

Term Information

Effective Term Autumn 2015

General Information

Course Bulletin Listing/Subject Area Near Eastrn Lang and Cultures
Fiscal Unit/Academic Org Near Eastern Languages/Culture - D0554
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3625
Course Title Understanding Bollywood, Knowing India: Hindi Cinema Since 1960
Transcript Abbreviation Bollywood & India
Course Description This course will explore life in India from the lens of Hindi language cinema. The course will engage with social class, gender, sexuality, Indian diaspora in the West, family structure, marriage, politics, caste, language (with special focus on multilingualism in India), religion, and globalization, and how these relate to lived experiences of people in Indian society. NOT FOR FILM STUDIES CREDIT
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Recitation, Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 05.0112
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:

Culture and Ideas; Global Studies (International Issues successors)

Course Details

Course goals or learning objectives/outcomes

- to understand how society works in India and to arrive at this understanding through film. This is culture course where students come to understand the culture and day to day concerns of the people of India through their film.
- to discover major developments in recent Indian history and the representation of this history in Hindi cinema. Students will explore how Hindi cinema has been shaped by events in India and in the world
- to develop an appreciation for studying culture and diversity by learning about a new culture and arriving at a mature understanding of the culture and its people
- to evaluate the roles of various social categories like class, gender, caste, religion etc. in a different culture and to appreciate the subtle ways in which such categories affect people's lives differently in different cultural contexts.

Content Topic List

- Representation
- International diversity
- Culture
- film

Attachments

- GE rationale Diversity-Global Studies 1.16.15.docx: Diversity: Global Studies
(GEC Model Curriculum Compliance Stmt. Owner: Acome,Justin)
- GE assessment plan Diversity-Global Studies 1.16.15.docx: Diversity: Global Studies
(GEC Course Assessment Plan. Owner: Acome,Justin)
- GE Rationale Culture and Ideas rationale 1.16.15.docx: Culture & Ideas
(GEC Model Curriculum Compliance Stmt. Owner: Acome,Justin)
- GE assessment plan Culture and Ideas 1.16.15.docx: Culture & Ideas
(GEC Course Assessment Plan. Owner: Acome,Justin)
- Understanding Bollywood Ila Nagar 3.4.15.docx
(Syllabus. Owner: Acome,Justin)
- NELC 3625 Film Studies concurrence correspondence.pdf
(Concurrence. Owner: Acome,Justin)

Comments

- An indication of where the readings may be acquired is necessary. *(by Heysel,Garett Robert on 03/19/2015 01:00 PM)*

COURSE REQUEST
3625 - Status: PENDING

Last Updated: Heysel,Garett Robert
03/19/2015

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Acome,Justin	03/04/2015 03:24 PM	Submitted for Approval
Approved	Acome,Justin	03/04/2015 03:25 PM	Unit Approval
Approved	Heysel,Garett Robert	03/19/2015 01:00 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	03/19/2015 01:00 PM	ASCCAO Approval

Understanding Bollywood, Knowing India: Hindi Cinema since 1960

Course number: 3625

Instructor:

Instructor email & phone number:

Instructor's office:

Instructor's Mailbox: 300 Hagerty Hall Accessible 8am-5pm Monday-Friday

Office Hours:

Class Format: 2 55-minute lectures and 1 55-minute discussion section/week

Class time and location:

Course website: carmen.osu.edu

GE Categories

Cultures and Ideas

Goals:

Students evaluate significant cultural phenomena and ideas in order to develop capacities for aesthetic and historical response and judgment; and interpretation and evaluation.

Expected Learning Outcomes:

1. Students analyze and interpret major forms of human thought, culture, and expression.
2. Students evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

Diversity: Global Studies

Goals:

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes:

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Each assignment for the course is designed to provoke students into thinking about how human thought develops and is materialized in different cultures. The course material, lectures, and discussion questions will force students to understand how culture and representation work. The readings will guide students to develop their thought processes and assumptions about India. Students will be continually confronted with ideas that are meant to question their existing world view.

Course Description

This course will explore topics related to life in India from the lens of Hindi language cinema which is also known as Bollywood. Bollywood offers a unique window into culture and modern India. Using Bollywood as its medium, this course will explore social class, gender, sexuality, Indian diaspora in the West, family structure, marriage, politics, caste, language (with special focus on portrayal of people who speak languages other than Hindi), religion, globalization etc. and how these relate to lived experiences of people in Indian society.

In an effort to understand the popularity of mainstream Bollywood cinema this course will problematize what is real and what is represented in film. Every week students will watch a film that focuses on one or more of the themes that have shaped contemporary Indian society and read an article or chapter related to the broader issues covered in the film. The lectures for this course will make the students aware of the particular issues presented in the film and reading(s) assigned for the week. The discussion sections will allow students to critically analyze the issues raised in the lecture. In other words, the lecture will point students in the directions in which they need to think regarding any particular film or reading and the discussion sections will further explore the questions that arise from the ideas presented in the lectures.

Prerequisites:

None. The course does not assume any prior knowledge of Hindi language and anyone with an interest in film and culture can take this course.

NOTE: THIS COURSE DOES NOT SATISFY ANY REQUIREMENTS FOR AND DOES NOT COUNT AS AN ELECTIVE FOR ANY FILM STUDIES PROGRAM.

Required texts and where they are available

Chapters from various books and journal articles will be made available on Carmen. Students will be expected to access and print all materials and to have them available, in hardcopy, in the class meetings for which they are assigned.

To get the most out of this class, you must participate. Participation does not mean just coming to every class. It means that you will be an active discussant during discussion sections. To be a participant in class, students should raise questions that are relevant to the material, be a team player, and be courteous to others and other viewpoints.

Take home final exam 25% of final grade

The comprehensive final exam will consist of five essay questions based on films, readings, lectures, and discussions the students have familiarized themselves with during the semester. Since the readings are informed by films that the students have seen during the semester, the essay questions will challenge students to form connections between what they read in academic book and articles and what was presented to them in the form of films. Students will have one week to write the take home final exam.

Class attendance policy

If you miss more than one class in the course of the semester for any reasons other than medical or family emergencies (for which you will provide written proof), your grade will go down one full letter grade. Being late by more than two minutes will count as an absence. Leaving early for reason other than a family or medical emergency (for which you can provide written proof) will count as an absence.

Grade Calculation Summary

Movie quiz	30%
forum response	20%
video response	15%
participation in discussion section	10%
take-home final exam	25%
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Total	100%

Grading scale

Grading scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (60-66) E (below 60)

Assignment schedule

Week	Assignment	Material Covered	Date
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1			
2	Forum 1 starts	Questions posted on forum	
3	Forum 1 ends		Forum 1 ends
3	Quiz 1	Films and Reading from week 1 and 2	First day of class, Week 3
4	Forum 2 starts	Questions posted on forum	
5	Forum 2 ends		Forum 2 ends
6	Quiz 2	Films and Readings from weeks 3,4, and 5	First day of class, Week 6
7	Forum 3 starts	Questions posted on forum	
8	Forum 3 ends		Forum 3 ends
8	Quiz 3	Films and readings from weeks 6 and 7	First day of class, Week 8
9	Forum 4 starts	Questions posted on forum	
10	Forum 4 ends		Forum 4 ends
11	Quiz 4	Films and readings from weeks 8,9, and 10	First day of class, Week 11
12	Video Response	Two readings and two films that most interest you and your group	First day of class, Week 12
13	Quiz 5	Films and readings from weeks 11 and 12	First day of class, Week 13
14			
15	Quiz 6	Films and readings from weeks 13 and 14	First Day of class, Week 15
16	Final exam handed out		Due by noon on Tuesday of Exam Week

Topical outline (indicated in bold), movie, and reading schedule

Week 1

Students learn about the course, expectations of students, and assignment schedule. Students are lectured on the **history, reach, and significance of Bollywood**.

Reading: Ganti 2004, pages 1-91

Weeks 2

Students learn about the **impact of Bollywood cinema on India, and on South Asia**. The impact is understood and explained specific to the sociological and political context of India and South Asia.

Readings: Durdah, 1-21, 65-96; Lutgenford, 227-256

Film: Clips

Week 3

Students continue to learn about the **impact of Bollywood cinema on India, and on South Asia**. The impact is understood and explained specific to the sociological and political context of India and South Asia. The discussion section will address ideology as experienced by communities in motion.

Readings: Prasad, 29-113

Film: Clips (*Purab aur Paschim*, 1970; *Dostana*, 2008)

Week 4

Almost every Bollywood film is a musical and is more than two hours long. Week 4 explores how Bollywood uses dance and music not just as vehicle of **commercial success of the film but also as a narrative device**. The discussion section will look at how songs are used differently in Bollywood cinema and how roles of male and female protagonists in cinema have changed as mirrored in their changing roles in songs and dances in films.

Reading: Morcom, 137-207

Film: *Hum Aapke Hain Kaun* (1994)

Week 5

Students understand **how sexuality is portrayed in mainstream Bollywood cinema**. The confrontation, unease, and social commentary that inherently accompany discussions of sexuality are discussed.

Reading: Gehlawat, 84-114

Film: *Dostana* (2008)

Week 6

Gender and issues related to representation, access to resources, etc.

Reading: Mazumdar, 79-110

Film: *Hum Saath Saath Hain* (1999)

Week 7

Gender and issues related to representation, access to resources, etc.

Reading: Uberoi, 1-47

Film: *Kabhi Khushi Kabhi Gham* (2001)

Week 8

Students will engage with **family and marriage as parameters of virtue and tradition** within the Indian and South Asian context.

Reading: Uberoi, 114-180, Sen, 145-168

Film: *Om Jai Jagdish* (2002)

Week 9

Students learn about the **impact of Bollywood cinema on Indian and South Asian diaspora** living in the United States. The impact is understood and explained in terms specific to economic shifts from 1960s to 1990s.

Readings : Uberoi 180-217

Film: *Pardes* (1997) or *Dilwale Dulhania le Jayenge* (1995)

Week 10

Students learn about **the impact of Bollywood cinema on Indian and South Asian diaspora** living in the United States. The impact is understood and explained in terms specific to economic shifts since early 1990s. Changing attitudes, globalization, and impacts of India's economic liberalization in 1990s are discussed as forces that are mirrored on Bollywood cinema.

Readings: Uberoi (1998), 305-336

Film: *Kal ho na ho* (2003)

Weeks 11 and 12

Religious diversity, conflict, and coexistence with religious minorities or majorities has

been a part of Indian and South Asian societies. This week confronts religious conflict and coexistence as represented in cinema.

Readings: Week 11: Dawyer, 132-162, Jain, 44-50; Week 12: Dawyer, 97-132

Films: *Amar Akbar Anthony* (1977), *Delhi 6* (2009) and *Zanjeer* (1973)

Week 13

India is a multilingual culture. In this week students learn the **relationship between language and culture as represented in the tensions between and perceptions of people of different linguistic backgrounds through cinema.**

Reading: Dissanayake, 395-407

Film: *Chennai Express* (2013)

Week 14

India struggles with old and new as it looks at **technology, diversity, globalization, and forces of cultural change.** During this week students learn about these tensions and changes that ensue but also see how these are represented in Bollywood cinema.

Reading: Ganti, 52-79

Film: *Satyagrah* (2013)

Week 15 Closing remarks

Readings

Dawyer, Rachel (2006). *Filming the Gods*. Routledge: London and New York.

Dissanayake, Wimal (2008). Language in Cinema. In Braj Kachru, Yamuna Kachru and S.N. Sridhar (Eds.) *Language in South Asia*. Cambridge University Press.

Dudrah, Rajinder Kumar (2006). *Bollywood: Sociology goes to movies*. Sage Publication, India.

Jain, Pankaj (2011). From Padosi to My Name is Khan: Portrayal of Hindu Muslim Relations in Indian Films, in *Journal of Visual Anthropology*, 23.1, 44-50.

Lutgendorf, Philip (2006). "Is There an Indian Way of Filmmaking?" *International Journal of Hindu Studies*, 10.3, 227-256.

Mazumdar, Ranjani (2007). *Bollywood Cinema: An archive of the city*. University of Minnesota Press.

Morcom, Anna (2007). *Hindi Film Songs and the Cinema*. SOAS Musicology Series. Ashgate

Publishing Company

- Ganti, Tjaswini (2004). *Bollywood: A guidebook to Popular Hindi Cinema*. Routledge Film Guidebook series.
- Ganti, Tejaswini (2008). Mumbai vs. Bollywood: The Hindi Film Industry and the Politics of Cultural Heritage in Contemporary India. In Anandam P. Kavoori and Aswin Punathambekar (Eds.) *Global Bollywood*, NYU Press.
- Gehlawat, Ajay (2006). *Reframing Bollywood: Theories of Popular Hindi Cinema*. Sage Publications.
- Prasad, Mahadev, M (1998). *Ideology of the Hindi Film: A historical Construction*. Oxford University Press.
- Sen, Meheli (2010). 'It is all about loving your parents': Liberalization, Hindutva and Bollywood's new father. In Rini B. Mehta and Rajeshwari V. Pandharipandey (Eds.) *Bollywood and Globalization: Indian Popular Cinema, Nation, and Diaspora*. Anthem Press.
- Uberoi, Patricia (1998). The Diaspora Comes Home: Disciplining Desire in *DDLJ*, *Contributions to Indian Sociology* 32:2, 305-336.
- Uberoi, Patricia (2006). *Freedom and Destiny: Gender, Family and Popular Culture in India*. Oxford University Press.

Academic misconduct statement: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the [Code of Student Conduct](#).

Disability statement: Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292- 3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

GE Rationale - Diversity: Global Studies

Course objective: The objective of this course is to educate students about how cinema informs lived experiences of people and is simultaneously informed by the same lived experiences. Students will trace movements in the last fifty years of Indian history through Bollywood cinema – the largest film industry in India. Students will become aware of the conflicts, ideas about nationalism and boundaries, class, gender, and other social disturbances in a very diverse population, as these are represented in Bollywood. Students will not just understand how people interpret life in a different culture but will learn to look at their own lives and cultures from a more nuanced perspective.

Diversity: Global Studies

Expected Learning Outcomes:

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
 - a) Students learn about a new culture, and about how gender, caste, class, prejudice, discrimination, religion etc., influence the lives of people in this culture.
 - b) The readings for this course force students to engage with social issues as they pertain to one of the most culturally diverse regions of the world.
 - c) The topics that students engage with each week cover political, economic, cultural, and social aspects pertaining to India as represented in Bollywood, and the impact of Bollywood on the region, and on other regions of the world where Bollywood is popular.
 - d) Movie quizzes, forum responses, final exam are the written assignments for the course. Each assignment is designed to allow students the tools and opportunity to think and speak about how human thought develops in a world other than their own within the confines of modern cinematic traditions but also, with that as an example, more universally.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

- a) Students learn about how social trends are represented in cinema and how cinema and works as an extension of patriarchal ideas of nationalism and gender politics in the context of the Indian culture
- b) The readings will give students a perspective on their own cultures but will also force them to understand how diversity works differently in different cultures
- c) Students analyze human expression of various social forces and interpret how the expression influences the success of Bollywood cinema
- d) Answers to each of these assignments will force students to look at their own culture in an informed way

GE Assessment Plan - Diversity: Global Studies

Description of the specific methods the faculty will use to demonstrate that the aggregate of his/her students are achieving the goals and expected learning outcomes of this GE category

1. Faculty will use embedded questions in the movie quizzes. For example, in the movie quiz for week six, one of the questions will be--has watching this film questioned or reinforced your belief that gender representations and gender discrimination is invariably tied to class in India? This will evidence that students are/aren't deriving the knowledge and/or information that is intended by the course and the course material.
2. Faculty will conduct surveys about whether the course has met the set leaning outcomes for this GE category. An example question from such a survey is--has this course helped in developing a more critical eye when it comes to multilingualism and its representations in Indian cinema? How can students apply tools skills or experiences from this class in making sense of other scenarios of difference such as bilingualism in the United States?

Explanation of the level of student achievement expected

An ideal student should be able to use appropriate critical terminology, have information about resources pertaining to Bollywood, have appropriate information about the cultural implications of Bollywood, and have an understanding of the contexts behind particular cinematic representations in Bollywood. If 75% of the students can perform at 50% of the ideal student's performance, this class will be a success.

Description of follow-up/feedback process

Faculty will use data from embedded questions and surveys for two purposes:

1. To evaluate the assignments and the wording of questions in the assignments. Are the assignment questions guiding the students to the right thought processes?
2. Are the readings and films challenging students to think in the right direction to determine appropriateness of course material to course goals?

The information will be archived on the faculty's computer and will be shared with the APC for purposes of transparency.

GE Rationale - Culture & Ideas

Course objective: The objective of this course is to educate students about how cinema informs lived experiences of people and is simultaneously informed by the same lived experiences. Students will trace movements in the last fifty years of Indian history through Bollywood cinema – the largest film industry in India. Students will become aware of the conflicts, ideas about nationalism and boundaries, class, gender, and other social disturbances in a very diverse population, as these are represented in Bollywood. Students will not just understand how people interpret life in a different culture but will learn to look at their own lives and cultures from a more nuanced perspective.

Culture and ideas

Expected Learning Outcomes:

1. Students analyze and interpret major forms of human thought, culture, and expression.
 - a) Students get a picture of historicity of themes in Indian thought and expression
 - b) Each reading that has been chosen for this course addresses a fundamentally important issue of lived experiences in India, whether they pertain to religion, gender, caste, family lives etc.
 - c) The topics that students engage with each week cover various social issues pertaining to India as represented in Bollywood, and the impact of Bollywood on the region, and on other regions of the world where Bollywood is popular.
 - d) Movie quizzes, forum responses, final exam are the written assignments for the course. Each assignment is designed to provoke students to think about how human thought develops and is materialized in different cultures.
 - e) The focus of every assignment, lecture, and discussion during the course is to force students to understand how culture and representation are tied to broader influences like colonialism, globalization, access etc.
2. Students evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.
 - a) Students get a sense of how influential film is to life in India and vice versa
 - b) Students get a sense of what the general public imagination was at a particular time period in Indian history, and the readings provide tools for students to interpret the portrayal of these imaginations in cinema

- c) Students analyze human expression of various social forces and interpret how the expression influences success of Bollywood cinema
- d) Answers to each of these assignments will force students to look at their own cultural identities in an informed way
- e) The readings will guide students to develop their thought processes and challenge their assumptions about India. Students will be continually confronted with ideas that are meant to question their existing world view.

GE Assessment Plan – Culture & Ideas

Description of the specific methods the faculty will use to demonstrate that the aggregate of his/her students are achieving the goals and expected learning outcomes of this GE category

1. Faculty will use embedded questions in the movie quizzes. For example, in the movie quiz for week six, one of the questions will be – has watching the films and reading the material enabled you to interpret events in your own surroundings in a more critical and analytical fashion?
2. Faculty will conduct an opinion survey about whether the course has met the set learning outcomes for this GE category. An example question from such a survey is – has this course helped in developing a more critical eye when it comes to religious diversity and its representations in Indian cinema? How can students apply tools skills or experiences from this class in making sense of other scenarios of religious conflict in other parts of the world?

Explanation of the level of student achievement expected

An ideal student should be able to use appropriate critical terminology, have information about resources pertaining to Bollywood, have appropriate information about the cultural implications of Bollywood, and have an understanding of the contexts behind particular cinematic representations in Bollywood. If 75% of the students can perform at 50% of the ideal student's performance, this class will be a success.

Description of follow-up/feedback process

Faculty will use data from embedded questions and opinion surveys for two purposes:

1. To evaluate the assignments and the wording of questions in the assignments.
Are the assignment questions guiding the students to the right thought processes?
2. Are the readings and films challenging students to think in the right direction to determine appropriateness of course material to course goals?

The information will be archived on the faculty's computer and will be shared with the APC for purposes of transparency.

Subject: Re: Film Studies: Concurrence for NELC 3625
Date: Friday, February 27, 2015 at 12:44:40 PM Eastern Standard Time
From: Acome, Justin
To: Davidson, John
CC: Heysel, Garrett, Ila Nagar

Dear John,

Thank you very much for this. We are quite pleased to hear that Film Studies is supportive of our proposal of the class.

We are familiar, too, with the difficulties of advising one's own students and keeping them attentive to their program requirements. We are hoping on that basis that we might reach a compromise in the form of stating explicitly both in the syllabus and the official course catalog description itself – the latter of which is of course both public and unchangeable without further curricular approval – that the course cannot be counted in satisfaction of any Film Studies program requirements.

Our concern is that removing the word "Cinema" from the title might leave it an insufficiently clear reference to the course's intended content. We are even more concerned, though, that just calling the class "Understanding Bollywood, Knowing India" will aggravate the possibility of reducing the image of the course themes into the more reductive popular cultural stereotypes the course is itself meant to address and critique.

We want to be sensitive to administrative concerns and expect the explicit addition of the aforementioned language would make as much difference as would the title change for the sorts of students who might be inclined to defer more to their instincts about course language than to their advisors.

Please let us know what you think. We are eager to find some sort of mutually agreeable solution here.

Thank you again for your help with all of this.

Justin

Justin Acome
Academic Program Coordinator

Department of Near Eastern Languages & Cultures
Ohio State University
300 Hagerty Hall, 1775 College Rd
Columbus, OH 43210
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From: <Davidson>, John <davidson.92@osu.edu>
Date: Wednesday, February 25, 2015 at 2:52 PM
To: "Acome, Justin" <acome.1@osu.edu>
Cc: "Heysel, Garrett" <heysel.1@osu.edu>
Subject: Film Studies: Concurrence for NELC 3625

The faculty body of Film Studies, the Interdisciplinary Film Studies Committee (IFSC), has reviewed the syllabus for "Understanding Bollywood, Knowing India: Hindi Cinema since 1960" (NELC 3625) and finds that it is an interesting course on a worthy subject; however, the IFSC finds that cannot be placed on the Film Studies major or minor lists because requisite film-studies expertise and approaches are neither reflected in the sample syllabus nor in the profile of the instructor. Furthermore, Film Studies notes that this is the type of course that causes us a great deal of trouble and work in advising, as students tend to see the word "cinema" (or "film") in a course title and assume that the offering will count towards the requirements in our program. This

often places students, and our program, in an awkward position as they approach graduation and suddenly discover that they do not have all the major credits that they thought they had.

Thus, in offering its concurrence for the course, the IFSC makes two requests: (1) that the course go forward simply as "Understanding Bollywood, Knowing India"; and, (2) that a disclaimer be added to the syllabus and the advertising for the course (print and electronic) noting that this course does not satisfy Film Studies requirements.

Best wishes,

John E. Davidson, Director
OSU Film Studies Program
Executive Editor, *The Journal of Short Film*
Professor, Germanic L&L (Director of Graduate Studies 2014-15)
Phone: (001) 614 292 6010
Fax: (001) 614 292 5308