

PARADOX OF FICTION

A Skill-Enhancement Initiative

INTERNATIONAL FILM FESTIVAL

Presented By
School of Business Studies and Social Sciences
And
Bizsensors Infotech

An English Studies and History Initiative

A Series of Short Film Screenings and Workshops

Date : 3 - 4 December 2019 | Time : 9:00 AM - 3:30 PM
Venue : Mini Auditorium



Padmalatha Ravi
Documentary Film Maker
on Gender and Mental Health



Akanksha Sood Singh
Film Director & Producer
International
Emmy Awards Juror



Mandira Shah
Film Producer & Film Enthusiast
Festival De Cannes



Rashmi Devi Swamley
Assc.Prof in Film & Cultural Studies
Christ University
Film Enthusiast



Soumadeep Sen
Independent Film Maker
Festival De Cannes

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)



PARADOX OF FICTION

AS DIFFERENT MINDS MERGE – WHO KNOWS WHAT WILL EMERGE?

Paradox of Fiction International Film Festival (POFIFF), is dedicated to the discovery of new artists, and takes their art to new audiences. With global considerations, the festival aims to showcase both pan-world and pan-India films, with very strong local presence and platform. Participating in this evolution of cinema and immersive storytelling, it aims to raise the profile of arthouse and independent cinema.

Being a celebration of community, the festival gives a view into a slice of life of people who have been denied a voice, of people who need a voice, and of people who have something to say.

CHRIST - SCHOOL OF BUSINESS STUDIES AND SOCIAL SCIENCES

CHRIST (Deemed to be University), School of Business Studies and Social Sciences, Bannerghatta Road Campus is a unique structure of Interdisciplinary academic pursuit. The focus is to enable students branch out into the realms of different disciplines to have a blended learning by primarily concentrating on the roots of the main discipline under study.

ENGLISH AND HISTORY CLUSTER

The English and History Cluster of CHRIST (Deemed to be University) is committed to promoting an intellectual climate through artistic creation, critical mediation and innovative ideation. It facilitates holistic development by building emotional, academic, social, professional competencies. It intends to groom socially concerned and politically conscious citizens and effective public policy experts.

24FPS

24FPS is the film club of CHRIST (Deemed to be University), Bannerghatta Road Campus. It aims to uphold the iterations of Jean Luc Godard, cinema is truth 24 times a second. It provides a platform for film enthusiasts to gather, discuss and

discover different perspectives

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Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076*

DAY 1 (8:30 AM -1:15 PM)

Title of Film

**Mrityubhoj
(Inaugural
Film)**

Intimacy

The Wallet

Muddhu Muddhagi

Persona

Alia

Jasmine Village

Details

Director: Akanksha Sood Singh

Runtime: - 52 min

Country of Origin: India

Director: Fred Luz.

Runtime: 7 minutes 36 seconds

Country of Origin: Brazil

Director: Saumitra Singh

Runtime: 14 minutes 15 seconds

Country of Origin: India

Director: Sai Krishna Enreddy

Runtime: 28 minutes 51 seconds

Country of Origin: India

Director: Alix Roques- Genez

Runtime: 35 minutes 2 seconds

Country of Origin: France

Director: Alix Roques- Genez

Runtime: 35 minutes 2 seconds

Country of Origin: France

Director: Ramya Shanmugam

Runtime: 21 minutes 32 seconds

Country of Origin: India

Synopsis

Mrityubhoj, held on the 13th day after a person's death has become a status symbol. Exploring regions like Chambal, the movie sheds light on poorest of the poor caught in the web of tradition, societal pressure and prestige.

An intimate and sensitive dive. An invitation to life, to routine and to love.

Aayushman finds a letter in a wallet addressed to Samar by Aasma. Written in 1991, the letter sets him on a journey to return the letter. A journey which he would have never expected.

Stuck in the storm that is her parents' relationship Aashi bears a burden larger than her tender years. Muddhu Muddhagi is what this little one sees and experiences- the love she never sees, and the strife she has to live with.

A solitary and materialistic electrician, crushed by his failing relationship, is looking to protect himself from his own flaws. When his wife brutally puts him in front of his lack of realism, he drags her down with him in an absurd, yet necessary duel

Abused by her husband and mother, a young married mute girl takes a crucial decision of her life to live with her loved one.

Jasmine Village is a story of circles with no beginnings or ends. Come and be dazzled by the fragrance of collective desire and the simultaneous, unpredictable gyration of the multiple worlds surrounding it.

DAY 2 (8:30 AM - 1:15 PM)


Title of Film	Details	Synopsis
Unquenched	<p>Director: Akhilesh Gupta Runtime: 19 minutes 59 seconds Country of Origin: India</p>	<p>Unquenched explores a final meeting between an outlaw student and his dying teacher. What led to it – fate or betrayal? And what will it lead to – redemption or retribution?</p>
And They Call It Democracy	<p>Director: Tony Thomas & Shameer N. Runtime: 5 minutes 7 seconds Country of Origin: India</p>	<p>And They Call It Democracy is a thought provoking and equally potent allegorical drama that examines the most pertinent question of what the beneficiaries of democracy actually get.</p>
Some Men	<p>Director: Tanmay Saxena Runtime: 18 minutes 47 seconds Country of Origin: United Kingdom</p>	<p>Some Men is the story of three flawed, sensitive, thoughtful, hurt, and yet strong men. Standing on crossroad in a changing, challenging, challenged male dominated society of India.</p>
The Uncanny Valley	<p>Director: Ian Vardy Runtime: 15 minutes Country of Origin: Canada</p>	<p>Aley, a misguided internet entrepreneur battles depression and suicide after the internet stops working. As she discovers a new internet, she reflects on the connections she has lost and the connections we need.</p>
Under the Blade	<p>Director: Javed Farhani Country of Origin: Iran</p>	<p>Under the Blade explores the link between sexual abuse and thought invasion by the government stemming from censorship.</p>

DOCUMENTARIES

A Frame For Solitude	<p>Director: Mahmoud Azeri Runtime: 30 minutes Country Of Origin: Islamic Republic of Iran</p>	<p>Looking for a different subject to take part in a photography contest, an Armenian photographer girl realises her loss of identity in Iran which pushes her toward an incredible journey one to Iran.</p>
Farrago	<p>Director: Santasil Mallik Runtime: 13 minutes Country of Origin: India</p>	<p>Farrago is an unkempt diary that generates a stream of audio-visual dissonance without an attempt to resolve it. With parts exploring contemporary foreign issues and others blending fictional and documentary narratives, it spawns a shambolic tale of a city and its chasmic vigour.</p>

CLOSING FILM

Sesh Proshno	<p>Director: Soumadeep Sen Runtime: 20 min Country of Origin: India</p>	<p>Exploring how the concept of relationships and marriages is fast changing in today's world, Sesh Proshno revolves around the lives of Anirban and his mentor Mr. Gupta. Their story takes a turn when they learn more about their</p>
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WORKSHOPS (1:30 PM - 3:30 PM)

WONDERS ON A TRIPOD : WORKSHOP ON FILMING AND PRODUCTION

3 December 2019

The workshop aims to initiate a discussion “State of Short Film making in India” followed by a discourse in real life filmmaking that would engage with the aspects of Pre Production, Production/Filming, Post production, and Making it to film festivals.

PAGE TO PROJECTOR : WORKSHOP ON SCRIPTING

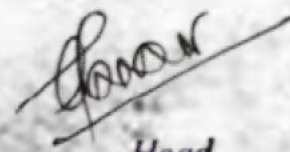
4 December 2019

In continuation with the discussion on the first day the session would look at the nuances of script writing. The session aims to engage in a discussion on the scripts written by student filmmakers and provide feedback and mentoring on the same.

SCRIPT WRITING COMPETITION

INSTRUCTIONS

TOPIC : Identity and Expressions
CATEGORY : Fiction/Documentary
DURATION : 1-5 mins
A script that could translate to
a short film of 1- 5 mins



Head

FOR QUERIES: 24fps2019christbgr@gmail.com

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PARADOX OF FICTION INTERNATIONAL FILM FESTIVAL - CHRIST (Deemed to University) and BIZSENSORS INFOTECH PVT. LTD BANGALORE

English and Cultural Studies and 24FPS

December 3rd and 4th 2019

9 Am to 3: 30 Pm

Venue : Mini Auditorium .

Introduction

Paradox of Fiction International Film festival – POFIFF, aims to raise the profile of arthouse and independent cinema. Cinema that allows you a glimpse into the slice of life that would otherwise slip through the cracks; of people who need a voice; of people who have something to say. Paradox of Fiction International Film Festival, is an organisation dedicated to finding new artists and bringing their art to new audiences. The festival seeks to inspire and promote new independent artists, and films from all over the world. Paradox of Fiction International Film Festival is sponsored by Bizsensors Infotech Private Limited, Bangalore.


Focus area

- This festival is a part of a larger initiative to build a community around the people involved in the filmmaking process.
- Give local talents the opportunity to make meaningful short films, where POFIFF along with Bizsensors Infotech Pvt Ltd will support the initiative.
- Help with **Pre** and **Post** Production to keep the total cost low while maintaining the production value.
- Find avenues to showcase the films to a larger audience.

Objectives of CHRIST to Collaborate with POFIFF:

The festival aims to :

- Identify budding filmmakers among our students and provide them with a platform and an environment to make the process of filmmaking more approachable.
- Expose students to films from across the world, which are good in quality yet normative in nature and less popular. .


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- Provide a platform for students to interact with local and global filmmakers
- Provide Industry experts to share their experience on film making.
- Provide students who are also part of the course on film studies- ENG Hons. , EPH and MA ECS to interact with award winning filmmakers, understand the politics of curation and making of films and also provide a platform for students to apply theoretical knowledge to practice through workshops.
- Bring academia , industry collaboration to understand the process of filmmaking .

Detail Description of the different sessions

3 rd December 2019	
Time	Session
8: 30 - 10: 20 AM	<p>The inauguration of the International Film Festival began with an inaugural address by Prof. Renu Abraham Elizabeth who welcomed the audience and the guests to the event, giving them a glimpse into what the two days of the fest have in store.</p> <p>The Dean of the BGR Campus, Dr. Jyoti Kumar, was then invited upon stage to address the audience. Dr. Jyoti Kumar explicated on the need for a discussion of the nature of such a fest i.e. the media engagement of audience and how one perceives it.</p>

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Following which, the Guest of Honour for the day, Ms. Akanksha Sood Singh was called upon stage. Ms. Singh spoke of the nature of her work and the kind of nuances that exist in it. She also spoke a bit about her film, the documentary that was to be shown as part of the festival. With this, the inauguration came to an end.

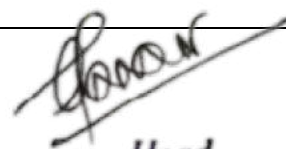
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The inaugural film was played.

The film titled “Mrityubhoj”, directed by Akanksha Sood Singh was played to put into motion the fest. The documentary features the story of an old social evil practice where a family, after a person’s death, serves a feast to as many as 2,000 to 3,000 people from neighbouring villages. The practice is negligent of the economic capability of the families involved in it and it occurs mostly, in rural areas. The film explores this practice through the story of one family who had lost one of their members. It shows the efforts that were being put into educating the individuals from these villages and the need for further, more extensive effort.

Following the screening, a discussion was engaged in with the audience regarding the issue depicted in the film and its relevance in contemporary society.

A handwritten signature in black ink, appearing to be 'Ganesh'.

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Fiction Category - Competitive Category

10: 20 –
 10: 28
 AM

Film: Intimacy

Synopsis: An intimate and sensitive dive. An invitation to life, to routine and to love.

Director: Fred Luz.

Runtime: 7 minutes 36 seconds

Country of Origin: Brazil

10: 28 –
 10:45
 AM

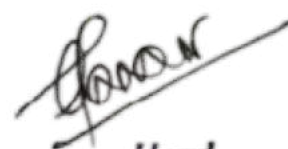
Film: The Wallet

Synopsis: Ayushman, a young regular working man, finds a wallet which contains a letter from Aasma to Samar written in 1991. Overcome by all the emotions on reading the letter, he takes it upon himself to return it to its rightful owner thus leading him into an adventure which he never would have expected from his monotonous lifestyle.


Director: Saumitra Singh

Runtime: 14 minutes 15 seconds

Country of Origin: India

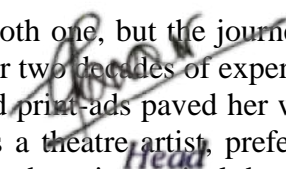


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<p>10:45 – 11: 15 AM</p>	<p>Film : <i>Muddhu Muddhagi</i></p> <p>Synopsis: Stuck in the storm that is her parents’ relationship Aashi bears a burden larger than her tender years. Muddhu Muddhagi is what this little one sees and experiences- the love she never sees, and the strife she has to live with.</p> <p>Director: Sai Krishna Enreddy Runtime: 28 minutes 51 seconds Country of Origin: India</p>
<p>11: 15- 11: 30 AM</p>	<p style="text-align: center;">Discussion with the Audience Moderator : Prof Rashmi Sawhney and Akanksha Sood Singh</p> 
<p>11: 30 - 11: 40 AM</p>	<p style="text-align: center;">Tea Break</p>
<p>11: 40 - 12: 15 AM</p>	<p>Film : <i>Persona</i></p> <p>Synopsis: A solitary and materialistic electrician, crushed by his relationship going downhill, is looking to protect himself from his own flaws. Caught off balance when his wife brutally puts him in front of his</p>



<p>12: 15 - 12: 30AM</p>	<p>lack of realism, he drags her down with him in an absurd, yet necessary duel. Director: Alix Roques- Genez Runtime: 35 minutes 2 seconds Country of Origin: France</p> <p>Film : Alia</p> <p>Synopsis:A young married mute girl undergoes domestic violence by her husband and mother everyday. She takes a crucial decision of her life to live with her loved one. Director: Sreehari Purimetla & Adithya Joshi Runtime: 14 minutes 56 seconds Country of Origin: India</p> <p>Film : Jasmine Village</p> <p>Synopsis: Jasmine Village is a story of circles with no beginnings or ends. The audience may be able to find a piece of their own mirrored self - dizzied by the fragrance of collective desire and the simultaneous, unpredictable gyration of the multiple worlds surrounding it. Director: Ramya Shanmugam Runtime: 21 minutes 32 seconds Country of Origin: India</p>
<p>12: 53 - 1:10 PM</p>	<p style="text-align: center;">Discussion with the Audience Moderator : Prof Sonia, Rijul Rai and Virginia Rodrigues</p> <p>The pre-lunch panel consisted of actor and theatre-artist Virginia Rodrigues and ex-Christite Rijul Ray, a voice-over artist and actor associated with the Adi Shakti theatre in Pondicherry. The discussions focused on various aspects of film-making, especially transitioning from acting on stage to acting on screen, with intriguing inputs from the audience.</p> <p>Virginia describes her entry into the profession as a smooth one, but the journey since has been a bumpy road. She learnt acting majorly from her two decades of experience in Konkani theatre. Shooting for television commercials and print-ads paved her way into the world of cinema, but she stayed true to her roots as a theatre artist, preferring to engage with the live audience in real time. Rijul Ray started out in musical theatre with Laila Alvarez, going on to major in Carnatic vocals from Christ University. He said that</p>

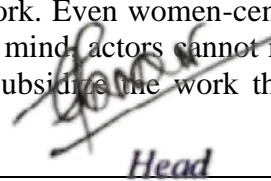

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while he regularly encountered mundane challenges like running after payments, he likes to remind himself of the one thing about his profession that makes him wake up in the morning everyday. In his view, there is merit in sticking to what one knows while also evolving and diversifying.

Ms. Rodrigues further talks about her debut in Kannada-cinema as Maya in the 2019 film 'Mahira' where she portrays the role of a concerned and protective mother whose identity as an undercover agent comes to the fore in this action thriller. The stereotypical roles offered to her, such as that of a wife or a mother with no real agency in moving the story forward, had deterred her from entering the film industry. What sets Mahira apart is the novelty and the challenge that it offered. She realised that she couldn't stick only to theatre, all her life. There is a lot of potential to tap, loads of things to learn and experiences to be gained which eventually helps help her grow as a person, and consequentially add to her performance. Acting pushes you to great lengths, and it is uniquely exhilarating and relishing. She cites the example of Mahira again - quite apologetically admitting to her pride over the role, since budget-constraints didn't allow for arrangement of body doubles, safety gear or even insurance, requiring her to perform the stunts herself.

When asked by Rijul about the difference between films and theatre as platforms, Virginia was quick in pointing out that films take you by surprise. Whereas theatre ensures the security and confidence of a well-rehearsed performance in the company of people you have grown to know well, shooting for movies baffles you. From being handed the scripts on the very day of the shoot to skipping from one scene to another in no apparent order, the actors have it tough and must take care not to display it - a constant performance they have to put up. But other than that, there is no set approach for either of the two mediums. One must keep adding new skills to one's bag of tools, and should draw on memory and experience while acting. Adding to this is Rijul's point about knowing one's privileges. He urged the audience to make use of the exposure and opportunities that such events present them, for there is nothing like the big break, no luck to depend on, just you and your hard-work.

With the floor being open to questions from the assembled students, the first one to be asked was this: would the panelists say that mainstream cinema was progressing with regards to the kind of characters which were portrayed as central to the film's plot? Their response was to draw attention to the wide acceptance that these kinds of films receive in the country. As long as there is an audience, such films would keep on being produced. At the same time, parallel and regional cinema is equally important and it is up to the viewers to start and maintain a dialogue about them. Even in the case of mainstream films dealing with unconventional storylines, directors prefer casting established actors and known faces to endorse their work. Even women-centric movies can't escape the patriarchal lens. While keeping this in mind, actors cannot refuse to do commercial films altogether since they support and subsidize the work they actually love.


Head

With regards to script-writing and content-creation, both the speakers had this to say: Trust your instincts. Start writing and the work will come your way. As you establish yourself, you'll be at a liberty to make choices about the kind of work that suits you. Always keep your audience in mind while writing and never be afraid to show your work. The discussion ended with Virginia advising the students to overcome their fear of failure; only then would they succeed.



1: 10 -
 1: 40
 PM

Lunch Break

01:40 –
 03:30
 PM

Wonders on a Tripod : Workshop on Filming and Production (Soumadeep Sen , Akanksha Sood)

The workshop aims to initiate a discussion “State of Short Film making in India” followed by a discourse in real life filmmaking that would engage with the aspects of Pre Production, Production/Filming, Post production, and Making it to film festivals.

This session on filming and production was mainly conducted by Akanksha Sood and Soumadeep Sen. Before launching into aspects of filming, Ms. Akanksha sought to define and distinguish short and feature-length films. Then she explained the different methods of writing for factual programming. These could be creating shoot scripts



which are used by directors as blueprints and/or references, post production writing and writing for scripted shows such as Monkey Thieves.

As to what sets one apart from the screenwriter or director as a film-maker, she said, everyone has a story to tell. However one must understand the working of the whole team - the cinematographer, graphic designer, make-up artist, sound recorder, and others - and should have gone through the whole process of filming in tandem with the work all the crew members were performing in order to be set apart as a film-maker.

The whole auditorium echoed the same question which was asked next: what is one to make of Jasmine village as a layperson? One interpretation of the absolutely surreal and hypnotising film, given by one of the students was that it was a celebration of women's sexuality in context of the reduction of their identities to their roles as the child-bearers. However, the movie is open to numerous interpretations. Besides, one must appreciate the craft and creativity, the risks involved in such a production instead of being bogged down by our pursuit of meaning in everything. A parallel could be drawn to classical music which may be enjoyed even without comprehending its meaning.

Script-writing, it was pointed out, isn't merely about making a film but has more to do with whether you have anything meaningful to say. Otherwise it would be a technical discourse, merely a display of the film-maker's skill sets and not the story itself. While writing a script there are certain key elements which must be borne in mind. Primary among them is being practical with the story one chooses to tell, especially considering the budget constraints one has while starting out on the cinematic journey. It was suggested that one cannot simply make a movie and expect it to sell. The platform or medium of displaying the film should be decided in advance. Unless it is to be released for free and open viewing by the masses, without any expectations to monetise it, a small amount should be set apart for marketing the movie. Another suggestion was maximising the control one has in the production process by intelligent use of scheduling and adequate knowledge of technicalities like equipment, camera angles, lighting, etc. While casting, special care should be given to engage and interact with the actors who have been cast. After all, however enticing or compelling a script may have been, what gets translated visually is the acting which can make or break the movie. As a filmmaker, it is essential to have certain degree of knowledge about all aspects of the production process, especially the technical ones so that one can escape being played for the fools. Keeping these facts in mind one can start scripting the story, fleshing out each scene and individual shots. What this does is essentially to create a vision of what the film will look like, making the production a much more guided process.

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3: 40 -
 PM

Break For Tea

4th December 2019

Time

Session

**9 AM -
 9:03 AM**

Introduction to Films and Directors

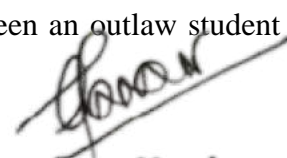
09:03 –
 09:24 AM

Film : Unquenched

Synopsis: - Explores the relationship between an outlaw student and a dying teacher .

Director: Akhilesh Gupta

Runtime: 19 minutes 59 seconds



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<p>09:24 – 9 : 30 AM</p> <p>9: 30 - 9: 55 AM</p>	<p style="text-align: center;">Country of Origin: India</p> <p>Film : <i>And They Call It Democracy</i></p> <p>Synopsis: And They Call It Democracy is a thought provoking and equally potent allegorical drama that examines the most pertinent question of what the beneficiaries of democracy actually get.</p> <p>Director: Tony Thomas & Shameer N.</p> <p>Runtime: 5 minutes 7 seconds</p> <p>Country of Origin: India</p> <p>Film : <i>Some Men</i></p> <p>Synopsis: A day in the life of three men standing on crossroads in a changing, challenging, challenged male dominated society of India. These men are flawed, sensitive, thoughtful, hurt, and yet strong. These are some men.</p> <p>Director: Tanmay Saxena</p> <p>Runtime: 18 minutes 47 seconds</p> <p>Country of Origin: United Kingdom</p>
<p>9: 55 - 10: 15 AM</p>	<p>Discussion with the Audience</p> <p>Moderator: Prof. Renu Elizabeth Abraham, Tony Thomas, Shameer N. and Soumadeep Sen</p> <p>Professor Renu Abraham began by discussing the first three short films which were shown: <i>Unquenched</i>, <i>And They Call It Democracy</i> and <i>Some Men</i>. What connected the three was that they contained snippets of life, whether they addressed the relationship between a student and his mentor or between a father and his son. These movies depicted people whom we might pass by on the streets without once wondering what their story could be, and showcases their lives and experiences.</p> <p>The first question was posed to Soumadeep about his thought process in curating these films for screening over the two days, and also the place of Jasmine Village in the same. The film-enthusiast had this to say in response: the films were analysed in terms of the duality of content and its presentation. Cinema as a medium is about moving images and images that move us. In adding dialogue and building a narrative, the director has failed in telling their story through the visual form. At the same time, he admitted that not always do curators come across good films; then the process becomes comparative and they need to choose from amongst the available options. As for Jasmine Village, Mr. Sen had already read out the director's note before the screening as requested, however he advocates an occasional disregard for editorial intent,</p>

choosing to interpret the story through the lens he views it from. The two directors of *And They Call It Democracy* were asked to enlighten the audience about the movie making process. They informed the gathering that it was a zero-budget movie. The scenes were shot even before they tried to make sense of it, but when they did attach meaning to it, they focused on the need of every generation to rediscover democracy as time passes by. For Soumadeep, the reason this film was so well-received was that, like *Jasmine Village*, it was experimental and representative of an alternate perspective on reality.

A question very pressingly posed by many of the students was where to put up the films that they might aspire to make. The somewhat disillusioning answer was that India does not really have a market for short films. While Amazon Prime, Netflix, Zee5 and other online platforms were trying to collate the best short films, the reality was that neither the Indian public received short films very well, there being a niche audience as a minority, nor was the Indian film-maker competent enough (as the closing film directed by him will go on to prove). Related to this failure in the technicalities of production was the Indian way of storytelling. Indians only think in terms of large narratives; they cannot think *short*. He references Amartya Sen's *Argumentative Indian* in explaining the Indian tendency to talk unnecessarily at length about any subject, his own long-winded explanation serving as a testament to the same.



10: 15 -
 10: 30
 AM


Film : *The Uncanny Valley*

Synopsis: 5 months after the internet stopped working, Aly...

[Signature]
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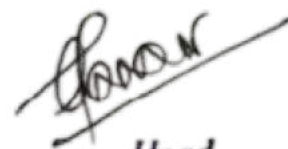


<p>10 : 30 - 10 : 45 AM</p>	<p>misguided internet entrepreneur battles depression and suicide. As she discovers a new internet, she reflects on the connections she has lost and the connections we need.</p> <p>Director: Ian Vardy Runtime: 15 minutes Country of Origin: Canada</p> <p>Film : Under the Blade</p> <p>Synopsis: Existence and willpower philosophy confronted with censorship (ineffectiveness of expression abilities of humans) and the link between sexual abuse and invasion of thoughts by the government which stems from censorship are some of the issues dealt with in the film.</p> <p>Director: Javed Farhani Country of Origin: Iran</p>
<p>11: 00 - 11:10 AM</p>	<p style="text-align: center;">Tea Break</p>
<p>Documentaries Screened</p>	
<p>11: 15 - 11: 45 AM</p> <p>11: 45 : 12: 00 PM</p>	<p>Documentary : A Frame for Solitude</p> <p>Synopsis: The Armenian photographer girl is looking for a different subject to take part in the photography contest. During the search, she realizes a part of her lost identity in Iran and begins of journey to this country.</p> <p>Director: Mahmoud Azeri Runtime: 30 minutes Country Of Origin: Islamic Republic of Iran</p> <p>Documentary: Farrago</p> <p>Synopsis: Farrago is an unkempt diary that generates a stream of audio-visual dissonance without an attempt to resolve it. While some parts of the varied montage traverse along with contemporary foreign issues, other parts blend fictional and documentary narratives to spawn a meaningless tale of a city and its fathomless vigor.</p>

	<p>Director: Santasil Mallik Runtime: 13 minutes Country of Origin: India</p>
<p>12: 00 - 12: 15 PM</p>	<p style="text-align: center;">Discussion with the Audience Moderator : Prof Paul and Padmalatha Ravi</p> <div style="text-align: center;">  </div>
<p>Closing Film</p>	
<p>12: 15 - 12: 35 PM</p>	<p>Film : Sesh Proshno</p> <p>Synopsis: The story revolves around Anirban, a middle aged man and his mentor Mr.Gupta and how their lives take a turn after they learn more about the existing relationships in their lives. It revolves around how the concept of relationships and marriages is fast changing in today's world.</p>

	<p>Director: Soumadeep Sen Runtime: -20 min Country of Origin: India</p> 
<p>12: 35 - 1 : 10 PM</p>	<p style="text-align: center;">Lunch Break</p>
<p>1: 10 - 3 : 10 PM</p>	<p><i>Page to Projector : Workshop on Scripting by Soumadeep Sen, Padmalatha Ravi and Akanksha Sood Singh</i></p> <p>In continuation with the discussion on the first day the session would look at the nuances of script writing. The session aims to engage in a discussion on the scripts written by student filmmakers and provide feedback and mentoring on the same.</p> <p>After lunch, Padmalatha Ravi and Akanksha Sood Singh conducted an engaging workshop on script-writing and received commendable audience participation for the same. Padmalatha began the session by addressing the need to tell stories in this age of post-fact and post-truth, where emotions - and not reason - dictate the way of the world, where the constant rebuttal of facts against arguments goes unheeded, and where the loudest voice wins the debate. To get the session going, she introduced the</p>

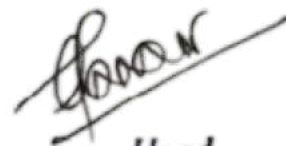
concept of forum theatre, also known as theatre of the oppressed, which is fundamentally a brainstorming technique used by writers and directors when they are at odds with how to take the story forward. This technique calls for active audience intervention even when a scene is being acted out. When spectators feel that they have better solutions to the problem at hand, they may replace one of the actors, thus leading the narrative to a different direction. This was demonstrated by creating a panel of four volunteers who played the roles of a news-anchor, a free-speech activist, a film-maker and the censor-board chair debating on prime-time television. As the discussion proceeded, certain members from the audience assumed the roles of these volunteers, steering the conversation along different lines, thus changing the overall narrative.



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For the next part of the workshop, the students were divided into groups of seven, with each group being required to create the plot for a short film and pitch it to the two guests (later joined onstage by Mandira Shah and Virginia Rodrigues) after the lapse of the 20-minute prep-time. The busy twenty minutes were quick in passing, and produced twenty-two stories ranging from conventional dramas to the absolute bizarre. These were appreciated by the judges not only for their imagination but also their inclusiveness to various social groups, as well as their conduciveness to visual adaptation. Thus ended the two very fruitful hours of the workshop on scripting.



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3: 10 - 3:
 15 PM

Tea Break

Prof. Prerna Srimal Welcome Address

As the curtains were dropping on this two-day event, Ms. Prerna was invited to deliver the welcome address. She described how stories take us on a journey to places we have never ventured into before, thus being magical experiences. Film-fests such as this one allow differing ideas, ideologies and people to come together, to interact and collide, for it is this collision which breaks old structures and replaces them with newer ones. The purpose of organising these events, especially in such turbulent times, is to celebrate diversity. She lauded film as the most democratic of art forms, not only because of its accessibility to wide audiences, but also because there is no need to learn the grammar of cinema. It gives a voice to people who have been silenced and a platform to ideas which didn't have feet. This medium upholds the idea of freedom and expression which a democracy is supposed to be, but is losing day by day.

3: 25 - 3:
 35 PM

Address by Chief Guest Mandira Shah

Ms. Mandira Shah, director of Bizsensors Infotech, gave a succinct speech, acknowledging and appreciating the audience's reception of the film festival and relating the company's own ventures into film-production and the learning they

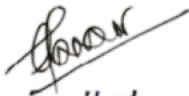
Mandira Shah
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	received thereupon, mainly that film-making is a multi-disciplinary undertaking, which make the courses offered to the students here quite suitable for entry into the world of cinema.
3: 45 PM - 3: 46 PM	<p>Vote of Thanks by Prof.Arun</p> <p>At the close, Professor Arun took the stage to give the vote of thanks. He summed up the events and activities conducted over the two days and how the fest had reinforced the purpose of viewing and making movies. During the course of the discussions the role of the common audience in emerging as the ideal viewer was reiterated with the notions of caste, gender and class coming to the fore, even as the repetitiveness of mainstream cinema was examined in light of growing commercialisation. He brought notice to the idea that the motive of a performance shouldn't be merely to entertain but also to transport the viewer to another reality. He ended by thanking all those - students and faculty alike - who had been instrumental in organising the wonderful event.</p>

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Reg.No	Student Name
1733101	AADEESH KUMAR
1733102	AARON JOSEPH RAJI
1733103	ADITYA SINGH SENGAR
1733104	AGNIDH BARUAH
1733105	ALLAN ABE
1733106	ARAVIND S MENON
1733107	ARUN ENTERRIA
1733109	DRON SHARMA
1733110	GARVIT NARULA
1733111	JEREMY MAJAW
1733112	JOE GLENN FERNANDO
1733113	JOVIE BENSON LYNGDOH
1733115	PATRICK PULICKAL
1733120	AAYUSHI NEERAJ BORWANKAR
1733122	AHANA BAGCHI
1733123	AISWARYA ANNIE SANTHOSH
1733125	AKHILA THOMAS
1733126	ANAGHA S
1733127	ANNA JOBY
1733128	APOORVA PILANIA
1733129	ARATRIKA RAY
1733130	ARMEEN HAQUE
1733132	ASHMITA SAHA
1733133	BRATATI SARKAR
1733134	CARLIN MUDHALAPURA CHACKO
1733135	DARSHANA AGRAWAL
1733136	DEVANGI GODARA
1733137	DHARSHINE K
1733138	ELIZABETH ISAAC
1733140	HARSHITHA GOPINATHAN NAMBIAR
1733141	HIMASHREE DIGANTA SHARMA
1733142	IRANI BHATTACHARYYA
1733143	IRENE SARA EAPEN
1733144	JAGASIA CHAAND JAIDEEP
1733146	KOTTA TWINKLE
1733148	MAITRAYEE CHOWDHURY
1733149	MARY ANN MAJO
1733150	MERLYN MATHEWS
1733151	MONISHKA AGRAWAL
1733152	MOULI MAJUMDAR
1733153	MUGDHA TRIFALEY
1733154	NIKITA MAHATO
1733155	OSHIN
1733156	RANI JANA
1733158	RHEA CHOUDHURY
1733161	SATARUPA KOLAY


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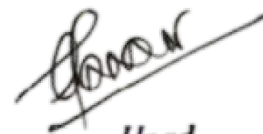
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1733177	MUTHAHAR FATHIMA



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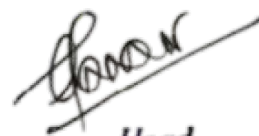
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Reg.No	Student Name
1734001	ABRAHAM JOSEPH MARTIN
1734002	AKASH
1734003	ANIRUDDH GOPALAKRISHNAN
1734004	ANUP M
1734005	ARUN N MOORTHY
1734008	BASHIR ALI ABBAS
1734009	CODANDA CARIAPA CHENGAPPA
1734010	KHUKETO H CHOPHI
1734011	MANISH SHARMA
1734012	MIBIN MATHEW MAMMEN
1734013	NINGTHEM OINAM
1734015	QAYS BATADA
1734016	S MUKUNDAN
1734017	SANDEEP SHEKHAR GHOSHAL
1734018	SHASHANK S A
1734019	SRUJAN V PATI
1734020	TEJAS M B
1734022	VISHNUDATHAN D
1734025	AISHA NABI
1734026	AKANKSHA MALIK PARASHAR
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1734033	D SWETA SRY REDDY
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1734062	SHREYA RAOLJI
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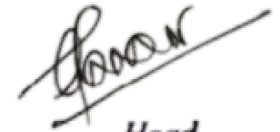
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1734074	VISHALAKSHI PANT
1734075	YAMMANUR INDRANI
1734077	ZOYA RAJ SINGH
1734078	DIVYASWARI BARDEWA



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1	1833101	ARAVIND ROY
2	1833102	ASHWIN KESWANI
3	1833103	AYUSH MAZUMDER
4	1833104	RITWIK MUND
5	1833105	SHOUNAK BHATTACHARJEE
6	1833106	SOMESH POONIA
7	1833107	SOUGANDH PRAMOD
8	1833108	SREEHARI K
9	1833109	AATHIRA SREE S
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11	1833112	AISWARYA ANIL
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13	1833115	AMAL AYISHA
14	1833116	ANAGHA D S
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16	1833119	ANKITA CHATTERJEE
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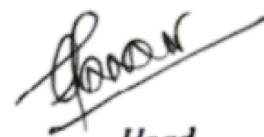
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32	1833137	ISHIKA BANDYOPADHYAY
33	1833138	JISSA MARY JOJAN
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35	1833140	KALYANI ANOOP
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43	1833148	NEHA C
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45	1833150	NISHTI BAINDUR
46	1833151	NVEDHITAA AGARWAL
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61	1833171	SHRIYA PRAVINCHANDRAN
62	1833172	SHRUTI GHOSH



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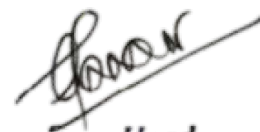
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68	1833178	UMA ANILKUMAR
69	1833180	VAIGHNA RAJ
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71	1833183	VASUNDHARA JHOBTA
72	1833184	WINNIE PANDE
73	1833185	YAMUNA BINDU
74	1833186	DRON SHARMA



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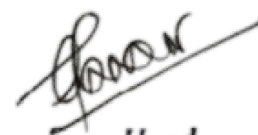
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1	1834002	TRAYAMBAK CHAKRAVARTY
2	1834003	MIHIR GUPTA
3	1834005	ANURAG PAUL TOPPO
4	1834007	ARYADITYA BOSE
5	1834008	NASSON GRANDO LYNGDOH
6	1834009	YOHAN GEORGE PHILIP
7	1834010	EMIL WILSON
8	1834011	THEANG TERANG
9	1834012	JEFIN JERRY
10	1834014	TANMAY SHRIVASTAVA
11	1834017	ALAN VARGHESE
12	1834018	DEBRUP CHAUDHURI
13	1834020	ISHAN SIDHANT DHAN
14	1834022	ROHIT RATHEE
15	1834026	SAMRIDDI BAJPAI
16	1834027	AYUSHI
17	1834028	TANYA CHADHA
18	1834030	MADHURA C JAISWAL
19	1834031	B SHREYA
20	1834032	SODEN CHHIMI WANGDI
21	1834033	PH MARISSA ROSE
22	1834035	NAYANATHARA S
23	1834036	POOJA KADABOINA
24	1834037	PRAGATI SHARMA
25	1834038	BEVERLY DIVYA PEDDINY
26	1834040	VARADA R
27	1834042	ABHIRAMI B
28	1834043	PRAGYA GAUTAM
29	1834044	VRITTI MISHRA
30	1834046	SRISHTI SHARMA



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31	1834047	DHARA RATHI
32	1834048	ARPITHA P S
33	1834050	HARSHITA SURANA
34	1834051	SAKSHI THAKUR
35	1834052	SWAATHI R
36	1834054	BRINDA HEISNAM
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40	1834061	ASIR R J
41	1834062	RAGHAV RATAN BAKSHI
42	1834063	MOHAMMED ABSEER ASIF
43	1834065	LILY ANN B
44	1834066	VIDHISH MUTHANNA C A
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46	1834068	JAN MERY JOSEPH
47	1834069	MOHAMMED SABBAIN S
48	1834070	ROHIT KUMAR V
49	1834071	JUSTIN RAJEEV
50	1834072	SIFAT KAUR BAGGA



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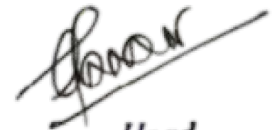
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1	1933102	AMAN RAJ SAMANTARAY	
2	1933103	ANGKIT BHARADWAJ	
3	1933104	APOORV DEVGIREE	
4	1933105	ARYAN GULATI	
5	1933106	ARYAN YADAV	
6	1933107	ASHIN ADAI SHINU	
7	1933108	CHETAS BALAGOPALAN	
8	1933109	DEV SONI	
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42	1933152	RIYA SOHINI	
43	1933153	SANJANA SATISH	
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55	1933167	ELINA GHOSH	
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58	1933170	IRMA SHARMA	
59	1933171	KEREN LYDIA S	
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