Discipline	POLITICAL SCIENCE				
Course Code	**UK1MDCPOS100**				
Course Title	**Politics and Cinema**				
Type of Course	**MDC**				
Semester	**1**				
Academic Level					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	3	3 hours			3
Pre-requisites	1. 2.				
Course Summary	This course explores the intricate relationship between politics and cinema, exploring into how films reflect political ideologies, serve as tools for political propaganda, and function as platforms for challenging or reinforcing societal norms. Through critical analysis of various topics such as representation, censorship, regional politics, and gender dynamics, students gain insights into how cinema serves as a powerful tool for shaping ideologies, narratives, and societal perceptions.				

Detailed Syllabus:

Module	Unit	Content	Hrs
I		**Cinema as a Political Tool**	**9**
	1	Politics of representation in Movies – Stereotypes and Caricatures	
	2	Political Propaganda through Cinema	
	3	Cinema as Soft Power- Bollywood and India's global image	
II		**Politics of Censorship**	**9**
	4	Censorship vs. Freedom of expression	
	5	Constitutionality of Censorship – K.A. Abbas v. Union of India (1970)	
	6	Central Board of Film Certification (CBFC) – Role and Functions	
III		**Politics and Cinema in South India**	**9**
	7	Film Stars as Politicians and Election Campaigners	
	8	Dravidian politics and Tamil cinema	
	9	Film Stardom and Fan Associations	
IV		**Women in Malayalam Cinema**	**9**
	10	Representation of Women in Malayalam Cinema	
		Mollywood as a Patriarchal Space –The Birth of the Women in Cinema Collective (WCC)	
	11	The instructor can ask students to write an assignment about the life of PK Rosy, the first Malayalam heroine, both on and off the screen. The intention is to give students an idea about the discrimination faced by women in the history of Malayalam Cinema and how class, caste, and gender operate hand in hand within a given social context.	

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V		Student Seminar on Politics and Cinema (workshop mode)	9
	12	The instructor can divide students into different groups and ask each group to pick a movie for a critical review based on the insights gained from the course. Each group should make a presentation about the different political dimensions of the movie. The seminar can even be organized as a debate between different student groups and can serve as a mode of internal assessment.	

Essential Readings

Biltereyst, D., & Maltby, R. (2017). *Political Film: The Dialectics of Ideology and Reality*. Routledge.

Dwyer, R. (2002). Stars and Masculinities in Indian Cinema. *South Asian Popular Culture, 1*(1), 37-51.

Franklin, D. P. (2006). *Politics and Film: The Political Culture of Film in the United States*. Rowman & Littlefield Publishers.

Gokulsing, K. M., & Dissanayake, W. (Eds.). (2004). *Indian Popular Cinema: A Narrative of Cultural Change*. Trentham Books.

Holland, S. L., & Suggs Jr., D. W. (Eds.). (2017). *Politics in Popular Movies: Rhetorical Takes on Horror, War, Thriller, and Sci-Fi Films*. Lexington Books.

Iordanova, D. (2010). *Cinema and Politics: Turkish Cinema and the New Europe*. Routledge.

Mulvey, L. (1975). Visual Pleasure and Narrative Cinema. *Screen, 16*(3), 6-18.

Nandy, A. (1998). The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema. *Economic and Political Weekly, 33*(35), 2281-2288.

Rajadhyaksha, A. (2009). The Phalke Era: Conflict of Traditional Form and Modern Technology. *Bioscope: South Asian Screen Studies, 1*(1), 13-30.

Ross, S. J. (2011). *Hollywood Left and Right: How Movie Stars Shaped American Politics*. Oxford University Press.

Ross, S. J. (2014). *Politics at the Cinema*. Cambridge University Press.

Shapiro, M. J. (2016). *Politics and Film: The Political Culture of Film in the United States*. Taylor & Francis.

Stam, R., & Miller, T. (2000). *Film and Theory: An Anthology*. Blackwell Publishers.

Suner, A. (2009). *Cinema and Politics: Turkish Cinema and the New Europe*. Palgrave Macmillan.

Vijayakrishnan, A. (2018). Mollywood and the Margins: Women's Narratives and the Politics of Representation. *Journal of International Women's Studies, 19*(1), 166-180.

Course Outcomes

No.	Upon completion of the course, the graduate will be able to	Cognitive Level	PSO Addressed
CO-1	Understand the role of cinema in shaping political ideologies and social narratives, analyses how stereotypes caricatures and political propaganda in films influence public opinion	U, An	PSO4

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CO-2	analyse the influence of film stars in indian politics, examining their roles as politicians, election campaigners, and conduits for political propaganda within the broader context of the entertainment-politics nexus.	U, An, E	PSO3

CO-3	critically analyse the gendered, class-based, and caste-based power dynamics within the industry, focusing on initiatives such as the women in cinema collective (wcc) and the implications of censorship on freedom of expression.	Ap, An, E	PSO7
CO-4	assess the reception and impact of political movies in shaping public discourse and mobilizing social change in kerala.	Ap, An, E, C	PSO8
CO-5	provide insightful and comprehensive analyses of films/ podcast episodes/you tube videos effectively evaluating their strengths and weaknesses while considering the broader context and implications of the cinematic work and apply it while making the same.	Ap, C	PSO10

R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create
Note: 1 or 2 COs/module

Name of the Course: Politics and Cinema
Credits: 3:0:0 (Lecture: Tutorial: Practical)

CO No.	CO	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial (T)	Practical (P)
CO-1	Understand the role of cinema in shaping political ideologies and social narratives, analyses how stereotypes caricatures and political propaganda in films influence public opinion	PO1/PSO4	U, An	C	L	-
CO-2	Analyse the influence of film stars in Indian politics, examining their roles as politicians, election campaigners, and conduits for political propaganda within the broader context of the entertainment-politics nexus.	PO5/PSO3	U, An, E	C	L	-

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CO-3	Critically analyse the gendered, class-based, and caste-based power dynamics within the industry, focusing on initiatives such as the Women in Cinema Collective (WCC) and the implications of censorship on freedom of expression.	PO8/PSO7	Ap, An, E	C	L	-

CO-4	Assess the reception and impact of political movies in shaping public discourse and mobilizing social change in Kerala	PO4/PSO8	Ap, An, E, C	P	L	-
CO-5	Provide insightful and comprehensive analyses of films, effectively evaluating their strengths and weaknesses while considering the broader context and implications of the cinematic work.	PO1/PSO10	Ap, C	M	L	P

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	-	2	-	-	-	-	-	-	2	-	-	-	-	-
CO 2	-	-	1	-	1	-	-	-	-	-	-	-	-	-	-	-
CO 3	-	-	-	-	-	-	2	-	-	-	-	-	2	-	-	
CO 4	-	-	-	-	-	-	-	3	-	-	-	-	-	2	-	-
CO 5	2	-	-	-	-	-	-	-	-	-	2	-	2	-	-	-

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Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz / Assignment/ Quiz/ Discussion / Seminar
- Midterm Exam
- Programming Assignments
- Final Exam

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO1	☐	☐		☐
CO2	☐	☐		☐
CO3	☐	☐		☐
CO4	☐	☐		☐
CO5	☐	☐	✓	☐

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