



**Gyanmanjari**  
Innovative University

Course Syllabus  
Gyanmanjari Institute of Arts  
Semester-3 (M.A)

**Subject:** Contemporary Theories and Film Studies (MATEN13512)

**Type of course:** Major

**Prerequisite:** NA

**Rationale:**

This syllabus for Contemporary Western Theories and Film Studies covers critical approaches to film analysis, including major film techniques, adaptation studies, and montage. It explores feminist, Marxist, queer, and ecocritical theories, alongside the role of digital humanities in reshaping literary studies. Additionally, it examines global cinema's impact on cultural identities and societal changes, focusing on power structures and the socio-political context of filmmaking.

**Teaching and Examination Scheme:**

| Teaching Scheme |    |    | Credits | Examination Marks |              |    |                 |     | Total Marks |
|-----------------|----|----|---------|-------------------|--------------|----|-----------------|-----|-------------|
| CI              | T  | P  |         | C                 | Theory Marks |    | Practical Marks |     |             |
|                 |    |    | ESE     |                   | MSE          | V  | P               | ALA |             |
| 04              | 00 | 00 | 04      | 60                | 30           | 10 | 00              | 50  | 150         |

*Legends: CI-Class Room Instructions; T – Tutorial; P - Practical; C – Credit; ESE - End Semester Examination; MSE- Mid Semester Examination; V – Viva; CA - Continuous Assessment; ALA- Active Learning Activities.*



**Continuous Assessment:**

(For each activity maximum-minimum range is 5 to 10 marks)

| Sr. No | Active Learning Activities  | Marks |
|--------|---|-------|
| 1.     | <b>Montage Experimentation:</b><br>Students will create a short montage using clips from available films. They will discuss how the montage technique creates meaning and reflect on its impact compared to linear storytelling. Submit a video and reflection on the course platform.  | 10    |
| 2      | <b>Frame-by-Frame Analysis:</b><br>Students will choose a specific scene from films like <i>Rockstar</i> or <i>Jallikattu</i> and break it down frame by frame. They will analyze how each frame contributes to the overall mood, narrative, and technical storytelling. Post your analysis and corresponding screenshots on the class forum. |       |
| 3      | <b>Ecocriticism and Film:</b><br>Students will watch a scene from a selected eco-critical film and write an analysis of how nature, landscapes, and the environment are portrayed. They will compare these portrayals with readings from eco-criticism. Present your analysis in a class discussion.  | 10    |
| 4      | <b>Cross-Cultural Film Comparison:</b><br>Students shall compare a global film with a regional one ( <i>Masaan</i> vs. <i>Sky is Pink</i> ). They will analyze how each film portrays cultural identity, societal change, and power dynamics. Upload a comparative analysis video or written report to the portal.                            | 10    |
| 5      | <b>Hypertext Literature Creation:</b><br>Students shall create a short piece of electronic literature using a hypertext platform (like Twine). They will experiment with nonlinear narratives, integrating text, images, and audio. Submit your final piece for class review on the GMIU portal.  | 10    |
| Total  |   | 50    |



**Course Content:**

| Sr. No | Course content   | Hrs | % Weightage |
|--------|--|-----|-------------|
| 1      | <b>Film Studies:</b> <ul style="list-style-type: none"> <li>• Film Studies: Major Ideas, Major Terms, Summary and Analysis</li> <li>• Study of Frames / Slates</li> <li>• Study of Frames and Clips (Rockstar, Jallikattu, Masaan, Dear Zindagi, Gullyboy, Sky in Pink)</li> <li>• Montage: Film Technique - How to analyze it?</li> </ul>                             | 15  | 25 %        |
| 2      | <b>Queer Theory, Eco-Criticism, Feminism, Marxism:</b> <ul style="list-style-type: none"> <li>• Feminist Criticism</li> <li>• Marxist Criticism</li> <li>• Queer Theory / Lesbian-Gay Criticism</li> <li>• Ecocriticism</li> </ul>   | 15  | 25 %        |
| 3      | <b>Digital Humanities:</b> <ul style="list-style-type: none"> <li>• What is Digital Humanities? What's it doing in English Department?</li> <li>• A Pedagogical Shift from Text to Hypertext: Language &amp; Literature to the Digital Natives</li> <li>• Generative Literature: Principles and Processes</li> <li>• What is E-Lit? (Electronic Literature)</li> </ul> | 15  | 25 %        |
| 4      | <b>Global Cinema and Cultural Studies:</b> <ul style="list-style-type: none"> <li>• Cultural Studies and its Four Goals</li> <li>• Five Types of Cultural Studies</li> <li>• Diverse cultural identities, power structures, and societal changes in Global Cinema</li> <li>• Filmmaking and socio-political context.</li> </ul>  | 15  | 25 %        |

**Suggested Specification table with Marks (Theory):100**

| Distribution of Theory Marks<br>(Revised Bloom's Taxonomy) |                    |                      |                    |                |                 |               |
|--|--------------------|----------------------|--------------------|----------------|-----------------|---------------|
| Level  | Remembrance<br>(R) | Understanding<br>(U) | Application<br>(A) | Analyze<br>(N) | Evaluate<br>(E) | Create<br>(C) |
| Weightage  | 20                 | 40                   | 20                 | 20             | 00              | 00            |

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the question paper may vary slightly from above table.



**Course Outcome:**

|  |  |
|--|--|
| After learning the course, the students should be able to: |  |
| CO1  | Analyze key film techniques and their narrative impact.                    |
| CO2  | Critically apply feminist, Marxist, and queer theories to film analysis.   |
| CO3  | Explore the role of digital tools in literary analysis and storytelling.   |
| CO4  | Compare cultural identities and socio-political contexts in global cinema. |

**Instructional Method:**

The course delivery method will depend upon the requirement of content and need of students. The teacher in addition to conventional teaching method by black board, may also use any of tools such as demonstration, role play, Quiz, brainstorming, MOOCs etc.

From the content 10% topics are suggested for flipped mode instruction.

Students will use supplementary resources such as online videos, NPTEL/SWAYAM videos, e-courses, Virtual Laboratory

The internal evaluation will be done on the basis of Active Learning Assignment

Practical/Viva examination will be conducted at the end of semester for evaluation of performance of students in laboratory.

**Reference Books:**

- 1] An Introduction to Cultural Studies by Pramod K Nayar
- 2] Global Cinema: A Critical Introduction, Julian Stringer, 2006.
- 3] Digital Humanities: Knowledge and Critique in a Digital Age, Andrew P. Smith, 2015
- 4] Marxism and Literature, Raymond Williams, 1977.
- 5] The Ecological Thought, Timothy Morton, 2010.
- 6] Film Studies: An Introduction, Edward Branigan, 2010
- 7] A Handbook of Critical Approached to Literature - Wilfred Guerin et al.

