

**JGi JAIN COLLEGE | ಜೈನ್ ಕಾಲೇಜ್**

# CAMPUS BUZZ

**M O N T H L Y E - N E W S L E T T E R**

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**DEPARTMENT OF  
HUMANITIES**

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## HOD's Note

Greetings from the Department of Humanities, JAIN College, Powered by Knowledgeum!

Summer vacation has concluded, and with it comes a sense of deeper responsibility and focus on academics. We are glad to inform you that our students from the first batch of PU have made it to some of the most prestigious undergraduate programmes across India, and one is set to sail beyond India for her undergraduate studies. Even amongst the PU 1 students, all of them have completed their digital badges under guidance from their educators. It is a matter of immense pride to share that one of our students from PU 1 has been selected for the prestigious Yale Young Writer's Summer Programme!

As we step into the new academic year, we are geared up to meet the demands of the new academic year. As students build their academic skills, it's also time to curate their portfolios and hone their network by participating in internships, and service programmes. Educators are tuned to this unique need of humanities students and are well prepared to take it on.

We are sure that the students will find the programme very engaging, interesting and useful.

**Jagdish Chandra**

## What's Up Next?

**Juniors Report on the**  
12<sup>th</sup> of June

**Junior Orientation Programme**  
13<sup>th</sup> and 14<sup>th</sup> of June

**Junior Talent Display**  
21<sup>st</sup> of June



## Reports:

### A Refreshing Start

Breaking the mold on the first day, the Humanities department at the college decided to ditch tradition and take the II PUC class on an unforgettable out-of-the-classroom adventure. Suggested by their English teacher, Ms. Aditi, they embarked on a day trip to the historic Lalbagh Botanical Garden, kicking off the academic year with a symbolic gesture towards the department's emphasis on experiential learning.

After the assembly and general instructions from the Principal, it was time to proceed with the outing. A buzz of excitement filled the air as students, fresh from their summer breaks, exchanged vacation stories during the short, 15-minute walk to Lalbagh.

Finding a peaceful corner of the garden, the group settled down for instructions. A fun icebreaker game had everyone share their summer adventures and learnings, fostering a sense of connection between students and teachers.

The day wasn't all talk, though. Competitive energy surged as students and educators divided into five teams for a thrilling game of Kho-Kho. Laughter and cheers filled the air, but with language classes looming, they eventually had to wrap up the game with a surge of adrenaline and a shared hope for an engaging year ahead.

This refreshing start to the academic year promised a semester filled with interactive learning that extended beyond the confines of the classroom.





## Weekly Assembly Highlights

The Department of Humanities maintains its established practice of hosting weekly assemblies, each tailored to address various facets of student development. These gatherings provide a forum for students to participate in enriching activities and receive acknowledgement for their contributions beyond the confines of the classroom.

The inaugural assembly, known as the Parliament Assembly, aimed to apprise students of pertinent news and announcements, encompassing alterations in college schedules and newly instituted regulations, thereby ensuring comprehensive awareness of the latest developments.

Subsequently, the Cultural Assembly facilitated an enjoyable and interactive experience through a festival-themed game of Pictionary, thereby enhancing students' cultural awareness while fostering a sense of community and collaboration.

In the subsequent week, the assembly was centred on felicitations. Students in II PUC were honoured by Ms. Vandana and Ms. Shakti for their perseverance and commitment to learning during their summer break. The students were acknowledged for their completion of digital badges and active engagement in volunteer work or internship programs. Marjorie, Dhisha Jain, Garima, Spatika S.M, and Janvi Kankariya were among the students who were presented with certificates of appreciation for their exceptional achievements. Furthermore, Anurimaa Bharat, Krithika Seervi, and Pratheek V Vaidya were accorded special mention for their exemplary diligence and dedication. The felicitation ceremony was designed to recognise and commemorate the students' endeavours in honing their skills and acquiring valuable experiences beyond the classroom. This acknowledgement serves as an inspiration for other students to strive for excellence and actively participate in extracurricular activities during their academic journey.

These assemblies help students understand the importance of embracing cultural diversity, promoting collaborative teamwork, and striving for excellence in various areas. Together, these assemblies contribute to the overall development of students, effectively preparing them for future challenges and opportunities.

Krithika Seervi and Dhruv Jain, II PUC EPPyS



## Student's Reflection

### As an Actor and a Director: Reflection on my First Theatre Production

When I first watched the film 'Taste Of Cherry' by Abbas Kiarostami last summer I felt a surge of profundity - I remember writing a small review for the film right after I finished watching it, I ended the review with the line, "A word for the film - beauty". I have come to realise that the surge of profundity I felt was due to the form of the film, as much as the content. Before I started seriously watching films and exploring directors known and acclaimed for their artistry (e.g. Bergman, Tarkovsky, Parajanov, Ming Liang), I had never come across the medium being used not to tell a story. Now, I do not mean that 'Taste of Cherry' cannot be defined as a story, that is a whole other matter of definition, what I mean simply is a lack of emphasis on the plot. The plot plays the central role in mainstream cinema, all the blockbusters regurgitate the same old narratives and formulas that guarantee it to be a success as a product, however, after watching 'Taste Of Cherry' a different, parallel realm of cinema opened up to me; the kind of cinema that questions structure, narrative, that lets you get bored and sleepy but lingers in your head viewer, as the consumer, but now it continues to do so as an 'actor' as well. What I mean by the term 'actor' is not only as a part of a cast but being an entity separate from the reality we inhabit, as someone that experiences the 'ghost of reality', reality as presentation. After a turn of events, I ended up directing a theatre adaptation of "Taste Of Cherry" and acting as its lead.

The idea stemmed as an alternative to a play I was to be a part of, which was postponed due to its length and limited preparation time. My teacher and mentor at the time - Ms. Vandana Victor, seeing my enthusiasm to perform, contacted me regarding adapting the film 'Taste of Cherry' into a small skit - this was the genesis of the play. The whole preparation time was a mere seven days, the play was to be performed on the 8th of February, and the seedling idea without a script was discussed first on the 31st of January. I took up the responsibility and transcribed scenes from the film, which is in Iranian, and wrote the script around it, adding elements and scenes to adapt the film into a play. After writing the screenplay I knew that it was not to be a mere skit, the script was a full-fledged play - this excited me greatly as I could visualise the play. I did not have any trouble in managing the direction and preparing for the role because of the assistant director Ms. Vandana's active help and guidance. During the preparation period with the cast, merely one minor and four major characters, we had five rehearsals in total; in these five meetings the logistics, lighting, props and costumes were discussed as well. The approaching D'Day did not feel like a burden or a pain; as each day went by drastic strides brought all of us closer to the fruition of our work - I personally felt a sense of elation during this period. Nevertheless in hindsight, more time and guidance would have helped in improving the final play - especially for the acting, as well as, a bigger stage, with proper staging and props. However, in spite of the lacking nature of the preparation, the end result was satisfactory as a first attempt.

Coming to my personal experience, while preparing for the role of Mr. Badii, I did not have enough time to do the role justice. The character of Mr Badii is simple, there is no tricky accent or quirks or peculiar body language and gestures, however, the character is troubled and reserved. To be able to portray the deep-seated anguish and pain of the character without the theatrical dropping down to one's knees and burying one's face in one's hands made me discover Sanford Meisner's method of acting. I researched Stanislowsky, Stella Adler and Meisner who propagated a more reserved, emotional school of acting, called the 'method'. With the rise of cinema as a medium, actors throughout the early years of cinema at the beginning of the 20th century portrayed characters in a theatrical manner, for instance

Buster Keaton's comedies. However, this extravagance and flair did not suit the medium of film as the actor was now closer to the audience due to the camera - now acting required subtlety and realism; not

all films are slapstick comedies. This realism was what Stanislowsky introduced in theatre in Russia in the early 20th century, his students who went to the USA changed Hollywood forever. Actors like Marlon Brando, Marilyn Monroe, Robert De Niro, Daniel Day-Lewis, et cetera all followed the method in their careers, and we can see the emotional potency of their acting on screen in films like 'A Streetcar Named Desire', 'Raging Bull', and 'There Will Be Blood'. The Method requires an actor to completely immerse oneself into becoming the character and staying as the character for a prolonged period of time. This great understanding of the character can lead to actors improvising outside the script which has brought interesting results in many films. Personally, I was impressed, astonished and intrigued by the Method, it was something that struck me because of the metaphysical questions it brings regarding being, becoming and experience. I tried to incorporate the method in the limited time I had, trying to get into the character of Mr. Badii and feel his pain, making it mine. This process felt ethereal at the time, as I felt the beauty of the film now as a character in it, the beauty of the presentation of reality as a reality itself is what cinema and theatre are authentically capable of. I felt a slight breakthrough after my mentor interrogated me as Mr. Badii, a technique used to help an actor be the character, taking one away from merely the lines of the script and instead focusing on who the character is in the first place. Unfortunately, the preparation time was too short for the authenticity of my growing into the character, I can say the same for the rest of the cast as well to some degree.

Hari Krishna, Batch of '22-24

## **Glitz and Glam: My first pageant experience**

I still remember when my name was called on the stage as one of the winners, it felt like a dream, I just couldn't believe it. This was the moment I was waiting for my entire life. I was overwhelmed with different emotions all while trying to look presentable on stage. The day I won the title of Miss Teen Karnataka 1st runner-up is the day I will cherish forever.

Growing up, I've always been inclined towards fashion, pageantry, and modelling. Watching confident ladies on TV always inspired me to become one. It wasn't until I was 16 that I got to participate in a beauty pageant. To be honest, I had no intention of participating as there was a shortage of time to prepare. However, without thinking much about it, I decided to participate. Who knew an impulsive decision would change my life? Later, I felt the pressure as I had a lot of things to prepare for such as the outfits, the introduction, the walk, the question and answers, and whatnot in just under two days. I began to think of this as a bad idea and that I would end up embarrassing myself. However, suddenly a thought popped into my mind that I always abided by, that is, "Only if you get out of your comfort zone, will you be able to grow and ultimately succeed." Even if I don't win, I would still have an amazing experience is what my mother told me and my mother has truly been my biggest supporter to date. Keeping that in mind, I prepared as much as I could possible in 2 days.

The big day arrived and I don't think I was ever this nervous in my life because looking at the huge audience and judges made me realise how big of a thing this is. Nevertheless, I tried to be calm and poised. My goal wasn't to win, it was to give my best with the abilities and skills that I possess, and then towards the end I was announced the title of first runner-up, I still remember almost tearing up on the stage. Truly a memorable experience that helped me overcome so many of my fears and made me realise that I am capable of so much more than I think I am when I get to leave my comfort zone and experience things that I have never done before.

Marjorie, II PUC HEPPyS



# What's New

## Cinemanía: Launch of Club “Cinemasclapes”

The Department of Humanities has launched a new club called 'Cinemasclapes'. The club's objective is to enable students to explore Indian culture, beliefs, and values through the lens of Indian cinema. It aims to understand cinema as a medium of art and communication and to learn the concept of mise-en-scène.

The club coordinator, Ms Shakti Shukla, was inspired by a course she attended in college called 'Cinema and Culture'. This course taught students to view cinema through the lens of satire and understand how it reflects the societal situations of its time.

The 'Cinema and Culture' club will provide a platform for students to delve deeper into these aspects of Indian cinema and culture. The club hopes to foster a greater understanding of the multi-layered nature of Indian cinema and its cultural significance.

Janvi Kankariya II PUC HEPyS

## Duality of Perspectives: ‘This or That’ Perception of Masculinity and Femininity

Most of us tend to categorise individuals into two distinct categories: masculinity and femininity. However, in reality, these concepts are interconnected and often exist in a grey area. My Sociology teacher used to say, "Nothing in this world is black or white, only grey," and this applies to the idea of gender categorisation as well. In truth, none of us completely fit into either one of these categories, so there is no need for such strict categorisation.

We have reached a point where it is generally assumed that masculinity is associated with men and femininity with women. Masculinity is often defined by the social expectations of being a man. However, what if these social expectations are fulfilled by a woman? Would that woman be considered masculine? Our society's structure dictates that individuals must be classified as either masculine or feminine. This limits individuals' agency, as they are pressured to fit into these categories instead of focusing on simply living. This concept of structuration was introduced by the British Sociologist, Anthony Giddens. Now, let's explore one of the key reasons for the existence of this process of masculinity and femininity.

"Religion is an opium of the masses." - Karl Marx. Many religions advocate traditional gender roles, often placing women in a position where they cater to the needs of their husbands. This perpetuates gender inequality and restricts individual expression. For example, society may view independence as a masculine trait, so when a woman exhibits independence, she may be considered unfeminine. This contradiction of societal expectations leads to disrespect and discrimination against women who do not conform to traditional gender norms.

"The burden is not just on a woman but also on a man, of course. 'I am not truly free if I am taking away someone else's freedom, just as surely as I am not free when my freedom is taken from me. The oppressed and the oppressor alike are robbed of their humanity.' - Nelson Mandela. A man will be looked down upon if they are not 'masculine enough'. So they are, in a way, forced by society to oppress."

I believe that education is one of the potential solutions to the social problems mentioned above. By providing the skills of critical thinking, value neutrality, objectivity, and rationality, education can help us better understand and empathise with others. Another approach to consider is Deconstruction, a method introduced by philosopher Jacques Derrida. This method involves examining masculinity and femininity in detail, breaking down these concepts to understand their implications, definitions, and potential solutions fairly and comprehensively.

It's never simply just 'This or That'.

Arya R Warriar, II EPPyS

## Creativity Corner



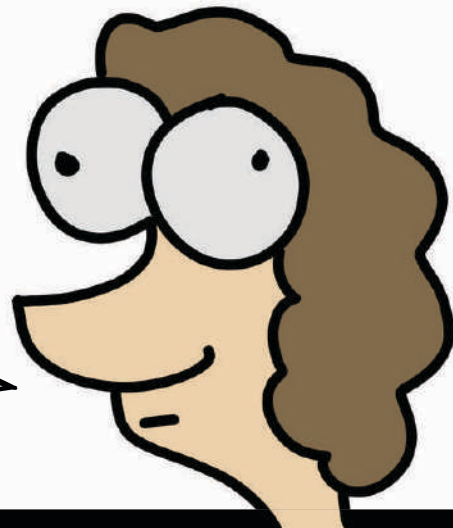
Deeksha Jadav II EPPyS



# Side Effects

News\*

A guy reportedly died after taking the Covishield vaccine. The company that made the vaccine has admitted that it can have side effects like blood clots, which might result in death. Should the country keep administering these vaccines or cancel their distribution?



If vaccines are risky and can cause someone's death, it would be logical to cancel them altogether.

