**Humanities in action
The Motion
Picture in Hindi (Bollywood)**
Nalini Natarajan

Description

The course looks at a sample of movies in Hindi (with English subtitles) to see how film mediated the strengths and pitfalls of the developing consciousness of India's citizens, social change and negotiation of modernity. Using the movement from nationalism in an anti colonial era, to globalization today, the course looks at themes like: the building of all-India citizenship, war, gender issues, class, nature and culture, urbanization, sex and violence, within the frame of developing techniques of filmmaking. From the silent era to today's hyperreal, the trajectory of Bollywood reflects world trends. Hollywood genres and figures like the Wild West or like Chaplin's Little Tramp find their way to early Bollywood. Many Hollywood themes return to Bollywood in adaptations. An important section is new Wave cinema which focused on realistic village themes and topics like women's equality. We will look at films through DVD, YouTube and Netflix.

Prerequisites, co-requisites and other requirements: None
Number of hours/credits: 45 (3 hours/week) / 3 credits.

Learning objectives:
At the end of the course, students should:
1. Have a thorough knowledge of the films they watch in relation to the overall narrative content, strategies, and effects of each.
2. Be able to present the insights into Bollywood in the context of Indian history and culture stimulated by the course in clear prose, whether as short oral reports or as discussion points raised in Discussion
3. Know some basics about the historical and social background of the films
4. Know the origins and historical development of the novel as a genre
5. Understand the social and historical factors that affect the *bildungsroman*.
6. Analyze critically all the films
7. Discuss the themes and social commentary often underlying the films
8. Know the relationship between novels and films

9. Understand the effect of popular culture, current events, and social issues in molding the films discussed

10. Compose and deliver an oral report that will help build both oral skills in English and the ability to focus on one topic while referring to specific film examples

11. Write essays on and understand the basic elements of academic writing and scholarship. Be able to compile bibliographies with the professor's help.

12. Know and be able to use the basic research resource, such as the Seminar Room (a closed collection), the main Lázaro library (an open collection), and electronic sources, such as literary databases, for delving more deeply into the subject, also using Youtube and Netflix.

Outline of content and time distribution:

Instructional methods:

In-class– Each face-to-face class will consist of:

1. Class discussion of film facilitated by student interventions (1 or 2 comments on a selected scene per student)

2. Group and individual oral reports by students

3. General class discussion and lecture

Online component (a total of 25 percent) —For each class, the following will be available online:

1. A video by the Professor contextualizing the text.

2. Links on the biography of the author, and a few relevant articles.

3. Further videos on films or discussions further enhancing understanding.

4. A concluding video by the professor prepared structured lecture by the Professor on the book being discussed.

The lecture will be in video form. It will be interspersed with information videos, article segments discussed in detail. The class will meet in person weeks interspersed with online classes for lectures, film viewing, or discussing texts and critical articles, which each student does on his/her own, while logging in to the class room site. Attendance will be given only if the student posts the required responses for each online class. The class will be asynchronous—that is, students can log in at their convenience and participate in the forums.

Resources and Equipment Required:

For both the online components of face-to-face modalities, as well as the hybrid courses, a TV/VCR or TV/DVD will be used for several class sessions to view selected film versions. Other required resources include Facebook, LABCAD, and Moodle (acquired by UPR). Students are required to have computers. They can also use institutional computers.

Computers or mobile devices, UPR email, access to the virtual, institutional management system, access to UPR journal database and library. Skype and FB account for consultation.

Grading system:

The cumulative grade (A, B, C, D, F) will represent the aggregate of:
- Attendance & Discussion facilitating/interpreting/responding to text (each student speaks in every class and typed online responses are kept on file for periodic evaluation): 40%
- Oral reports in a 30-minute presentation each. A reading of one selected film showing 6 scenes where socio-historical, Artistic and filmic commentary is offered
- Term papers reading a genre of film or a set of films 30% ie romantic comedy, tragedy, socially conscious new wave, crime, literary adaptations etc.
  Total: 100%

Method of Verification for online component :

Identities are verified by:

1. Forum participation, which is connected to email

2. YouTube records of group reports which are presented online

3. In-class, face-to-face oral reports for both presencial and hybrid versions

4. Term papers will be discussed with students, and authenticity will be checked when papers are submitted online

Reasonable accommodation:

Students receiving Vocational Rehabilitation services should contact the professor at the beginning of the semester to plan the reasonable accommodation and necessary assistance equipment in accordance with the recommendations of the Office of Student Affairs. Also those students with special needs that require some kind of assistance or accommodation should contact the professor. (Law 51)

Academic integrity:

Academic honesty
According to article 6.2 of the Student Code of Conduct, all forms of academic dishonesty will be subject to disciplinary sanctions. Academic dishonesty is defined as: "Any form of dishonesty or lack of academic integrity, including, but not limited to, fraudulent actions, obtaining grades or academic degrees using false or fraudulent simulations, copy all or part of the academic work of another person, totally or partially plagiarize the work of another person, copy totally or partially the answers of another person to the questions of an examination, making or obtaining that another takes in his name any test or oral or written examination, as well as the help or facilitation so that another person incurs in said behavior. "

To ensure the integrity and security of user data, all hybrid and distance courses must be offered through the institutional learning management platform, which uses secure connection and authentication protocols. The system authenticates the user's identity using the username and password assigned to their institutional account. The user is responsible for keeping secure, protecting, and not sharing his/her password with other people.

Ethics and plagiarism policy

The UPR and its faculty are committed to maintaining the highest standards of integrity and academic honesty. The student is responsible for complying with the provisions of the General Student Regulations of the UPR on this matter. When presenting your work you should avoid conduct that results in plagiarism or academic dishonesty. Upon identifying this type of action in a student for the first time, the teacher will meet with the student to discuss the incident and assign new work. If the student does not complete the new assignment and/or repeats the dishonest behavior, there may be consequences for the student, ranging from not passing the course to being suspended or expelled from the institution. Before submitting the first written or oral assignment, the definition of plagiarism, ways to avoid it, and correct documentation for academic work will be discussed.

Films

Week 1 Introduction— the beginnings and context. Moodle file on early talkies.

Week 2 , 3 discussion of home work viewing of

Jhoola 1941— https://www.youtube.com/watch?v=gYznDhHC37I [no subtitles]

Barsaat— https://www.youtube.com/watch?v=PFW8__AAgXY

Viewing of movies listed on Moodle page.

Mahal (1949): https://youtu.be/Ka38KgKf5_4

Shree 420: https://youtu.be/R0UuULHKfco

Andaaz: https://youtu.be/WXK2Yxhrlio

Week 4, 5, 6, 7   - the fifties and sixties

Hum Dono— https://www.youtube.com/watch?v=P4cC6yXO7i8

Mere Mehboob {DVD in class}

Guide {DVD in class}

Mera Saaya (look up on YouTube)

Gumraah (Youtube)

Aradhana (look up on YouTube)

Anand (look up on youtube)

Week 8, 9, 10

Seventies and Eighties

Ankur (DVD in class)

Swami (DVD in class)

Salaam Bombay (DVD)

Self selection

Nineties onwards weeks 11,12

Nobody killed Jessica (Netflix)

Netflix selections tab and self select

Week 13 to 16 oral reports

Readings

Please browse these from the UPR database.

Initial Overview: https://scholar.google.com/scholar?start=190&q=bombay+cinema&hl=en&as_sdt=0,5

Ranjan Bandyopadhyay (2008). "Nostalgia, Identity and Tourism: Bollywood in the Indian Diaspora," Journal of Tourism and Cultural Change, 6:2, 79-100, DOI: 10.1080/14766820802140463

Chidananda Das Gupta. "New Directions in Indian Cinema." Film Quarterly Vol. 34, No. 1 (Autumn, 1980), pp. 32-42.

Dwyer, Rachel and Pinto, Jerry, eds. (2011). *Beyond the boundaries of Bollywood: the many forms of Hindi cinema.* New Delhi: Oxford University Press.

Rajinder Kumar Dudrah (2002). "Vilayati Bollywood: Popular Hindi Cinema-Going and Diasporic South Asian Identity in Birmingham (UK)," Javnost - The Public, 9:1, 19-36, DOI: 10.1080/13183222.2002.11008791

Nepa Mazumdar. *Wanted Cultured Ladies Only!: Female Stardom and Cinema in India, 1930s-1950s.*

Ranjani Mazumdar. *Bombay Cinema: An Archive of the City*.

R Mazumdar. "Subjectification to Schizophrenia: The 'Angry Man' and the 'Psychotic'Hero of Bombay Cinema.'"

R Mazumdar. *Meaning in Indian Cinema.* Oxford University Press, New Delhi, 2000.

Mehta, Monika. "Globalizing Bombay Cinema: Reproducing the Indian State and Family." *Cultural Dynamics*, vol. 17, no. 2, July 2005, pp. 135–154: 10.1177/0921374005058583.

Vijay Mishra, Peter Jeffery & Brian Shoesmith (1989). "The actor as parallel text in Bombay cinema," Quarterly Review of Film and Video, 11:3, 49-67, DOI: 10.1080/10509208909361314

Punathambekar, A. (2005). "Bollywood in the Indian-American diaspora: Mediating a transitive logic of cultural citizenship." International Journal of Cultural Studies, 8(2), 151-173. https://doi.org/10.1177/1367877905052415.

Tina K. Ramnarine (2011). "Music in circulation between diasporic histories and modern media: exploring sonic politics in two Bollywood films, Om Shanti Om and Dulha Mil Gaya," South Asian Diaspora, 3:2, 143-158, DOI: 10.1080/19438192.2011.579454

Shakuntala Rao (2010). "'I Need an Indian Touch': Glocalization and Bollywood Films," Journal of International and Intercultural Communication, 3:1, 1-19, DOI: 10.1080/17513050903428117

Tilak Rishi. *Bless You Bollywood!: A Tribute to Hindi Cinema on Completing 100 Years*. Trafford Publishing, 2012.

Lakshmi Srinivas (2005). "Communicating globalization in Bombay cinema: Everyday life, imagination and the persistence of the local," Comparative American Studies— An International Journal, 3:3, 319-344, DOI: 10.1177/1477570005055984

Ravi S. Vasudevan. "Addressing the spectator of a 'third world' national cinema: the Bombay 'social' film of the 1940s and 1950s," Screen, Volume 36, Issue 4, 1 December 1995, Pages 305–324, https://doi.org/10.1093/screen/36.4.305.