

- Sports Coverage by Print Media (Sports News, Sports Photography, Sports Features, Interviews)
- Sports Magazines
- Sports Coverage by Television (Sports TV Channels, Commentary & Broadcasting on TV, Special Programmes on Sports, Live Telecasts, Writing Sports News for TV) Sports Coverage by Radio (Commentary & Broadcasting on Radio, writing sports news for radio)
- Sports Newsroom
- Gender Neutral Reporting

Practical component (if any) -

Essential/recommended readings-

Suggestive readings-

1. Srinivas Rao. "Sports Journalism". Khel Sahitya Kendra; 2009.
2. Prasad Kumar. "Sports Journalism". Pinnacle Technology. 2010.
3. Phil Andrews. "Sports Journalism: A Practical Introduction". SAGE Publications Ltd. 2013.

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

GENERIC ELECTIVES (GE-13): FILM APPRECIATION & CRITICISM

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		
GE-13 Film Appreciation & Criticism	4	3	0	1	Passed Class XII	NIL

Learning Objectives

The Learning Objectives of this course are as follows:

- To develop an understanding of the visual language of cinema.
- 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 equipped them with the skills required for becoming film reviewers/ critics.

SYLLABUS OF GE-13

UNIT – I (15 Hours)

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

Recommended Screenings:

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

UNIT – II (15 Hours)

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
- Globalisation and Indian Cinema

Recommended Screenings:

1. Rome Open City (1945) by Roberto Rossellini (Italian Neo Realism)
2. Metropolis (1927) Fritz Lang/ German Expressionism
3. Double Indemnity (1944) Billy Wilder (Film Noir)
4. Breathless (1960) Jean Luc Godard (French New Wave)

UNIT – III (15 Hours)

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

Recommended Screenings:

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

Practical component (if any) – Suggested Film screenings- 30 Hours

Students are required to watch films associated with diverse film movements and critically analyse film texts. They are expected to watch at least one film from each unit and do a semiotic analysis of two scenes from each film.

Students are also required to refer to journals/blogs on the works of noted Indian film makers (Satyajit Ray, Guru Dutt, Shyam Benegal et.al)

Students should also undertake studies to examine debates in public sphere around commercial films. They can also have discussions in groups to enhance their understanding of visual language of cinema.

Essential/recommended readings-

1. Villarejo, Amy. *Film studies: The Basics*. Routledge, 2006. (For Unit I) P 1-54
2. A Nowell –Smith.G.*The Oxford History of World Cinema*. Oxford: Oxford University Press, 1996. (Unit II, III, IV)
3. Duggal, Menon & Bhattacharya. *Film Studies: An Introduction*, Worldview Publications, New Delhi, 2019. (For Unit I, II, IV and V)

4. Mishra, Vijay. *Bollywood cinema: Temples of desire*. Routledge, 2013. (Chapter 3, Chapter 4, Chapter 5)

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

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GENERIC ELECTIVES (GE-): 14 WAR REPORTING

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		
GE-14 War Reporting	4	3	0	1	Passed Class XII	NIL

Learning Objectives

The Learning Objectives of this course are as follows: