

**Whistling Woods
International**

INSTITUTE OF FILM, COMMUNICATION & CREATIVE ARTS



VIRTUAL ACADEMY



**CERTIFICATE
PROGRAM IN FILM
APPRECIATION**

3 Months | Self-Paced

ABOUT WWI

Whistling Woods International is a Film, Television, Animation, Communication, Fashion and Media Arts institute located in Mumbai, India. Founded by one of India's leading filmmakers – Subhash Ghai and promoted by Mukta Arts Limited, Whistling Woods International (WWI) is one of Asia's largest Media Arts institutes. The 'Hollywood Reporter' has rated Whistling Woods International as one of the Ten Best Film Schools in the world in 2014, 2013 and 2010.

The courses at WWI are designed to ensure that the students' learning is collaborative and industry oriented. The curriculum at WWI is a unique hybrid of theory and practical and ensuring that the creative dovetails well with the business aspects. These unique elements in the curriculum & the teaching methodology have seen WWI's student body growing over four times over the past ten years.

VISION

To create a state-of-the-art institution that sets new standards of world-class education in film, communication and creative arts.

MISSION

Benchmarking quality, inspiring innovation, encouraging creativity & moulding minds, by leading from the front in the field of film, media and entertainment education.

The image shows the exterior of the Whistling Woods International building, a modern, curved structure with a grid of windows. The name "WHISTLING WOODS INTERNATIONAL" is prominently displayed in large, dark letters across the top of the building. A small logo with the letter 'w' is visible on the left side of the name. The building is set against a clear sky, and some greenery is visible in the foreground.

WHISTLING WOODS INTERNATIONAL

SUBHASH GHAI CHAIRMAN

Film school was a key phase of my life and possibly the best decision I have ever made. In 1999, after having spent 20 years in the industry, having directed 19 films, produced several more and having educated or trained several artistes and technicians in the art of filmmaking while launching their careers, I realised that a specific kind of education mix is needed for the filmmakers to serve the industry as well as build a career for themselves. Hence, at Whistling Woods International (WWI), we drew from the global giants of the field and created a body of expert academicians and professionals who would help us create the necessary environment conducive to the education we wanted to provide. We developed a challenging international curriculum and we built it into an incredible scope for the individual to experiment with his ideas in the art, science and business of Media and Entertainment, once educated in the art, commerce and technology of filmmaking.



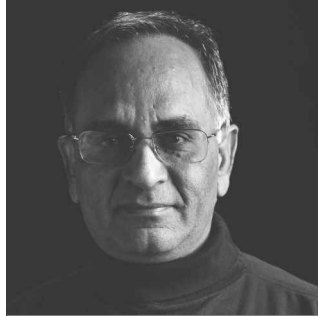
MEGHNA GHAI-PURI PRESIDENT



Determination to break the status quo led to Whistling Woods International being ranked as one of the top 10 film schools in the world. We are attempting a pioneering, path-breaking effort in education. We bring together art, commerce and technology to make them co-exist in what can easily be called the hardest three-way marriage ever.

Our online extension, the Virtual Academy at Whistling Woods merges technology, the teaching methodology offered by the best-in-class faculty and educational pedagogy to students who perhaps cannot come to the campus to study or professionals who don't have the time for a full-time program. We offer advanced certificate programs that create an immersive, engaging and interactive learning environment for students to learn on demand, as well as through a structure. This is the next step in the evolution of education.

CORE TEAM



RAVI GUPTA
DEAN



RAHUL PURI
HEAD OF ACADEMICS

FACULTY

Our faculty body comprises of leading industry professionals and instructors from renowned global film schools and is augmented by a body of highly successful guest faculty.



ASHWINI KAUL
CINEMATOGRAPHY



PRASHANT NAIK
EDITING



**ABHIJIT
MAZUMDAR**
DIRECTION



RABIYA NAZKI
PRODUCING



SUDIPTA BASU
SOUND RECORDING
& DESIGN



ANJUM RAJBALI
SCREENWRITING

KEY HIGHLIGHTS



Certification

Certificate Program
in Film Appreciation
from WWI



Doubt Clearing

Moderated Discussion
Boards for Doubt
Solving



Financial Aid

No Cost EMI Option
Available



Access to Content

1 Year Access To The
Content

FILM APPRECIATION CURRICULUM

While art, music and literature have existed since the beginning of human culture, cinema is a much younger medium, coming into existence in the late 19th Century, a little more than a hundred years ago.

Cinema has changed drastically ever since. With rapidly advancing technology and tumultuous political and cultural upheavals across the globe, cinema has proven to be a fluid medium, adapting to every challenge, be it the coming of television, physical media and the Internet, cinema has survived, owing to its ability to connect with the masses.

In Film Appreciation, we analyse the history of cinema, the filmmakers and film movements that continue to influence modern films and the medium's enduring importance in pop culture.

Our robust syllabus covers the most influential film movements in cinema history as well as special emphasis on major Hollywood filmmakers such as Buster Keaton, Charlie Chaplin and Alfred Hitchcock as well as critical analysis of various films.

1 - The Birth of the Movies

The first module covers the beginning of the cinema medium, charting the first experiments and the initial attempts by filmmakers in France and America, with a focus on the films of Georges Méliès, a pioneer in the field of early special effects, and DW Griffith, the great American filmmaker who is said to have given the visual language of cinema its grammar.

1A - History of the Moving Image

How the concept of a motion picture came to be, from the philosophies of the Romans to the invention of the Cinématographe by the Lumiere Brothers in 1895 that led to the Silent Film era.

1B - Cinema of Attractions

The notion of early cinema being a technological attraction or a display of spectacle and how some elements of it persist in the modern age.

2 - Buster Keaton

An analysis of Buster Keaton's cinematic technique, including how he structured his visual gags, how he visualised his frame, his propensity for improvisation and the characters within his films through scenes from Sherlock Jr, Three Ages, The High Sign, College, One Week and The General.

2A - The Hollywood Industry

A basic introduction to the Hollywood Industry and its history, from the Five Major Studios that dominated Hollywood to the Paramount Decrees that divested studios from Theater Ownership and how the Industry combats challenges by innovating in the cinema experience.

3- Charlie Chaplin

A look at the films of the influential and revolutionary filmmaker Charles Spencer Chaplin. First, we study the "Tramp" character who was the protagonist of many of his films. We also explore the politics of his films, his dramaturgical philosophy and visual storytelling through films such as The Kid, Modern Times, and City Lights and contrast his cinema with that of Buster Keaton's.

3A - Classical Hollywood Cinema

An introduction to the common aesthetic and narrative styles of early Hollywood films which became mandated norms for films produced by the major studios in the pre-war era and continue to influence modern cinema.

4 - Soviet Montage

The Soviet Methods of Montage formulated by Sergei Eisenstein brought forth a whole new dimension to cinematic language. In this module, we analyse Eisenstein's editing techniques, fellow Soviet filmmaker Dziga Vertov's Man with a Movie Camera and the Kuleshov technique.

4A - French Impressionism

While the Soviet filmmakers of the 1920s attempted to bring the subjective experience of their characters to life through editing techniques, French filmmakers attempted to do so using Mise-en-scène and performance, as witnessed in the films of Abel Gance, Jean Epstein and Germain Dulac.

4B - German Expressionism

Inspired by the Expressionist movements in 1920s German art and Theater, filmmakers like Robert Weine, FW Murnau, and Fritz Lang made films that prioritised exaggerated set design and moody lighting to transport the audience to hyper-real, agitated universes.

5 - Italian Neorealism

The Neorealist films in Italy began as a reaction to Italian cinema not reflecting the post-war poverty and the suffering of the man on the street. This module charts its beginnings through pre-Neorealist films such as Luchino Visconti's controversial Ossessione and Roberto Rossellini's Rome, Open City, and its peak with Vittorio De Sica's The Bicycle Thieves and Umberto D. The module also touches upon post-Neorealist films such as Federico Fellini's La Strada and Michelangelo Antonioni's The Blow-Up.

5A - Poetic Realism

This short-lived pre-war film movement in France sought to depict the tragedy of modern life through visual poetry and influenced film movements like Italian Neorealism and Film Noir.

6 - Indian New Wave

The Indian New Wave movement emerged through filmmakers who emulated the Neorealist model and told realistic stories about modern India. This module traces the influence The Bicycle Thieves had on Bimal Roy's Do Bigha Zameen, Satyajit Ray's Apu trilogy with an emphasis on Pather Panchali and a study of the sociopolitical themes in Ritwik Ghatak's Ajantrik.

7 - Hitchcock

The prolific film director Alfred Hitchcock is regarded as the "master of suspense". With a career stretching from the silent era to the late 1970s, many of his films are now considered masterpieces and some of the best of all time. In this module we analyse the paranoia inherent in films like Rear Window and wrong man films like The Wrong Man. This module also analyses the physical and psychological violence in Psycho, the Birds and Marnie and common elements across Hitchcock's cinema such as the use of a macguffin, his visual design and preference for suspense over surprise and an analysis of Vertigo, which is considered his greatest film and the impact his oeuvre has had on modern cinema.

8 - French New Wave

The French New Wave is one of the most significant movements in cinema history, with cinephile critics for the Cahiers du Cinema magazine trying their hand at making films challenging the entrenched traditions of classical French cinema. This module covers the New Wave films from its beginnings in Agnes Varda's proto-New Wave La Pointe Courte, to the groundbreaking semi-autobiographical 400 Blows to revolutionary filmmaker Jean-Luc Godard's Breathless. The French New Wave was one of the more experimental periods in film history that encouraged filmmakers from all corners of the world to experiment with film form and narrative.

8A - Hollywood Renaissance

Inspired by European film movements such as the Italian Neorealism and French New Wave, filmmakers in the 1960s deconstructed American tradition and social life with films that dealt with politics and taboo subject matters with protagonists who were often anti-social or on the wrong side of the law. These films liberated Hollywood cinema from the rule of Classical Hollywood and the grip of the Studio System.

9 - Film Analysis

In this final module, we analyse contemporary films from India and Hollywood including Rang De Basanti, Love Sex Dhoka, Gangs of Wasseypur, the Departed, The Dark Knight and Pulp Fiction.

PROGRAM DETAILS

PROGRAM STARTS

Please refer to the website
for program start date

LEARNING STRUCTURE

Self-paced learning

DURATION

3 Months

PROGRAM FEE

10,000 INR

ELIGIBILITY

Applicants need to have cleared 10th grade or equivalent
All candidates need to have reading and speaking proficiency in English

FOR FURTHER DETAILS

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at virtualacademy@whistlingwoods.net.