

## Term Information

Effective Term Spring 2017  
*Previous Value* Autumn 2015

## Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

addition of distance learning option

What is the rationale for the proposed change(s)?

desire option to offer course online

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

none

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## General Information

Course Bulletin Listing/Subject Area Near Eastn 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 Explores 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  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? Yes  
Is any section of the course offered 100% at a distance  
*Previous Value* 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 a 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

- NELC 3625 ASCTech checklist 8.25.16.pdf: ASCTech checklist  
*(Other Supporting Documentation. Owner: Acome, Justin)*
- NELC 3625 revised distance learning syllabus 8.16.16.docx: revised syllabus  
*(Syllabus. Owner: Acome, Justin)*
- Understanding Bollywood Ila Nagar regular syllabus.docx: Non-DL syllabus  
*(Syllabus. Owner: Vankeerbergen, Bernadette Chantal)*

**COURSE CHANGE REQUEST**  
3625 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
08/29/2016

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**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Acome, Justin	08/25/2016 02:59 PM	Submitted for Approval
Approved	van Bladel, Kevin Thomas	08/25/2016 04:33 PM	Unit Approval
Approved	Heysel, Garrett Robert	08/28/2016 08:21 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole	08/28/2016 08:21 PM	ASCCAO Approval

## Understanding Bollywood, Knowing India: Hindi Cinema since 1960

Course number: 3625

**Instructor:** Ila Nagar

**Instructor email:** [nagar.5@osu.edu](mailto:nagar.5@osu.edu)

**Instructor's office:** 320 Hagerty Hall

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

**Office Hours:**

**Class time and location:**

**Course website:** [Canvas.osu.edu](https://Canvas.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.

### **Required texts and where they are available**

Chapters from various books and journal articles will be made available on Canvas. 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.

All films will have English subtitles and will be available to stream through the media center for the week they are assigned and during the finals week. Students are expected

to watch each film that is assigned in the course of the semester.

### **Course Technologies**

There is no in-person component of this course. All course content will be delivered online. Additionally:

- Lectures will be delivered 40 minutes per week through Canvas.
- You will actively participate in the course by posting to the Canvas tools.
- Quizzes will be administered through the Quizzes tool in Canvas.
- The instructor will be available during designated office hours in her office, via email and on Canvas.
- The Canvas discussions tool is a collaboration area to post, read and reply to messages on different topics, share thoughts, ask questions, and work with your peers.
- Quizzes will be administered via the Canvas. You will use Canvas to take quizzes, review results, view instructor feedback, and view class statistics.
- General information about accessing and using Canvas is available here: <https://resourcecenter.odee.osu.edu/Canvas>
- If you have general questions or problems using technology services at OSU, contact the IT Service Desk at 614-688-HELP or by email at [8help@osu.edu](mailto:8help@osu.edu).

Necessary equipment and technology:

- It is assumed that students know how to use a computer, watch videos, films, YouTube, and are able to operate a computer comfortably.
- Computer: current Mac or PC
- Internet Browser: Internet Explorer 6 or later, or Firefox
- Robust high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone
- It is assumed that all students have access to Adobe Reader (to view PDF files: <http://get.adobe.com/reader/>) and to the MS Office Suite (in order to use Word and Excel). You should also have Adobe Flash Player installed (<http://get.adobe.com/flashplayer/>).

## Student participation requirements

This is a distance learning course and your attendance is based on your online activity and participation. You are expected to log in at least once every week.

**Submitting Assignments:** All assignments must be submitted on Canvas.

## Class Requirements and Assignments

<u>Movie Quiz</u>	30% of final grade	6 per semester
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Each quiz will have twenty short answer questions about specifics of the lectures, films, and readings. See assignment schedule below for information about material covered in each quiz. Student responses should not be longer than 50-75 words.

<u>Forum response</u>	20% of final grade	4 per semester
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In the course of the semester four forums will be formed on Canvas. A forum will comprise of four to five students and it will be an online space where students respond to a question posted by the instructor and to each other's responses to the question. The questions on the forum will be based on readings, films, and discussion sections. Student responses will be graded on content and substance. A grading rubric will be provided.

All posts related to a particular forum should be relevant to the topic at hand and should stick to the framework or argument provided by the readings. If you disagree with the readings or other people's responses on the forum you should use informed arguments to support your own point of view. Forum responses will be monitored and occasionally a question might be posted to help students think in particular directions and solicit responses on a particular issue.

<u>Video response</u>	15% of final grade	1 per semester
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Students work in a group with four other students and come up with a video response to two readings and two films that most interest them. The video response is not just a response that is recorded; it should be a well thought of response in a format that is thought provoking. For example, it can be a scene from a movie you recreate as a group by altering what you see as a problem with the scene, or it could be panel discussion among five film critics about the content and message of the film(s) in question. Discuss your idea about video responses with the instructor.

<u>Participation in discussion section</u>	10% of final grade	
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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.

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 final exam.

### 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
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/>.

## **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](http://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.

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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.

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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**

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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%
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participation in discussion section	10%
take-home final exam	25%
<hr/>	
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**

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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.

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Film: *Kabhi Khushi Kabhi Gham* (2001)

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

### Week 10

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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

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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.

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**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/>.



## Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: 3625 Understanding Bollywood, Knowing India: Hindi Cinema since 1960

Instructor: Ila Nagar

Summary: Online Course

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/recommendations
6.1 The tools used in the course support the learning objectives and competencies.	✓			<p>The learning objectives and competencies are supported by the course tools used in this course in the following ways.</p> <ul style="list-style-type: none"> <li>• The Carmen LMS will be used to deliver all course materials</li> <li>• Topic based video lectures</li> <li>• Weekly movie viewing</li> <li>• Weekly response assignments such as topic based discussion board posts from instructor prompts</li> <li>• Weekly readings</li> <li>•</li> </ul>
6.2 Course tools promote learner engagement and active learning.	✓			<p>Students will engage with the course materials and instructor on a weekly basis in the following ways to promote active learning. All course materials or links to all materials will be in Carmen.</p> <ul style="list-style-type: none"> <li>• Online quizzes</li> <li>• Weekly response assignments such as topic based discussion board posts</li> <li>• Weekly readings and activities</li> <li>• Topic based video lectures</li> </ul>
6.3 Technologies required in the course are readily obtainable.	✓			<p>All course technology listed in the syllabus is readily obtainable.</p> <ul style="list-style-type: none"> <li>• Carmen LMS and the tools offered within the LMS</li> <li>• YouTube</li> </ul>
6.4 The course technologies are current.	✓			<p>All course technology listed in the syllabus is current. It can easily be accessed with an internet connection and web browser.</p> <ul style="list-style-type: none"> <li>• Carmen LMS</li> </ul>

				<ul style="list-style-type: none"> <li>• YouTube</li> </ul>
6.5 Links are provided to privacy policies for all external tools required in the course.	✓			A privacy policy link has been included in the syllabus for YouTube. YouTube is the only external tool being used in this course.
<b>Standard - Learner Support</b>				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	✓			The faculty member included an overview and instructions for students to access technical support for Carmen (Canvas). A technical support link has also been included in the syllabus for YouTube. YouTube is the only external tool being used in this course.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	✓			<p><b>The below link should be included in the syllabus. The text for the accessibility statement should be in BOLD 18pt font.</b></p> <p><b><a href="http://www.ods.ohio-state.edu">http://www.ods.ohio-state.edu</a></b></p>
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	✓			A link to student academic services offered on the OSU main campus by Arts and Sciences has been included in the syllabus. <a href="http://artsandsciences.osu.edu/academics/current-students">http://artsandsciences.osu.edu/academics/current-students</a>
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	✓			An overview and contact information for student services offered on the OSU main campus by Arts and Science has been included in the syllabus. <a href="http://ssc.osu.edu">http://ssc.osu.edu</a>
<b>Standard – Accessibility and Usability</b>				
8.1 Course navigation facilitates ease of use.	✓			Recommend using the Carmen Distance Learning Course Shell to provide a consistent student-user experience in terms of navigation and access to content.
8.2 Information is provided about the accessibility of all technologies required in the course.	✓			A link has been included in the syllabus for accessibility information for YouTube. YouTube is the only external tool being used in this course.

8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	✓			Recommend that resources be developed to address any requests for alternative means of access to course materials. These resources should be in formats that meet the needs of diverse learners.
8.4 The course design facilitates readability	✓			Recommend using the Carmen Distance Learning Course Shell to provide a consistent student-user experience in terms of navigation and access to content.
8.5 Course multimedia facilitate ease of use.	✓			All assignments and activities that use the OSU core common tool set (Carmen) at Ohio State facilitate ease of use with embedded multimedia. YouTube also facilitates ease of use for multimedia being used in the course.

**Reviewer Information**

- Date Reviewed: 8/24/2016
- Reviewed By: Mike Kaylor