

# University of Mumbai



No. UG/35 of 2020-21

## CIRCULAR:-

Attention of the Principals of the Affiliated Colleges and Directors of the recognized Institutions in Humanities Faculty is invited to this office circular No.UG/62 of 2018-19, dated 6<sup>th</sup> July, 2018 relating to the revised Syllabus as per the (CBCS) for the T.Y.B.A. in Philosophy - Sem. V & VI.

They are hereby informed that the recommendations made by the Ad hoc Board of Studies in Logic & Philosophy at its meeting held on 15<sup>th</sup> July, 2020 vide Item No.1 and subsequently made by the Board of Deans at its meeting held on 20<sup>th</sup> July, 2020 vide item No. 29 have been accepted by the Academic Council at its meeting held on 23<sup>rd</sup> July, 2020 vide item No. 4.78 and that in accordance therewith, the paper "Philosophy and Film" be transferred from paper VII to paper IX (B) as an optional paper of T.Y.B.A. Sem. - V and VI in Philosophy has been brought into force with effect from the academic year 2020-21 accordingly. (The same is available on the University's website [www.mu.ac.in](http://www.mu.ac.in)).

MUMBAI - 400 032

11<sup>th</sup> November, 2020

To

  
(Dr. Vinod Patil)  
I/c REGISTRAR

The Principals of the affiliated Colleges and Directors of the recognized Institutions in Humanities Faculty. (Circular No. UG/334 of 2017-18 dated 9<sup>th</sup> January, 2018.)

A.C/4.78/23/07/2020

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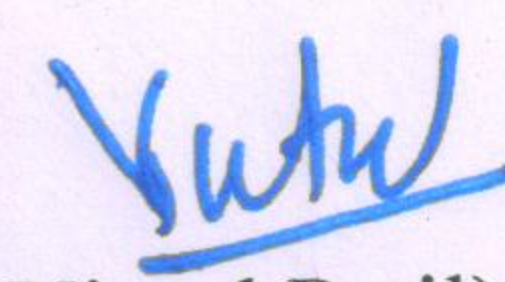
No. UG/35 -A of 2020-21

MUMBAI-400 032

11<sup>th</sup> November, 2020

Copy forwarded with Compliments for information to:-

- 1) The Dean, Faculty of Humanities,
- 2) The Chairman, Ad-hoc Board of Studies in Logic & Philosophy
- 3) The Director, Board of Examinations and Evaluation,
- 4) The Director, Board of Students Development,
- 5) The Co-ordinator, University Computerization Centre,

  
(Dr. Vinod Patil)  
I/c REGISTRAR

**Copy to :-**

1. **The Director of Board of Student Development.,**
2. **The Deputy Registrar (Eligibility and Migration Section)**
3. **The Director of Students Welfare,**
4. **The Executive Secretary to the to the Vice-Chancellor,**
5. **The Pro-Vice-Chancellor**
6. **The Registrar and**
7. **The Assistant Registrar, Administrative sub-centers, Ratnagiri, Thane & Kalyan, for information.**

1. **The Director of Board of Examinations and Evaluation**
2. **The Finance and Accounts Officers**
3. **Record Section**
4. **Publications Section**
5. **The Deputy Registrar, Enrolment, Eligibility and Migration Section**
6. **The Deputy Registrar (Accounts Section), Vidyanagari**
7. **The Deputy Registrar, Affiliation Section**
8. **The Professor-cum- Director, Institute of Distance and Open Learning Education,**
9. **The Director University Computer Center (IDE Building), Vidyanagari,**
10. **The Deputy Registrar (Special Cell),**
11. **The Deputy Registrar, (PRO)**
12. **The Deputy Registrar, Academic Authorities Unit (1 copies) and**
13. **The Assistant Registrar, Executive Authorities Unit**

**They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above circular and that on separate Action Taken Report will be sent in this connection.**

1. **The Assistant Registrar Constituent Colleges Unit**
2. **BUCTU**
3. **The Deputy Accountant, Unit V**
4. **The In-charge Director, Centralize Computing Facility**
5. **The Receptionist**
6. **The Telephone Operator**
7. **The Secretary MUASA**
8. **The Superintendent, Post-Graduate Section**
9. **The Superintendent, Thesis Section**

**for information.**

AC \_\_\_\_\_

Item No.

**UNIVERSITY OF MUMBAI****Syllabus for Approval**

Sr. No.	Heading	Particulars
1	Title of the Course	<b>Philosophy and Film</b>
2	Eligibility for Admission	SYBA
3	Passing Marks	40 Marks out of 100 (Theory 32/80 Project 8/20)
4	Ordinances / Regulations (if any)	As per TYBA Paper IX
5	No. of Years / Semesters	2 Semesters (Semester V and VI)
6	Level	UG course optional paper for TYBA (Paper IX)
7	Pattern	SEMESTER
8	Status	New/Revised Old TYBA paper on "Philosophy and Film" approved in the AC in May 2017 (as option under Paper VII). This revised "Philosophy and Film" paper is approved as an option under Paper IX
9	To be implemented from Academic Year	2020-2021

Date-15.7.2020

Name and Signature of BoS Chairperson-

Name and Signature of Dean-

**TYBA Philosophy (2020-21)**

**Paper Title: Philosophy and Film**

**Paper No. 9 B**

**Credits: 4**

**No. of lectures: 45**

**Marks: 100**

**Semester V**

**Philosophy and Film: Dialogues**

**Aims:**

1. To acquaint students with a new intriguing area in Philosophy, i.e. Philosophy of Film.
2. To acquaint students with Film as an independent art form.
3. To acquaint students that the most powerful mass media of communication i.e. film has its pragmatic aspect and its own axiology.
4. To acquaint students with different aspects of Film philosophically.
5. To acquaint students with intertextual modes of thought that take both written and cinematic texts into consideration.

**Unit I**

**The Academic Study of Philosophy and Film**

(A) Academic Engagements with film: Sociological, Political, Historical and Philosophical Perspectives

(B) Philosophy and Film: Affinities and Ruptures

(C) Learning from Films

**Readings**

The following essays from Noël Carroll and Jinhee Choi (ed.). *Philosophy of Film and Motion Pictures – An Anthology*. Blackwell Publishing, 2006:

- (i) Karen Hanson “Minerva in the Movies”
- (ii) Lester Hunt “Motion Pictures as a Philosophical Resource”
- (iii) Bruce Russell “The Philosophical Limits of Film”

**Film-text:**

*The Pervert’s Guide to Cinema* (Sophie Fiennes 2006, 2 hours 30 minutes) This film is an exposition of Žižek’s analysis of films and their relation to philosophy.

## Unit II

### Film-makers on Philosophy

#### (A) Akira Kurosawa

##### Reading

Akira Kurosawa 1983 *Something Like An Autobiography* New York: Vintage

##### Film Text

*Rashomon* (Akira Kurosawa 1950, 1 hour 28 minutes)

#### (B) Ingmar Bergman

##### Reading

Ingmar Bergman 2008 *The Magic Lantern* Chicago: University of Chicago Press

##### Film Text

*Wild Strawberries* (Ingmar Bergman 1957, 1 hour 33mins)

#### (C) Satyajit Ray

##### Reading

Satyajit Ray 2013 *Deep Focus: Reflections on Cinema* New York: Harper

##### Film Text:

*Charulata* (Satyajit Ray 1964, 1 hour 57 mins)

## Unit III

### Philosophers on Film

#### (A). Merleau Ponty: Film Perception

##### Reading

Maurice Ponty- Merleau. 1958. "The Perceived world" *Phenomenology of Perception*. London: Routledge. (Specifically pages 281-347 on space)

##### Film text

*Gravity* (Alfonso Cuaron 2013, 1hour 31 mins)

#### (B) Andrew Sarris: Film Authorship

##### Reading:

The following reading from Thomas Wartenberg and Angela Curran (ed) *The Philosophy of Film: Introductory Text and Readings*, Malden, MA: Blackwell Publishers, 2005

Andrew Harris "Auteur Theory and Film Evaluation"

##### Film Text

*Shoot the Piano Player* (François Truffaut 1960, 1hour 32mins)

#### (C) Deleuze: Brains as Screens

##### Reading

Gilles Deleuze & Melissa McMuhan 1998 "The Brain is the Screen: Interview with Gilles Deleuze on the Time-Image" *Discourse* 20(3): 47-55

##### Film Text

*Ivan's Childhood* (Andrei Tarkovsky 1962, 1hr 37mins)

## Unit IV

### Viewing Films: Political, Social and Psychological Contexts

(A) **Class and film:** Adorno's critique of film as a commodity (culture industry) and Benjamin on film as art

## **Readings**

Adorno's *The Culture Industry: Selected Essays on Mass Culture*, ed. J. M. Bernstein, London: Routledge, 1991.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction" In: *Illuminations*, edited by Hannah Arendt, translated by Harry Zohn, from the 1935 essay New York: Schocken Books, 1969

## **Film Texts:**

*Modern Times* (Charlie Chaplin, 1936 1 hour 29min)

## **(B) Caste and Film: Mainstream film's neglect of caste, Dalit film**

**Reading** Suraj Yengde (2018) "Dalit Cinema" *South Asia: Journal of South Asian Studies*  
DOI: 10.1080/00856401.2018.1471848

## **Film Text**

*Masaan* ( Neeraj Ghaywan 2015, 2 hours)

## **(C) Gender and Film: Male gaze in mainstream film, women's film**

## **Readings**

From Sue Thornham's *Feminist Film Theory: A Reader*. Edinburgh University Press, 1999.

(i) Laura Mulvey "Visual Pleasure and Narrative Cinema"

(ii) "Women and Film: A Discussion of Feminist Aesthetics" Michelle Citron, Julia Lesage, Judith Mayne, B. Ruby Rich, Anna Marie Taylor, and the editors of *New German Critique*

## **Film Text**

*Persepolis* (Marjane Satrapi 2007, 1 hour 36mins)

## **Extra Readings (For Semester V and Semester VI)**

- Mary. M. Litch. *Philosophy Through Film*, 2002, New York : Routledge.
- Paisley Livingstone and Carl Plantinga (ed) *The Routledge Companion of Film and Philosophy*. 2009 New York: Routledge
- Toby Miller and Robert Stam (ed) *A Companion of Film Theory*. 1999. Blackwell Publishing
- Noël Carroll and Jinhee Choi (ed.). *Philosophy of Film and Motion Pictures – An Anthology*. Blackwell Publishing, 2006.
- Ian Buchanan *A Dictionary of Critical Theory*. Oxford University Press, 2010.
- Conrad, Mark T. *The Philosophy of Film Noir*. American University Press (The University Press of Kentucky) 2007.
- Shohini Chaudhuri *Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed*. London : Routledge, 2006
- Relevant essays from *Encyclopedia Britannica* and *Stanford Encyclopedia of Philosophy* (online).

### **Semester End Exam Paper Pattern [ 80 marks]**

1. There shall be four compulsory questions.
2. The four questions shall correspond to the four units.
3. All questions shall contain internal choice.
4. Each question shall carry a maximum of 20 marks.

### **Project Based Component [20 marks]**

Suggested list of titles for semester 5 project:

1. History of World Cinema
2. History of Indian Cinema
3. Parallel Cinema: Movement in Indian Cinema
4. History of Marathi Cinema
5. History of Censorship in India
6. Films of Ritwik Ghatak/ Mrinal Sen/ Shyam Benegal/Mani Kaul/ Basu Chatterjee/  
Adoor Gopalakrishnan
7. Films of Aparna Sen/ Sai Paranjpye

### **Project Guidelines:**

1. Students will select a project title from the list of topics for the semester specified in the course or any topic (within the scope of the paper) under guidance of faculty and indicate the same to the faculty member.
2. The list of students along with the topics chosen will be displayed by the College in the beginning of the Semester
3. Students can begin to work on their project only after the faculty member has approved the topic.
4. Each student will meet with the faculty to discuss the outline of his/her topic and discuss the list of relevant reading materials to be referred.
5. The student will write the project under the guidance of only the faculty member in charge of the course
6. Students will submit their research project as per guidelines specified by the faculty member.
7. The project must be submitted by the student to the college before appearing for the University examination

**TYBA Philosophy (2020-21)**

**Paper Title: Philosophy and Film**

**Paper No. 9 B**

**Credits: 4**

**No. of lectures: 45**

**Marks: 100**

## **Semester VI**

### **Philosophy Through Films**

#### **Aims**

1. To introduce philosophical inquiry through films
2. View and discuss films in conjunction with important philosophical texts.
3. To understand films as philosophical statements
4. To acquaint students with content and form of significant philosophical texts through important films.
5. To acquaint students with inter-textual modes of thought that take both written and cinematic texts into consideration.

#### **Unit I**

##### **Knowledge and Scepticism**

#### **Readings**

John Pollock's "Brain in a Vat" and David Chalmers "The Matrix as Metaphysics" in *Science Fiction and Philosophy: From Time Travel to Superintelligence* edited by Susan Schneider. 2009. Wiley- Blackwell.

#### **Film Text**

*The Matrix* (Lana Wachowski, Lilly Wachowski 1999, 2hr 30 min)

#### **Unit II**

##### **Identity, Artificial Intelligence, and Super Intelligence**

#### **(A) Personal Identity**

#### **Reading:**



John Perry's "A Dialogue on Personal Identity and Immortality" in *Introducing Philosophy Through Film: Key Texts, Discussion, and Film Selections* edited by Richard Fumerton, Diane Jeske. 2010. Wiley- Blackwell.

**Film Text**

*Bourne Identity* (Doug Liman, 2002 1 hour 59 mins)

**(B) Artificial Intelligence**

**Reading**

Daniel Dennett, "Consciousness in Human and Robot Minds" in *Science Fiction and Philosophy: From Time Travel to Superintelligence* edited by Susan Schneider. 2009. Wiley-Blackwell.

**Film Text**

*Her* (Spike Jonze 2014 2hour 6 min)

**(C) Super Intelligence**

**Reading**

John Searle, "Minds, Brains, and Programs" in *Introducing Philosophy Through Film: Key Texts, Discussion, and Film Selections* edited by Richard Fumerton, Diane Jeske. 2010. Wiley- Blackwell.

**Film Text**

*Inception* (Christopher Nolan 2010, 2 hour 20 mins)

**Unit III**

**Morality and Ethics**

**(A) Absurdity Freedom and Bad Faith**

**Reading**

J.P Sartre's *Being and Nothingness* 1948 tr. Hazel E. Barnes, New York: Philosophical Library

**Film Text**

*Dead Man* (Jim Jarmusch 1995 2 hours 1 minute)

**(B) Nationalism and Morality**

**Reading**

Rabindranath Tagore "Nationalism" in *Rabindranath Tagore Omnibus III*, New Delhi: Rupa Publications India Private Limited. 2011

**Film Text**

*Chaar Adhyaya* (Kumar Shahani 1997 1 hour 50 mins)

**(C) Ethics of Care and Disability**

**Reading**

Eva Feder Kittay, "Ethics of Care, Dependence and Disability" in *An International Journal of Jurisprudence and Philosophy of Law Ratio Juris*. 24 (1) March 2011 (49–58)

**Film Text**

*Margarita with a Straw* (Shonali Bose 2015, 2hours 20 minutes)

## Unit IV

### Destiny, Free will and Determinism

#### (A) God, Destiny, Free Will

##### Reading

Friedrich Nietzsche *Beyond Good and Evil*

##### Film text

*Apocalypse Now* ( Francis Ford Coppolla 1979, 2 hour 33 minutes)

#### (B) Free will and Production of Self

##### Reading

Michel Foucault (1980) *Power/Knowledge: Selected interviews and other writings*, (Gordon, G. Ed.) New York: Pantheon.

##### Film Text

*Clockwork Orange* (Stanley Kubrick 1971 2 hour 17min)

#### (C) Determinism and Rebirth

##### Reading

B. R Ambedkar. 2011 “How the Boddhisatta became a Buddha” in *Buddha and His Dhamma: A Critical Edition*. Rathore, Aakash Singh; Verma, Ajay (eds). Oxford University Press.

##### Film text

*Kundun* (Martin Scorsese 1997, 2hour 15 min)

#### Extra Readings (For Semester V and Semester VI)

- Mary. M. Litch. *Philosophy Through Film*, 2002, New York : Routledge.
- Paisley Livingstone and Carl Plantinga (ed) *The Routledge Companion of Film and Philosophy*. 2009 New York: Routledge
- Toby Miller and Robert Stam (ed) *A Companion of Film Theory*. 1999. Blackwell Publishing
- Noël Carroll and Jinhee Choi (ed.). *Philosophy of Film and Motion Pictures – An Anthology*. Blackwell Publishing, 2006.
- Ian Buchanan *A Dictionary of Critical Theory*. Oxford University Press, 2010
- Relevant essays from the *Encyclopedia Britannica* and the *Stanford Encyclopedia of Philosophy*(online)

#### Semester End Exam Paper Pattern [ 80 marks]

1. There shall be four compulsory questions.
2. The four questions shall correspond to the four units.
3. All questions shall contain internal choice.
4. Each question shall carry a maximum of 20 marks.

### **Project Based Component [20 marks]**

Suggested list of titles for semester 6 project:

1. Religion in Indian cinema
2. Mythology/ Saint films and Indian cinema
3. Indian Democracy and Cinema
4. Reformation of Society and Regional Cinema
5. Contemporary Marathi cinema and society
6. Queer Films (Indian and non Indian context)
7. Philosophy of Science Fiction Films
8. Cinema and psychoanalysis

### **Project Guidelines:**

1. Students will select a project title from the list of topics for the semester specified in the course or any topic (within the scope of the paper) under guidance of faculty and indicate the same to the faculty member.
2. The list of students along with the topics chosen will be displayed by the College in the beginning of the Semester
3. Students can begin to work on their project only after the faculty member has approved the topic.
4. Each student will meet with the faculty to discuss the outline of his/her topic and discuss the list of relevant reading materials to be referred.
5. The student will write the project under the guidance of only the faculty member in charge of the course
6. Students will submit their research project as per guidelines specified by the faculty member.
7. The project must be submitted by the student to the college before appearing for the University examination