

Term Information

Effective Term Autumn 2022
Previous Value Autumn 2021

Course Change Information

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

Updating to the new GE to be in the Citizenship Theme

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

The course engages students with understanding elements of citizenship as it pertains to South Asia and as it is represented in Bollywood film

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 South Asia Studies
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. Course engages with social class, gender, sexuality, Indian diaspora in the West, family structure, marriage, politics, caste, language (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, 8 Week, 7 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
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster
Previous Value Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions

Not open to students with credit for NELC 3625, 3625.01, or 3625.02.

Electronically Enforced

No

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

Required for this unit's degrees, majors, and/or minors

General Education course:

Culture and Ideas; Global Studies (International Issues successors); Citizenship for a Diverse and Just World

Previous Value

Required for this unit's degrees, majors, and/or minors

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

Sought Concurrence

No

COURSE CHANGE REQUEST
3625 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
02/01/2022

Attachments

- GE Form-Citizenship.pdf: GE Rationale Form
(GEC Model Curriculum Compliance Stmt. Owner: Blacker, Noah)
- Bollywood. Citizenship. DL..docx: Syllabus
(Syllabus. Owner: Blacker, Noah)

Comments

- Updating to Citizenship GE *(by Blacker, Noah on 01/03/2022 12:12 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Blacker, Noah	01/03/2022 12:12 PM	Submitted for Approval
Approved	Levi, Scott Cameron	01/03/2022 01:05 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/01/2022 02:00 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	02/01/2022 02:00 PM	ASCCAO Approval



SASIA 3625

Understanding Bollywood, Knowing India: Hindi Cinema since 1960

3 credit hours

Online

COURSE OVERVIEW

Instructor

Instructor: Ila Nagar

Email address: nagar.5@osu.edu (preferred contact method)

Phone number: 614-247-6995

Office hours: Monday 10.30-12.30 or by appointment

Prerequisites

None

Course description

Bollywood or the Hindi language film industry has immense impact on India and Indians. Bollywood film is watched across the world and in the last fifteen years Bollywood has become more available to diaspora communities due to streaming services. Additionally, Bollywood films have seen major Hollywood players like Disney, Amazon, and Netflix as well as studios such as Fox operationalize and invest in the Hindi film market. In spite of this newfound capital, Bollywood is still an industry that primarily caters to the middle-class Indian living in small and medium size cities and speaks her language. This course will concern itself with two topics:

1. How is ideal Indian citizenship represented in Bollywood? This questions will be answered by reading how class, caste, gender, sexuality, family, east versus west relationship, and village versus city relationship are represented in Bollywood film. We will learn how this representation has changed from 1960s to 2020s.
2. Bollywood film offers a unique window into representations of culture and postcolonial 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.

Every week students will watch a film that focuses on one or more of the themes that have shaped

contemporary Indian citizenship and society and read an article or chapter related to the broader issues covered in the film. The weekly prompts will allow students to critically analyze the issues raised in the lectures. The lectures will point students in directions in which they need to think regarding any particular film or reading and its relationship to citizenship.

Course learning outcomes

By the end of this course, students should successfully be able to:

- Describe and analyze perspectives on citizenship that are pertinent to South Asia
- Describe and analyze social categories that are relevant to understanding citizenship in South Asia
- Analyze elements that are common to citizenship across nations and show competence in discussing what it takes to be a global citizen
- Show an understanding of how diversity in South Asia interacts with citizenship and structures of power local to South Asia
- Develop an understanding of how social hierarchies interact with the idea of citizenship
- Discuss how diversity in language, religion, caste, class, gender, and sexuality is represented in Bollywood film and how these representations have changed over the last seven decades

General education goals and expected learning outcomes

As part of the Citizenship Theme category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

- GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.
 - ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme.
 - ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.
- GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.
 - ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.

- ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

Specific Expectations of Courses in Citizenship

- GOAL 1: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.
 - ELO 1.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.
 - ELO 1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.

- GOAL 2: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.
 - ELO 2.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.
 - ELO 2.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.

How the course fulfills these goals: Students will learn how Bollywood film presents the ideal Indian citizen as a male, upper-caste, heterosexual person who is supported by a female lead dedicated to his service and well-being. This ideal citizen serves the nation and the parameters of what counts as ideal service have changed through the decades. Students critique Bollywood film on these grounds and learn how to evaluate Bollywood film from a critical perspective. Through the course of the semester, students learn about India's relationship with Pakistan, China, and the United States as this relationship is represented in film. Students will also learn about the hegemony of the Hindi language and north-Indian cultures in India. Through an analysis of India's place in the Indian sub-continent and north-India's place in India, students will understand the social, political, global, and linguistic stakes in being a citizen of India. By charting a history of India as represented in Bollywood film, students also learn the perils of being an India for Indian Muslims, Dalits, and indigenous peoples. Students will learn how the current Hindu nationalist government silences Indians and how this silencing can happen through Bollywood film.

HOW THIS ONLINE COURSE WORKS

Mode of delivery: This course is 100% online. There are no required sessions when you must be logged in to Carmen at a scheduled time. This course is asynchronous.

Pace of online activities: This course is divided into **weekly modules** that are released one week ahead of time. Students are expected to keep pace with weekly deadlines but may schedule their efforts freely within that time frame.

Credit hours and work expectations: This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements: Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- **Participating in online activities for attendance: AT LEAST ONCE PER WEEK**
You are expected to log in to the course in Carmen every week. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- **Office hours and live sessions: OPTIONAL**
All live, scheduled events for the course, including my office hours, are optional.
- **Participating in discussion forums: 2+ TIMES PER WEEK**
As part of your participation, each week you can expect to post at least twice as part of our substantive class discussion on the week's topics.

COURSE MATERIALS AND TECHNOLOGIES

All readings will be available on Carmen. Students are required to get subscriptions to Amazon Prime Video and Netflix for this course. Films are available on Netflix, Amazon Prime, or Secure Media Library. Consult the weekly plan below to find out which film will be available on which platform. Students are expected to watch each film that is assigned in the course of the semester.

Course technology

Technology support

The instructor does not provide technical support. For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)
- Recording a slide presentation with audio narration (go.osu.edu/video-assignment-guide)
- Recording, editing, and uploading video (go.osu.edu/video-assignment-guide)

Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

Carmen access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions (go.osu.edu/add-device).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application (go.osu.edu/install-duo) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

200 words.

2. Every students should respond to at least one other student’s response to the QW and add something valuable to it. Something valuable can be:
 - a. Polite disagreement with proof from another film or readings
 - b. Agreement with proof from films or readings
 - c. Addition of personal experience with the film of the week and how the reading/lectures confirmed or challenged your beliefs about the film. Many students have previous experience with Hindi films. This is the place to share this experience. You can pick this option up to three times during the semester.

Final exam

15% 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 books and articles and what was presented to them in the form of films. Students will have 48 hours to write the final exam.

[Posted on December 8. Due on December 11](#)

GRADE CALCULATION SUMMARY

Quiz	15%
Screenplay	10%
Weekly response	35%
Podcast	15%
Final exam	25%
<hr/>	
Total	100%

Late assignments

No late work will be accepted without consent from me (this consent will only be given in the rarest emergencies). Do your assignments well in advance, save your work frequently and in multiple locations, know where the nearest computer lab is in case of technical problems, do whatever you need to do to ensure that assignments will be handed in on time. I recommend you write your Carmen posts in a separate document or copy them before you attempt to post so you have them if the post fails to go through. “Carmen ate my homework” is the new “the dog ate my homework”—and is not an excuse.

Grading scale

It is your responsibility to keep up with your average and expected grade for the course; I do not give out approximate averages. The best way to calculate an average is to divide the total points you have earned by the total points available to date in the semester, and then multiply by 100.

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)

Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem. I do not provide technical support, but I do provide support with things *missing* from Carmen, so contact me ASAP if you cannot see required reading, a dropbox, or something similar.)

Grading and feedback

For weekly assignments, you can generally expect feedback within **7 days**. This includes your discussion questions. Note that feedback on discussion boards will not necessarily be individual; it may consist of a post or comment directed at your whole group, or at a specific thread. For large assignments such as papers or midterms, you can generally expect grades within **two weeks**.

E-mail

I will reply to e-mails within **24 hours on school days**. I make every effort to reply on the same business day to emails sent before 5pm. **Receiving an email from me after hours or on the weekend is not a guarantee that I will reply after hours in the future.** (Remember that you can call **614-688-4357(HELP)** at any time if you have a technical problem.)

OTHER COURSE POLICIES

Discussion and communication guidelines

Student participation requirements

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Logging in: AT LEAST ONCE PER WEEK TO PASS THE CLASS**
Be sure you are logging in to the course in Carmen each week, including weeks with holidays or weeks with minimal online course activity. (During most weeks you will probably log in many

times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.

- **Excused absences/non-participation:**

Excuses for missing an entire week of participation are similar to excused absence excuses in an in-person class. **There are no exceptions to this policy.**

Discussion and communication guidelines

The following are my expectations for how we will communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. Do not begin your emails to the instructor with “Yo,” write in text-speak, or the like; be reasonably professional. Informality (such as an occasional emoticon) is fine.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. (For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.) Formal written assignments and the wiki contribution have more stringent requirements; see assignment sheets.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.
- **Conduct expectations:** Rules regarding basic classroom interaction remain fairly constant across all classes at the university, and we will maintain that decorum in this class even though we are not meeting in person. This course requires a commitment from all of us to maintain collegial, respectful spaces throughout: in large and small group discussions, blog comments, live sessions, and other venues. Because we are in a discussion-based environment and I believe in making the best possible use of your time in our classroom, guidelines governing your behavior in this class are strict. This also applies to communication about class or class-created groups outside of official platforms (for example, harassment of one of your small group colleagues on Twitter would still be a violation of our behavioral norms).

Academic integrity policy

Policies for this online course

- **General policy:** Plagiarism is the unauthorized use of the words or ideas of another person, misrepresenting someone else’s work as your own with or without their knowledge, quoting or paraphrasing without citing the original source, or providing work for someone else to use as their own. Plagiarism is absolutely not permitted in any assignment or venue used in this course: tests, papers, reviews, multimedia productions, discussion posts, your digital presence in live discussions, etc. It is a serious academic offense that will result in a report to the Committee on Academic Misconduct and potentially career-altering consequences. The University’s policies on plagiarism are described in detail in your student policies handbook.

Please read this information carefully, and remember that at no point should words or ideas that are not your own be represented as such.

- **Exams:** You must complete the midterm and final yourself, without any external help or communication.
- **Written assignments:** In formal assignments, you should follow MLA style to cite the ideas and words of your research sources. Comprehensive information on MLA citation can be found here:
https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html.
 You are encouraged to ask a trusted person to proofread your assignments before you turn them in--but no one else should revise or rewrite your work. The Writing Center is a great resource for proofreading and advice on improving your writing; distance appointments are available. See Resources section of this syllabus.
- **Collaboration and informal peer-review:** While study groups and peer-review of major written projects is encouraged, remember that comparing answers on a quiz or assignment is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here: <https://contactbuckeyelink.osu.edu/>

Advising resources for students are available here: <http://advising.osu.edu>

Copyright for instructional materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or

someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

This course: My approach to teaching is to facilitate student learning and success. I am not interested in penalizing students who are making a good-faith effort to produce high-quality work. We can make a plan for ensuring you can meet course requirements. Consulting early demonstrates your ability to plan ahead and advocate for yourself, and will get more sympathy than a panicked request on the due date.

Academic well-being: There are many resources available at OSU for students who would like academic support, including the Writing Center, Dennis Learning Center, and other services. If you find yourself in circumstances that pose a serious challenge to your ability to keep up academically (e.g.

ongoing family crisis, chronic illness, hospitalization, financial crisis, or being a victim of violence), Student Advocacy is available to help you manage the situation.

- Writing Center: <http://cstw.osu.edu>
- Dennis Learning Center: <http://dennislearningcenter.osu.edu>
- Student Advocacy: <http://advocacy.osu.edu>
- An overview of student academic services and other direct links can be found here: <http://advising.osu.edu/welcome.shtml>

Personal well-being: OSU also has resources to help with emotional and bodily health. Counseling and Consultation Services (<http://ccs.osu.edu>, 614-292-5766), located in the Younkin Center on Neil Avenue and in Lincoln Tower, provides mental health care, referrals, counseling groups, wellness workshops, and substance abuse resources. They can help with feeling down, anxiety, difficulty concentrating, lack of motivation, interpersonal relationship problems, and substance abuse. CCS has an after-hours crisis line that can be reached at their main number, 614-292-5766 (ext. 2) outside of office hours. During work days, emergency consultations are also available. Outside resources include the **National Suicide Prevention Hotline (1-800-273-TALK)** and the **Crisis Text Line**, which can help you talk through any kind of crisis, including self-harm, domestic abuse, depression, sexual assault, family and friend problems, substance abuse, grief, and other situations (**text START to 741-741**).

- An overview of student well-being services can be found here: <http://ssc.osu.edu>.

Healthcare is available for all students at the Wilce Student Health Center on campus and accepts many insurance plans; it is mostly free for those on OSU student health insurance. If you are ill, they can give you an absence excuse as well as treatment. Same-day weekday appointments are available. After hours and on weekends, there are OSU urgent care facilities near campus that accept insurance; see <https://shs.osu.edu/emergencies/after-hours-care/>.

Increasing numbers of students are finding themselves without adequate food. The Buckeye Food Alliance (<https://www.buckeyefoodalliance.org>, 614-285-4067) runs a free food pantry for OSU students in Lincoln Tower, Suite 150, that is open four days a week.

Sexual assault crisis services are available to people of all genders and orientations through the local SARNCO hotline (614-267-7020) and area hospitals. Ongoing support is available through Counseling and Consultation and Wilce Student Health. OSU Hospital, CCS, and SARNCO are confidential. You can also find support and ways to report sexual assault or harassment through the University's Title IX office (<http://titleix.osu.edu>), which does not guarantee confidentiality. Be aware that many other OSU academic and coaching staff are mandatory reporters (required to convey reports of assault to the University) and also cannot guarantee confidentiality. (To be clear, I absolutely will help you get assistance, but you have a right to be aware of OSU's reporting policies.) Choose the support system that is right for you. Being a victim/survivor of sexual assault is never your fault, and you have the right to compassionate help.

Please do not hesitate to reach out if you are struggling and need help finding assistance.

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)
- Collaborative course tools

COURSE SCHEDULE

Readings will be available on carmen. Students are **required** to subscribe to Netflix and Amazon Prime.

Week 1 August 24-27

Students learn about the course, expectations of students, and assignment schedule. Students are introduced to some critical differences between Bollywood film industry and Hollywood.

Reading: Syllabus. Ganti (*The production and distribution of popular Hindi film*), pages 56-103

Week 2 August 30-September 3

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. Students are challenged to imagine story telling in a way that is uniquely Indian. The film for this week was released in August 1997, exactly fifty years after India became an independent country. The film

takes stock of what it means to be in Indian for someone who lives in the United States. As if to underline the message of the film, the title song for the film is, 'I love my India'.

Readings: Durdah (*Towards a sociology of Bollywood cinema*), 21-46

Lutgenford (*Is there an Indian way of filmmaking*), 227-256

Film: *Pardes* (1997, available on Secure Media Library)

Week 3 September 7-10

Students continue to learn about the impact of Bollywood cinema on India and on South Asia. The impact is understood and explained within the sociological and political context of India and South Asia with a specific look at how fashion works in Bollywood. Sartorial choices for male as well as female leads speak volumes especially in light of diversity of dress in India as well as women's virtue being tied to their dress. This week contextualizes how a 'good' Indian dresses and what it means when someone dresses in non-Indian ways. The film for this week is not directly tied to the reading but does touch on it. This recent film shows how the agency of women is evolving in Bollywood. The female protagonist in this week's film has much less to do for the nation than the one in *Pardes* and other films we will watch during the semester.

Readings: Wilkinson-Weber (*The making and meaning of Hindi film costume*), 1-67

Film: *Bareilly ki Barfi* (2017, available on Netflix)

Week 4 September 13-17

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. The film for this week is a mainstream Bollywood film which is also parody of Bollywood films and speaks to how tradition and modernity interact in Bollywood.

Reading: Shrestova (*Dancing through the decades*) 12-33

Morcom (*A cinematic study of Hindi film songs*), 1-23

Film: *Aiyaa* (2012, available on Netflix)

Week 5 September 20-24

India was and continues to be a primarily agrarian economy. The film for this week speaks to the importance of Indian farmers but also the importance of Indian soldiers. Students reflect on this film as an iconic moment in India's history when food was scarce, independence was new, and the country was already fighting her third war. Students understand how class interacts with mainstream

Bollywood cinema. The confrontation, unease, and social commentary that inherently accompany discussions of class are deliberated. The reading and the film speak to the way poverty and village versus city life are represented in film. In the 1960s-70s, a poor rural citizen was far more celebrated than a wealthy urban one and Westernization was frowned upon. The film and reading for this week speak to this fact.

Reading: Nandy (*Indian popular cinema as a slum's eye view of politics*) 73-82

Can Bollywood Survive Modi? (<https://www.theatlantic.com/magazine/archive/2021/07/can-bollywood-survive-modi/619008/>)

Translation of the songs *Hum Hindustani* 'We are Indians' and *De di Hume Azadi* 'He gave us freedom' (a song about Mahatma Gandhi)

Film: *Upkar* (1967, available on Secure Media Library)

Week 6 September 27-October 1

In stark contrast to *Upkar*, *Peepli live* is hero-less. The shining farmer of the 1960s has been destroyed by globalization, corruption, and media greed. The farmer is now at the brink of suicide and *Peepli live* conveys this with satire. This highly successful film speaks to the changing landscape of India. The ideal man of Hindi cinema was an educated farmer who lived and died for the motherland. By 2010, this ideal man was in tatters and barely able to speak. The country had destroyed its people and *Peepli live* speaks to this change. The reading for this week is not directly related to any one film and speaks to how masculinity is represented in Bollywood. The critical point of the reading is how the realities of Indian masculinity pertaining of caste are erased or silenced in Bollywood film.

Reading: Chakravarty (*The national heroic image: Masculinity and the masquerade*) 84-93

Film: *Peepli live* (2010, available on Secure Media Library)

Week 7 October 4-8

No other Bollywood film is as Bollywood as *Amar Akbar Anthony!* The film was released after the first and most enduring threat to Indian democracy called The Emergency ended. The film which was about three brother and their mother spoke to religious harmony and victory of good over evil. The film defined the role of the mother as one steeped in sacrifice. The three brothers represented the three major religions of India, Hinduism, Islam, and Christianity and how they could each contribute to their mother (Mother India). The citizen in this film can follow any religion but must serve the country (his mother) before all else.

Reading: Elison, Novetzke, and Rotman (*Maa-! 'Mother-!')* 150-204

Film: *Amar Akbar Anthony* (the 1977 version which is available on Amazon Prime)

Week 8 October 11-13

Men in Hindi films were, to some extent are, ideal citizens; women support them and devote their lives to them and their families. *Jai Santoshi Maa*, a low budget film with unknown cast members, became an overnight hit which gave lower class women a way to participate in nation building. This way was based in Hindu practice of ritual fasting and provided a path for women to be ideal citizens within the domain of the home and Hinduism. Students reflect on how women and their roles have shifted through the decades.

The optional film for this week is in a genre of film that have become popular in the last fifteen years. This genre of film focuses on lives of historical figures who fought invaders, usually Muslim invaders but sometimes the British. *Manikarnika* stars Kangana Ranaut, a Hindu nationalist actor, who espouses hard line Hindu militarization. In this film, Ranaut plays Rani Lakshmi Bai (mid-1800s) who fought the British to protect her empire. Films in this genre are usually big budget and exaggerate the Hindu-ness of the leads and the brutality or barbarian character of the invaders. Hindu ways of being become associated with Indian ways of being here.

Reading: Lutdendorf (*Jai Santoshi Maa revisited: On seeing a Hindu "Mythological" film*) 19-42

Film: *Jai Santoshi Maa* (1975, available on Secure Media Library)

Optional film: *Manikarnika* (2019, available on Netflix)

Week 9 October 18-22

Students will engage with family, gender, nationalism, and marriage as parameters of virtue and tradition within the Indian and South Asian context. Family in the films for weeks 9, 10, and 11 is presented as the site for celebrating and practicing ideal citizenship. The films for this week present educated women as part of the family unit where their primary task is to care for the productive male member of the family who is also the ideal upper-class man who cares for lower class people presented as servants in the films. Class, education, and gender-based politics become relevant in the films for this week.

Reading: Uberoi (*Imaging the family: An ethnography of viewing Hum Aapke Hain Kaun*) 138-179

Women in Bollywood Movies <https://www.nytimes.com/2021/02/19/movies/women-in-bollywoodmovies.html?action=click&module=At%20Home&pgtype=Homepage>

Film: *Hum Aapke Hain Kaun* (1994, available on Netflix)

Optional film: *Biwi Ho To Aisi* (1988, available on Amazon Prime)

Week 10 October 25-29

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. The film for this week speaks to family as a site of social equality especially for women. The

film also speaks to how in a globalizing world, Indians who leave India are supposed to practice 'Indianness'. This week will ask students to engage in discussing what it means to be a member of a diaspora community.

Readings : Uberoi (*The diaspora comes home: Disciplining desire in Dilwale Dulhaniya le Jayenge*) 180-206

Banaji (*Audience and Hindi films*) 20-30

Film: *Dilwale Dulhaniya le Jayenge* (1995, available on Amazon Prime and Secure Media Library)

Week 11 November 1-5

Students learn about changing attitudes, globalization, and impacts of India's economic liberalization in 1990s are discussed as forces that are mirrored on Bollywood cinema. 2000s in India started with unprecedented economic growth and technological advances. The rich became richer and the middle-class expanded rapidly. Interactions with the West became more frequent, cable TV became more popular and people could easily access how consumption worked in Western countries. This created a space for a new kind of film, one that celebrated obscene amounts of wealth yet pressed on values specifically about marriage and family-based roles for men and women that seemed threatened in the new world. Along came Karan Johar who capitalized on this emotion. The new Indian was wealthy but stuck to traditional values however regressive they might be.

Readings: Gopal (*Sentimental symptoms: The films of Karan Johar and Bollywood Cinema*) 15-35

Film: *Kabhi Khushi Kabhi Gham* (2001, directed by Karan Johar, available on Netflix)

Optional film: *Dil Dhadakne Do* (2015, available on Netflix)

Week 12 November 8-12

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. Films like *Amar Akbar Anthony* presented religious diversity in harmony. This representation, while not completely false, is definitely exaggerated. *Mr. and Mrs. Iyer* presents conflict and shows how Indian Hindus and Muslims are not always at peace with each other. The second film of the week pushes the Hindu nationalist narrative of Indian Muslims as the 'enemy within' while also indicating that there are 'some good Muslims' in India. Students learn how the Muslim minorities are treated in India and how the relation between India and Pakistan is represented in film.

Readings: Jain (*The Portrayal of Hindu-Muslim Relations in South Asian Films*) 345-363

Films: *Mr. and Mrs. Iyer* (2002, available on Secure Media Library)

Sooryavanshi (2021, available on Netflix)

Note: This week has two required films. Both are pertinent to understanding how Bollywood represents Indian Muslims.

Week 13 November 15-19

India is a multilingual culture. The Constitution of India lists 26 national languages. There are also about 1600 dialects spoken across India. Language is tied to culture and this week students learn the relationship between language and culture as represented in the tensions between people of different linguistic backgrounds through cinema. The Indian narrative of 'Unity in Diversity' comes into question in the films for the week as north-Indian and fair-skinned people are presented in a better light than south-Indian and darker skin tone people. Students challenge assumptions and representation of people from South Indian states.

Reading: Dissanayake (*Language in cinema*) 395-407

Film: *Chennai Express* (available on Netflix)

Optional film: *Padosan* (1968, available on Amazon Prime)

Week 14 November 22-23 (Thanksgiving break)

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 and see how these are represented in Bollywood cinema. The interactions between Bollywood and the world become evident in the readings. Students learn how the farmer and soldier of the 1960s has evolved as a Birkin bag buying entrepreneur who travels the world and finds himself in it.

Reading: Kapur (*An "Arranged Love" Marriage: India's Neoliberal Turn and the Bollywood Wedding Culture Industry*) 221-232

Govil (*Bollywood and the friction of global mobility*) 201-212

Film: *Zindagi Na Milegi Dobara* (2011, available on Netflix)

Optional film: *Yeh javani hai deewani* (2013, available on Netflix)

Module 15 November 28-December 3

We end the semester with a film that speaks to several themes covered in class. *Gully Boy* is about class, Indian Muslims, Indian women, desire to succeed in a rapidly neoliberal economy, and music. Students see connections between the film for this week and other films such as *Mr. and Mrs. Iyer* or *Hum Aapke Hain Kaun*. They also see how representations of who and what is a successful Indian have evolved through the decades.

Reading: Weissberg (*Gully boy*, review for Berlin film festival, 2019)

Film: *Gully boy* (2019, available on Netflix)

GE THEME COURSES

Overview

Courses that are accepted into the General Education (GE) Themes must meet two sets of Expected Learning Outcomes (ELOs): those common for all GE Themes and one set specific to the content of the Theme. This form begins with the criteria common to all themes and has expandable sections relating to each specific theme.

A course may be accepted into more than one Theme if the ELOs for each theme are met. Courses seeking approval for multiple Themes will complete a submission document for each theme. Courses seeking approval as a 4-credit, Integrative Practices course need to complete a similar submission form for the chosen practice. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

Please enter text in the boxes to describe how your class will meet the ELOs of the Theme to which it applies. Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

Course subject & number

General Expectations of All Themes

GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

Please briefly identify the ways in which this course represents an advanced study of the focal theme. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities. (50-500 words)

Course subject & number

ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

Specific Expectations of Courses in Citizenship

GOAL 1: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

ELO 1.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

GOAL 2: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

ELO 2.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

2.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)