

RTF 342S/ANS 372/AAS 320

Indian Cinema

Fall 2018

Course Syllabus

Professor Shanti Kumar

Office hours: Thursdays 9:30 am -12:30 pm

Class meets: Tue, Thu 2:00-3:30 pm

Classroom: CMA 3.124

Screenings: Refer to screening schedule

Course Description

This course will provide a general overview of Indian cinema. We will critically examine some of the main genres and themes represented in a variety of commercial Hindi films -- popularly known as "Bollywood". We will analyze how Bollywood films represent issues of gender, class, race, national identity, transnational mobility, family values, cultural traditions in India and in the Indian diaspora. We will also examine the ways in which the "Bollywood" film industry has evolved in relation to the political, economic, and cultural changes taking place at the global, national, regional, and local levels of Indian society. Going beyond simplistic readings that force us to embrace either/or categories, we will focus on how emergence of "Bollywood" as a global phenomenon reframes debates about nationalism, regionalism and transnationalism. The goal of this course is to gain a critical understanding of the place of Indian cinema in Indian society and culture. Background in Hindi language or Indian cinema, while helpful, is not necessary to take this course. All films used in this course will have English subtitles.

REQUIRED BOOK:

Tejaswini Ganti, *Bollywood: A Guidebook to Popular Indian Cinema*. 2nd Edition. Hoboken : Taylor and Francis, 2013.

Available at UT Co-Op Store. Please Note: This book is also available online as an e-book at the UT library website. It is available to students for free viewing, downloading and printing both on and off campus (with your EID and password). You can access the e-book from the course materials page on Canvas, or you can directly at the UT libraries website at:

<https://ebookcentral-proquest-com.ezproxy.lib.utexas.edu/lib/utxa/detail.action?docID=1143684#>

Online Reserves: Available online on Canvas at <http://canvas.utexas.edu/>

The online reserves consist of a collection of articles and essays which are required readings for this course. The specific articles for each class meeting are listed in the course schedule section of the syllabus. The reading list may be modified during the semester to address issues raised in class discussions that go beyond the listed topics in the course syllabus.

COURSE EXPECTATIONS

Assigned readings. Class lectures, discussion topics and video screenings presume that all students have completed the assigned readings for each class meeting. Since we cannot cover all topics in detail during the lecture, it is important that you carefully go through the assigned readings before the class meeting.

Lectures, class discussions and screenings. The lectures and screenings in this course are designed to supplement the assigned readings. Much of the material covered in the lectures, discussion and screenings will not be in your readings. Therefore, you are expected to take detailed notes for all lecture material and films presented in class. In addition, you are responsible for being aware of all assignments, handouts and announcements made in class.

ASSIGNMENTS

The assignments for this course can be divided into five categories: (1) attendance and class participation, (2) Film analysis paper and presentation (3) Exams, and (4) Reviews of screenings.

1) Attendance and class participation. Beginning early in the semester, you will be asked to apply the course materials through class discussions and assignments. You are not only expected to actively participate in class, but also to demonstrate an ability to integrate the course materials into your discussions and assignments. Therefore, your attendance is mandatory. Attendance will be taken at the beginning of every class meeting. Attendance and class participation is worth 10% of your final grade. Student who misses three class meetings will lose half of their attendance grade. Anyone who misses four or more class meetings will get a zero on the attendance and class participation grade.

2) Film analysis paper and presentation. The purpose of the film analysis assignment is to extend our discussions beyond the listed screenings to the wide range of films discussed in the readings. The list of “Significant Films of Popular Indian Cinema” (p. 201-216) in Ganti’s book is a good starting point for selecting a film. The film analysis must be 4-5 pages (double-spaced, typed). A small group (usually 2 students) will be responsible for preparing a 15 minute presentation of the film they analyzed. Each group will provide a brief outline of their presentation to the class. Detailed guidelines for the film analysis and the presentation will be provided ahead of time in class. The film analysis is worth 20% and the presentation is worth 10% of your grade.

3) Exams. There will be two exams in this class. Exam # 1 will be based on materials covered in class from August 30th to October 11th. Exam # 2 will be based on materials covered in class from October 23rd to December 4th. Each exam is worth 20% of your grade.

4) Reviews of screenings: Over the course of semester, there will be several film screenings on topics related to the course materials. You are required to write a review (2 pages, double spaced) on any seven film screenings. You may submit only one review per week. The top five scores on your reviews will be counted toward the grade for this assignment. In your report, you should critically examine the film in relation to a particular concept, question, or issue raised by

a specific set of weekly readings. Each report is worth 4 points (Total 20 points). This assignment is worth 20% of the final grade.

GRADING CRITERIA

Attendance and class participation	10%
Film analysis paper	20%
Film analysis presentation	10%
Exam # 1	20%
Exam # 2	20%
Reviews of screenings (5@4 points each)	20%

Final course grades will be awarded on the basis of a plus/minus grading scale.

Please read the following information carefully:

Scholastic Dishonesty: The University defines academic dishonesty as cheating, plagiarism, unauthorized collaboration, falsifying academic records, and any act designed to avoid participating honestly in the learning process. Scholastic dishonesty also includes, but is not limited to, providing false or misleading information to receive a postponement or an extension on a test, quiz, or other assignment, and submission of essentially the same written assignment for two courses without the prior permission of the instructor. By accepting this syllabus, you have agreed to these guidelines and must adhere to them. Scholastic dishonesty damages both the student's learning experience and readiness for the future demands of a work-career. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. For more information on scholastic dishonesty, please visit the Student Judicial services Web site at <http://deanofstudents.utexas.edu/sjs/>.

Moody College Writing Support Program:

The Moody College Writing Support Program, located in BMC 3.322, offers one-on-one assistance without charge to students seeking to improve their professional writing in all fields of communication. We have specialists in Journalism, RTF, CSD, CMS, and PR and Advertising. In addition, we offer workshops to strengthen core writing skills in each field and to inspire students to strive for excellence. Students may book half-hour appointments on our website or drop in for assistance during all stages of the writing process.

<https://moody.utexas.edu/students/moodywriting>

Services for students with disabilities: The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-4641 TTY, or

<http://ddce.utexas.edu/disability/>

Religious Holidays

Religious holy days sometimes conflict with class and examination schedules. If you miss a work assignment or other project due to the observance of a religious holy day you will be given an opportunity to complete the work missed within a reasonable time after the absence. It is the

policy of the University of Texas at Austin that you must notify each of your instructors at least fourteen days prior to the classes scheduled on dates you will be absent to observe a religious holy day.

University Electronic Mail Notification Policy

All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be checked daily, but at a minimum, twice per week. The complete text of this policy and instructions for updating your e-mail address are available at <http://www.utexas.edu/its/policies/emailnotify.html>. (Optional: In this course e-mail will be used as a means of communication with students. You will be responsible for checking your e-mail regularly for class work and announcements.)

Counseling and Mental Health Services

Taking care of your general well-being is an important step in being a successful student. If stress, test anxiety, racing thoughts, feeling unmotivated or anything else is getting in your way, there are options available for support.

For immediate support:

- Visit/Call the Counseling and Mental Health Center (CMHC): M-F 8-5p | SSB, 5th floor | 512-471-3515 | cmhc.utexas.edu - CMHC Crisis Line: 24/7 | 512.471.2255 | cmhc.utexas.edu/24hourcounseling.html

CARE Counselor in the Moody College of Communication is: Abby Simpson, LCSW - |CMA 4.134 | 512-471-7642 (Please leave a message if she is unavailable)

Other Services at CMHC:

- Brief assessments and referral services
- Mental health & wellness articles - cmhc.utexas.edu/commonconcerns.html
- MindBody Lab - cmhc.utexas.edu/mindbodylab.html
- Classes, workshops, & groups - cmhc.utexas.edu/groups.html
- Tips on self-care - cmhc.utexas.edu/selfcare.html

Other Helpful Offices at UT

- Student Emergency Services (SES) - deanofstudents.utexas.edu/emergency
- Services for Students with Disabilities (SSD) – diversity.utexas.edu/disability
- Office of the Student Ombuds - ombuds.utexas.edu/student

Course calendar

Date **Topics, readings, assignments**

Week 1 **Introduction**

Thu, Aug 30 Introduction to course materials

Week 2 **Historical Context**

Tue, Sep 4 Ganti, Chapter 1(Read pages 1-22)

Thu, Sep 6 Ganti, Chapter 1(Read pages 22-55)

Week 3 **Industry Structure and Star System in Bollywood**

Tue Sep 11 Ganti, Chapter 2 (Read pages 56-84)

Thu, Sep 13 Ganti, Chapter 2 (Read pages 84-102)

Week 4 **Narrative, Style and Themes**

Tue, Sep 18 Ganti, Chapter 3 (Read pages 103-113)

Thu, Sep 20 Ganti, Chapter 3 (Read pages 113-136)

Week 5 **Genre in Hindi Cinema**

Tue, Sep 25 Ganti, Chapter 4

Thu, Sep 27 Gehlawat, Disassembling Bollywood

Week 6 **Bollywood and Beyond**

Tue, Oct 2 Film analysis presentations - 1

Thu, Oct 4 Tiwary, The Discrete Charm of Local Practices

Week 7 **Bollyworld: Transnational Perspectives on Indian Cinema**

Tue, Oct 9 Armbrust, The Ubiquitous Nonpresence of India
Naficy, A Social History of Iranian Cinema Vol.1: The Artisanal Era 1891-1941

Thu, Oct 11 Kaur and Sinha, Bollyworld: An Introduction to Popular Indian Cinema Through
a Transnational Lens

Week 8 Exam # 1

Tue, Oct 16 Exam #1 Review

Thu, Oct 18 Exam # 1

Week 9 Indian Cinema in/and the Indian Diaspora

Tue, Oct 23 Banaji, Audiences and Hindi Films: Contemporary Studies

Thu, Oct 25 Banerjee, Imagining the Diaspora

Week 10 Cinema in the Multiplex

Tue, Oct 30 Dwyer, Zara Hatke (Somewhat Different)

Thu, Nov 1 Athique, From Cinema Hall to Multiplex

Week 11 New Independent Cinema

Tue, Nov 6 Devasundaram, Bollywood and the Cinemas of India

Thu, Nov 8 Gopinath, Impossible Desires

Week 12 Regional Cinemas Beyond the Region

Tue, Nov 13 Film analysis presentations - 2

Thu, Nov 15 Srinivas, Region in Focus
Kumar, Media Industries in India: An Emerging Framework

Week 13: Cinema and Social Media

Tue, Nov 20 Nanda et al, Innovation in Social Media Strategy for Movie Success: A Study of the Bollywood Movie Industry

Thanksgiving break

Week 14 Globalizing Bollywood

Tue, Nov 27 Prateek and Sarwal, Hinglish Cinema

Thu, Nov 29 Wright, Conclusion: A Bollywood Renaissance?

Week 15 Exam #2

Tue, Dec 4 Exam #2 Review

Thu, Dec 6 Exam # 2

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Screening schedule

You are required to watch at least one film per week listed in the schedule below. You can watch the films online on sites like Youtube, Netflix, Erosnow or other streaming sites if you have a subscription. Some films may be also available for free on Youtube. If none of the above options work for any reason, you may watch a film on your computer or TV by borrowing a DVD copy of the film from Prof. Kumar.

Please note: We will NOT have screenings in CMA 3.116 on Tuesdays 7:30-10:00 PM as originally scheduled.

Date Films

Week 2 Historical Context

Tue, Sep 4 Watch one of the following films:

Awara (The Vagabond, 1951), 193 minutes

Mother India (1957), 172 minutes

Naya Daur (New Era, 1957), 173 minutes

Pyasa (Thirsty, 1957), 146 minutes

Week 3 Structure of the Hindi Film Industry

Tue Sep 11

The Inner and Outer World of Shah Rukh Khan (2005), Two parts, 180 minutes

Week 4 Narrative, Style and Themes

Tue, Sep 18 Watch one of the following films:

Bobby (1973), 169 minutes

Sholay (Embers, 1975), 204 minutes

Deewar (The Wall, 1975), 176 minutes

Hum Aapke Hain Koun! (HAHK, Who Am I To You!, 1994), 199 minutes

Lagaan (Taxation, 2001), 224 minutes

Week 5 Genre in Hindi Cinema

Tue, Sep 25 Watch one of the following films:

Amar Akbar Anthony (1977), 175 minutes

Main Hoon Na (Trust Me I am Here, 2004, 182 minutes)

Karan Arjun (1995), 169 minutes

Om Shanti Om (2007), 167 minutes

Dev Das (2002), 185 minutes

Dev.D (2009), 144 minutes

Week 6 Bollywood and Beyond

Tue, Oct 2 *Supermen of Malegaon* (2008), 66 minutes

Watch online at: https://search-alexanderstreet-com.ezproxy.lib.utexas.edu/view/work/bibliographic_entity%7Cvideo_work%7C2856869

Week 7 Bollyworld: Transnational Perspectives on Indian Cinema

Tue, Oct 9 *Ganj-e Qarun* (Qarun's Treasure, 1965), 122 minutes

Watch online at: <https://www.youtube.com/watch?v=c0JiZLUgaG8>

Week 8 No screening

Week 9 Indian Cinema in/and the Indian Diaspora

Tue, Oct 23 Watch one of the following films:

Dilwale Dulhania Le Jayenge (DDLJ, The Big Hearted Will Take the Bride, 1995), 189 minutes

Kabhi Khushi Kabhi Gham (K3G, Sometimes Happiness Sometimes Sorrow, 2001), 210 minutes

Namastey London (2007), 128 minutes

Bend It Like Beckham (2002), 112 minutes

Week 10 Cinema in the Multiplex

Tue, Oct 30 Watch one of the following films:

Peepli Live (2010), 104 minutes

Kai Po Che! (Brothers ... for Life, 2013), 126 minutes

The Lunchbox (2013), 105 minutes

Week 11 New Independent Cinema

Tue, Nov 6 Watch one of the following films:

Fire (1996), 108 minutes

Qissa: The Tale of a Lonely Ghost (2013), 110 minutes

Newton (2017), 106 minutes

Lipstick Under My Burkha (2017), 117 minutes

Week 12 Regional Cinemas -- Beyond the Region

Tue, Nov 13 Watch one of the following films:

Bombay (1995), 130 minutes

Chennai Express (2013), 141 minutes

Baahubali: The Beginning (2015), 158 minutes

Sairat (Wild, 2016), 174 minutes

Week 13: No screening

Week 14 Globalizing Bollywood

Tue, Nov 27 Watch one of the following films:

Kites (2010), 130 minutes

Delhi Belly (2011), 100 minutes

English Vinglish (2012), 134 minutes

Week 15 No screening