other art forms.</td></tr><tr><td>D</td><td>develop a critical understanding of the stylistic, institutional, and evaluative frameworks used to classify films into categories such as: fiction and non-fiction, genre, form, and historical period.</td></tr><tr><td>E</td><td>gain a comprehensive understanding of theoretical positions that inform the scholarly engagement in film studies.</td></tr><tr><td>F</td><td>express and formulate an explanation of major aesthetic/stylistic/thematic/formal features of films by employing principles of film criticism.</td></tr><tr><td>G</td><td>apply important concepts to generate an interdisciplinary situating of film texts in different contexts for various public platforms and forums.</td></tr><tr><td>H</td><td>discern aspects of narrative and other forms of cinema, and produce exercises of practical criticism of films from specific regions/social contexts.</td></tr><tr><td>I</td><td>produce reports, short articles, reviews, or video blogs that extrapolate from critical insights into cinema as a social practice.</td></tr></table>
	    vi) Learning outcomes mapped to PSO
	      a) domain specific outcomes (A, B, D, E)
	      b) value addition (B, G, H, I)
	      c) skill-enhancement (F, I)
	      d) employability quotient (F, G, I)

Course delivery	**Lecture/Seminar/Screenings**
Evaluation scheme	Internal (modes of evaluation): 40 Attendance : 05 points Classroom participation : 05 points Personal Reflective Journal (Mandatory) : 10 points Assignment 1 : 10 points

	Assignment 2 : 10 points Assignment 3 : 10 points **(Best 2 out of 3)** Sem-End Exam : 60 points Total : 100 points *Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned		
Reading list	**Core Readings** Altman, Rick, and British Film Institute. *Film/Genre*. British Film Institute, 2019 Barry Kieth Grant. *Auteurs and Authorship: A Film Reader*. UK: Blackwell Pub., 2008 Bhaumik, Kaushik. 2008. "Querying the 'Traditional' Roots of Silent Cinema in Asia." Journal of the Moving Image, no. December 2008: 13–26. Grieveson, Lee. *Inventing Film Studies*. United Kingdom: Duke University Press, 2008. Mulvey, Laura. "Visual pleasure and narrative cinema." In *The Sexual Subject*, pp. 22-34. Routledge, 2013. Selections from: Bazin, Andre. *What is Cinema? Vol 1 & 2*. Berkley: University of California Press, 2005 Selections from: Christine Gledhill, Linda Williams (Ed). *Reinventing Film Studies*. United Kingdom: Arnold, 2000. Selections from: Murphy, Richard. *Theories of the Avant-Garde.* Cambridge University Press, 1984. Selections from: Nichols, Bill (Ed). *Movies and Methods Vol 1 & 2*. Berkley: University of California Press, 1985. Vasudevan, Ravi. "Film Studies, New Cultural History and Experience of Modernity."*Economic and Political Weekly*, vol. 30, no. 44, 1995, pp. 2809-2814. Williams, Linda, editor. *Viewing Positions: Ways of Seeing Film*. Rutgers University Press, 1995 **Additional readings**		

	Bordwell, David. "Historical poetics of cinema." *The cinematic text: Methods and approaches* 3 (1989): 369-398. Edwards, Elizabeth, and Kaushik Bhaumik, eds. *Visual sense: a cultural reader*. Taylor & Francis, 2024. Kuhn, Annette., Westwell, Guy. *A Dictionary of Film Studies*. United Kingdom: OUP Oxford, 2012. Prasad, M. Madhava. "The natives are looking: cinema and censorship in colonial lndia." In *Law's moving image*, pp. 161-172. Routledge-Cavendish, 2012. Wollen, Peter, and David Norman Rodowick. *Signs and Meaning in the Cinema*. Fifth Edition, Bloomsbury Publishing, 2019.
Plagiarism and AI Use	Responding to the prevalence of AI use, which is typically observed in generative writing, refining writeups, borrowing thought and logic, and creative output/thinking, this course encourages students to be judicious thinkers to discern their own intellectual contribution. Thus, it is imperative that any AI use, without due acknowledgement, will result in reduction of marks. It might further lead to downgrading academic cred!

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COURSE DESCRIPTION

Course title	**EARLY CINEMA: ART MODERNITY AND INDUSTRY**
Category (Mention the appropriate category (a/b/c) in the course description.)	C. New course (Taught)
Course code	FSMAC403
Semester	I
Number of credits	4
Maximum intake	20
Day/Time	
Name of the teacher/s	Mr. Sareen Chatla
Course description	**The Course Description** This course is a comprehensive critical survey of early cinema. It considers early cinema as distinct and important area within Film Studies. The course will enable students to understand key ideas about periodizing early films, engage critically with established historical, literary, and stylistic perspectives emerging from the study of cinema from its emergence till the 1930s, and introduce debates related to archival evaluation of films, film history, and institutional responses to cinema. It also touches upon linkages between film and other forms like scientific experimentation, theatre, and drama. **Course Modules** **I. Film History and Early Cinema** Introduces academic concerns of studying early cinema as a sub-category of film history **II. Sites of Early Cinema** Identifies and discusses sites where early cinema practices can be located

through theory and archival revisiting.

III. From Cinematograph to Industry
Traces the shift from moving images to industrial setups via transitional film forms

IV. Institutional Responses to Film
Outlines the setting up of institutions such as studios, film boards, film exchanges, distribution business, government policies, and censorship.

V. Early Film Forms
Introduces the key early film forms and their aesthetic contribution

Objectives of the Course in Terms of Programme Specific

    i.   Learning Objectives

A	To understand the key technological junctures in the emergence of film and moving images
B	To gain an in-depth understanding of the set of cultural relations shaping the transitions of early cinema
C	Gain insights into different critical approaches that arise from considering the dominance of certain films such as narrative films, genres, or studio productions.
D	To familiarize with the institutional and commercial sites of early filmmaking
E	To identify and evaluate technical, textual, and formal properties of early film genres
F	To engage critically with historical conditions leading up to the rise of film studios and the film industry
G	Compare and evaluate the growth of film in different geographies, both global and local
H	Generate readings, digital articles, reviews, or archival portfolios on topics related to early film history

    ii.   Learning outcomes mapped to PSO
        a) domain specific outcomes (A, B, D)
        b) value addition (E, F)
        c) skill-enhancement (G, H)
        d) employability quotient (D, H)

Course delivery	Lecture and Seminar with Mandatory Screenings

Evaluation scheme	All assignments are compulsory
	    Attendance : 10 points
	    1st Assignment : 10 points
	    Mid-Semester Exam/2nd Assignment : 10 points
	    3rd Assignment : 10 points

	Sem-End Exam/Term Paper : 60 points Total : 100
Reading list	Charlie Keil, Marta Braun, Paul Moore, Rob King Ed. (2012). *Beyond the Screen: Institutions, Networks, and Publics of Early Cinema*. United Kingdom: John Libbey Publishing. Bhaumik, Kaushik. "Cinematograph to Cinema: Bombay, 1896-1928," *BioScope*, vol.2, no.1, 2011. Elsaesser, T. (2000). *Early cinema: Space, frame, narrative*. BFI Publishing. Gunning, T. (1990). *The cinema of attractions: Early film, its spectator and the avant-garde*. Wide Angle, 8(3-4), 63-70. Hansen, M. (1999). "The Mass Production of the Senses: Classical Cinema as Vernacular Modernism." *Modernism/modernity, 6*(2), 59-77. https://doi.org/10.1353/mod.1999.0018 Hansen, M. B. (1999). *Babel and Babylon: Spectatorship in American silent film*. Harvard University Press. Hughes, S. (2010). "When Film Came to Madras." *BioScope: South Asian Screen Studies*(1). https://doi.org/10.1177/097492761000100206 Kobel, P. (2009). *Silent Movies: The Birth of Film and the Triumph of Movie Culture*. United States: Little, Brown. Musser, C. (1991). *Before the nickelodeon: Edwin S. Porter and the Edison Manufacturing Company*. University of California Press. Rajadhyaksha, A (1987). 'The Phalke Era: Conflict of Traditional Form and Modern Technology', *Journal of Arts & Ideas*. no. 14-15, pp. 47-78.

Tsivian, Y. (1994). *Early cinema in Russia and its cultural reception.* Russian Review, 53(3), 382-383.

The Velvet Light Trap, No, 37, *Special Issue on Feuillade and the French Serial*, Spring 1996.

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COURSE DESCRIPTION

Course title	**SCREENPLAY WRITING**
Category (Mention the appropriate category (a/b/c) in the course description.)	D. New course (Taught and Practicum)
Course code	FSMAC405, FSMAE405
Semester	I
Number of credits	4 (2 credits Theory and 2 credits Practical)
Maximum intake	15
Day/Time	2-4 p.m. on Wednesday 4-6 p.m. on Thursday
Name of the teacher/s	Mr. Sareen Chatla
Course description	**The Course Description** This is a skill based practical course. This course has been designed for those who are interested in creative writing for television and films. This course is expected to develop an orientation and understanding of writing for television and films notwithstanding the technical aspects involved in it. The students would be exposed to different aspects of screenplay. Students are expected to write several drafts of a screenplay before submitting it as the final draft as assignment. The course will provide a comprehensive idea about cinematic story and several components like, plot, narrative structure, plot-points, character, character arc etc. **Course Modules** I. Visual Language II. Story III. Screenplay IV. Screenplay Formats V. Writing for Fiction VI. Writing Dialogues **Practicum**: This is a practical course, where the students are trained to write a screenplay in a professional format from the scratch. By learning various techniques of story writing, character building, dialogue writing and screenplay writing, students must be able to do the following: 1. Develop different kinds of stories from basic ideas 2. Create unique characters with specific character arcs

	3. Write dialogues distinguishing characters bringing the uniqueness of each character
	4. Can work as Screenplay Coordinators (or Screen Doctors) helping screenwriters with solving problems with their screenplays
	5. Write a Full-length screenplay for Short-films and feature films
	I) Objectives of the Course in Terms of Programme Specific
	vii) To develop a detailed idea of the visual language of the Audio-visual medium
	viii) To develop stories from basic ideas
	ix) To get a proper orientation in identifying the differences between several kinds of creative writings of prose like short story, novel and the screenplay writing
	x) To learn the process of developing an idea into a story and in turn into a screenplay
	xi) To develop a comprehensive idea to writing dialogues for fiction film
	xii) To learn the art of creating distinct and dynamic characters
	xiii) To develop the art and craft of writing a screenplay for a feature film
	xiv) To write screenplays for different genres of films such as melodrama, horror, action and romantic comedy etc.
	ii) Learning outcomes Learning outcomes are mapped to the Program Specific Outcomes
Course delivery	Lecture/Practicum
Evaluation scheme	All assignments are compulsory Attendance : 05 points Classroom participation : 05 points 1st Assignment : 10 points 2nd Assignment : 10 points 3rd Assignment : 10 points Final Screenplay : 60 points Total : 100

	1st Assignment – Developing the basic story and narrative Structure of the Final Screenplay 2nd Assignment – Character Biography of any of the two Principle characters of the Main Story 3rd Assignment – First Draft of the Final Screenplay Final Assignment – Final Draft of the Screenplay **NOTE**: As a Screenplay is developed step by step, all the Internal Assignments are compulsory. Missing one will hamper the final Screenplay.
Reading list	Dancyger, Ken and Jeff Rush, *Alternative Scriptwriting: Successfully Breaking the Rules; Fourth Edition*, Focal Press, London, 2007. De Fossard, Esta and John Riber, *Writing & Producing for Television & Film*, Sage Publications, New Delhi, 2005. Field, Syd, *Screenplay: The Foundations of Screenwriting*, Random House Publishing Group, USA, 2005. Field, Syd, *The Screenwriter's Problem Solver: How to Recognize, Identify, and Define Screenwriting Problems*, Random House Publishing Group, USA, 2009. Mckee, Robert, *Story: Style, Structure, Substance, and the Principles of Screenwriting*, HarperCollins, 2010. Mollison, Martha, *Producing Videos: A Complete Guide – Second Edition*, Viva Books Pvt. Ltd, New Delhi, 2007. Rabiger, Michael, *Developing Story Ideas: Second Edition*, Focal Press, London, 2006. Shyles, Leonard, *The Art of Video Production*, Sage Publications, Inc. California, 2007. Snyder, Blake, *Save the Cat!: The Last Book on Screenwriting You'll Ever Need*, Michael Wiese Productions, 2005. Turby, John, *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller*, Macmillon, 2007.

COURSE DESCRIPTION

Course title	**VIDEOGRAPHIC CRITICISM**
Category (Mention the appropriate category (a/b/c) in the course description.)	E. New course (Taught and Practicum)
Course code	FSMAE521
Semester	I
Number of credits	4 (2 credits Theory and 2 credits Practicals)
Maximum intake	20 (Max 10 students from other MA programs)
Day/Time	2-4 p.m. on Monday 4-6 p.m. on Wednesday and Thursday
Name of the teacher/s	Prof. Nikhila S.
Course description	Include the following in the course description xv) A brief overview of the course: The course, Videographic Criticism introduces to students an emerging area in film studies that uses film to reflect on, think about and write about film. It provides the analytical and technical skills necessary to produce a video essay at the end of the course. **Course Modules** I. Videographic criticism: An overview II. Overview of different forms of writing/Speaking about film III. Process of Engaging with film – watching, thinking, writing IV. Terms and concepts for film Analysis V. Transformation, production and circulation using others' material **Practicum**: By learning various techniques of editing and postproduction, students must be able to do the following: 1. Cutting, and putting together a visual montage 2. Adding voiceover to a visual montage 3. Inserting texts into a video montage 4. Creating split-screen and simultaneous multiple image compositions 5. Creating a video essay xvi) Objectives of the course in terms of Programme Specific Outcomes A. To gain an overview of the emerging field of Videographic Criticism in Film Studies (Module I)

	B. To acquire an insight into videographic criticism as a form of academic research/knowledge creation (Module II) C. To acquire the linguistic ability to frame and write critical responses to films (Module III, IV) D. To learn about copyright and the ethics of fair use (Module V) E. To acquire the ability to present one's understanding through audio-visual/multimodal means (Module III, IV) F. To acquire the basic skills of editing (Practicum) G. To learn the basics skills of post-production, such as sound-mixing, voice over (Practicum) H. To learn to carry out videographic criticism as a creative practice (Practicum) I. To be able to present a video essay by the end of the Course (Module I, II, III, IV, V and Practicum) xvii) Learning outcomes— a) domain specific outcomes – will be able to do film criticism (Module I, II, III) b) value addition – will pick up the conceptual vocabulary that will distinguish them from reviewers and hobby critics (Module III, IV) c) skill-enhancement – will learn skills of editing (Practicum) d) employability quotient – practical skills of working with film material combined with their conceptual understanding will help them get employment wherever film review and criticism is required (all Modules and Practicum)
Course delivery	Lecture/Seminar/Practicum
Evaluation scheme	1. Attendance and class participation: 10 points 2. Seminars: 10 points 3. Practicum assignments: 20 points 4. Final Video-essay: 60 points 　　　　　　　　　　　　　　　　　　　　———— 　　　　　　　　　　　　　Total　:　100 points
Reading list	**Module 1: Videographic Criticism: An Overview** Keathley, Christian, Jason Mittell, and Catherine Grant. "The Videographic Essay: Practice and Pedagogy". http://videographicessay.org/works/videographic-essay/contents Grant, Catherine. "The Audiovisual Essay as Performative Research." *NECSUS: European Journal of Media Studies*, vol. 3,

no. 2, 2014. https://necsus-ejms.org/the-audiovisual-essay-as-performative-research/

Redmond, Sean, and Joanna Tai. "Videographic Criticism in the Classroom: Fostering Radical Pedagogy." *Journal of Media Practice and Education*, vol. 22, no. 4, 2021, pp. 7–12. https://teachingmedia.org/videographic-exercises-and-radical-pedagogy-in-the-classroom/

Module 2: Overview of different forms of writing/speaking about Film
Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. 10th ed., McGraw-Hill, 2012
Corrigan, Timothy. *A Short Guide to Writing About Film*. 9th ed., Pearson, 2014.
Mast, Gerald and Marshall Cohen, eds. *Film Theory and Criticism: Introductory Readings*. 4th ed., Oxford University Press, 1992.

Module 3: Process of Engaging with Film – Watching, Thinking, Writing
Bellour, Raymond. *The Analysis of Film*. Indiana University Press, 2000.
Keathley, Christian. *Cinephilia and History, or The Wind in the Trees*. Indiana University Press, 2005.
Fowler, Catherine. "The Feminist Videographic Diptychs." *Journal of Media Practice and Education*, vol. 22, no. 4, 2021, pp. 50–60. https://mediacommons.org/intransition/feminist-videographic-diptychs-introduction

Module 4: Terms and Concepts for Film Analysis
Elsaesser, Thomas, and Malte Hagener. *Film Theory: An Introduction Through the Senses*. 2nd ed., Routledge, 2015.
Monaco, James. *How to Read a Film: Movies, Media, and Beyond*. 4th ed., Oxford University Press, 2009.
Bazin, André. *What Is Cinema? Volume 1*. University of California Press, 2004.

Module 5: Transformation, Production, and Circulation Using Others' Material
Li, Yahong. "The age of remix and copyright law reform". *Law, Innovation and Technology,* 12:1, 113-155, DOI: 10.1080/17579961.2020.1727087
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