

FI931-30 Special Topic II: Case Studies in Film and/or Television

26/27

Department

SCAPVC – Film and Television Studies

Level

Taught Postgraduate Level

Module leader

Rachel Moseley

Credit value

30

Module duration

9 weeks

Assessment

100% coursework

Study location

University of Warwick main campus, Coventry

Description

Introductory description

This module is designed to enable the teaching of a research-led subject at Masters level. The precise content is flexible, but the learning outcomes remain consistent.

Module aims

This module aims to offer a detailed consideration of a research-related case study in film and/or television/related screen media, enabling final year students to pursue an area of study in a significant amount of depth. The module places emphasis on seminar work and independent research and learning, this contributing to the overall aim of our degrees in fostering increasing intellectual independence in students through research, seminar contribution and assessed written work. For example, the outline syllabus below presents an indication of the thematic and historical areas that would be addressed, and related teaching materials, for a research-led module Indian Cinemas: Cultures and Contestations which explores the cinemas in India including Hindi, Bengali, and Tamil cinemas. It covers film from a range of periods in Indian cinema from the silent era to contemporary LGBTQ films from the Hindi film industry, often popularly shortened to Bollywood. It investigates the way in which nationalism, the anti-colonial struggle, the Nation-state, and Stars influence Indian cinemas as well as exploring the avant-garde and neo-noir in Indian cinemas. The

module also pays special attention to concepts of queer film in India, including examining homonormativity through popular diaspora films made by Karan Johar, the role of film in the 'public emergence' of the lesbian movement in India, and the new proliferation of LGBTQ identities on film through television, web series, and online content. Films studied will include Hindi films such as *Mother India* (Mehboob Khan, 1957), *Amar Akbar Anthony* (Manmohan Desai, 1997); Bengali film *Ghaire-Baire* (Satyajit Ray, 1984); films from south India including *Jigarthanda* (Karthik Subbaraj, 2014) and *Ka Bodyscapes* (Jayan Cherian, 2016), as well as queer films including *Fire* (Deepa Mehta, 1996).

Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

Indian Cinemas: Cultures and Contestations

Week 1: Understanding Indian Cinema from Amateur Film in the British Raj to Films in Independent India

Screenings: *The North West Frontier Province: An Introductory or Revision Film* (James Fairgrieve, 1928)

Tins for India (Bimal Roy, 1941)

Do Bigah Zamin (Bimal Roy, 1953)

Week 2: *Mother India*: Creating a National Epic

Screening: *Mother India* (Mehboob Khan, 1957)

Week 3: Melodrama and Hindi cinema

Screening: *Amar Akbar Anthony* (Manmohan Desai, 1977)

Week 4: The Film Star and Indian Cinema

Screening: *Sholay* (Ramesh Sippy, 1975)

Week 5: Satyajit Ray and Rethinking Avant-Gardism

Screening: *Ghaire-Baire* (Satyajit Ray, 1984)

Week 6: Reading week

Week 7: *Hatke* and the Rise of the Neo-Noir in Indian Cinema

Screening: *Jigarthanda* (Karthik Subbaraj, 2014)

Week 8: 'Lesbian and Indian'

Screening: *Fire* (Deepa Mehta, 1997)

Week 9: Gay Men in the Popular Hindi Film

Screening: *Student of the Year* (Karan Johar, 2012)

Week 10: *From Cinema with Love*: TV, Web, and Censorship

Screenings: *Romil and Jugal* (Nupur Asthana, 2017)

Sasuraal Gay-nda Fool (Nazar Battu Productions, 2016)

The Visit (Anouk #BoldisBeautiful, 2015)

Ka Bodyscapes (Jayan Cherian, 2016)

Learning outcomes

By the end of the module, students should be able to:

- 1. Students will be able to interrogate and mobilise relevant theoretical and critical

scholarship to course films and programmes, and select other appropriate case studies and frameworks.

- 2. Students will be able to offer critically and historically informed readings of films and television programmes relevant to the themes of the case study topic.
- 3. Students will be able to devise a research project of appropriate formulation and scope, through consultation with the module tutor.

Indicative reading list

[Reading lists can be found in Talis](#)

Subject specific skills

This module develops skills of audio-visual literacy, through close textual and/or contextual analysis in relation to the moving image and sound. It may also develop understandings of historical, theoretical and conceptual frameworks relevant to screen arts and cultures.

Transferable skills

- critical and analytical thinking in relation
 - independent research skills
 - team work
 - clarity and effectiveness of communication, oral and written
 - accurate, concise and persuasive writing
 - audio-visual literacy
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Study

Study time

Type	Required
Lectures	(0%)
Seminars	9 sessions of 3 hours (9%)
Other activity	22 hours 30 minutes (7%)
Private study	250 hours 30 minutes (83%)
Total	300 hours

Private study description

Viewing, reading and research in preparation for class and for assessments and writing of assessment and meetings with tutor.

Other activity description

one 2 -3 hour screening per week

Costs

No further costs have been identified for this module.

Assessment

You must pass all assessment components to pass the module.

Assessment group A4

	Weighting	Study time	Eligible for self-certification
Assessment component			
Summative Essay	100%		Yes (extension)
Reassessment component is the same			

Feedback on assessment

Students will receive detailed written feedback on each piece of written work.

Availability

Pre-requisites

This module may also be taken by students on MA Philosophy and the Arts

Courses

This module is Option list A for:

- Year 1 of TFIA-W5P3 Postgraduate Taught Film and Television Studies (For Research)

This module is Option list B for:

- Year 1 of TFIA-W5P1 Postgraduate Taught Film and Television Studies