

# DC 270 Topics | Bollywood - Popular Cinema FALL 2013

**Mon, 1:30 – 5:45**

**Instructor :** Anuradha Rana

Office: CDM 406

Office hours: Wed 12:00–3:00 or appointment

**CDM 924**

(e) arana2@cdm.depaul.edu

(o) 312-362-5371

(c) 773.474.3736 (text)



## **Course Introduction:**

A hundred years ago, on May 3, 1913, Dadasaheb Phalke's *Raja Harishchandra* set in motion the Indian film industry. A hundred years on, the industry is considered the largest in the world with over a thousand feature films produced every year.

Bollywood Cinema, the informal name for Hindi/Urdu popular cinema based in Mumbai (previously Bombay) forms a small subset of the country's vast output of films. With over 300 feature films produced annually, its song and dance numbers are easily identified across the globe. Here, stars are superstars, worshipped (literally!) by their fans, films run three hours on average, and *masala* is key to the boxoffice.

This course introduces students to the rich and complex culture of India through Indian commercial films known as Hindi films or Bollywood cinema. By focusing on major films made in different periods of history of Hindi films, we will examine the political issues of India, its national identity as well as the questions of women, religion, and mythology in Indian culture.

### Course Objectives:

- ♦ to explore Hindi language popular cinema, its history, cultural influences, social conditions, and approaches to cinema through critical papers and presentations.
- ♦ to explore cinema techniques and styles used in popular Hindi cinema over the years.
- ♦ to explore the representation of a foreign culture in relation to one's own creative works.
- ♦ to appreciate a common film language and identify the differences between Indian cinema and mainstream American cinema.

### TEXTBOOK and Course Materials:

Required readings (links) will be posted on D2L. These readings can be downloaded from DePaul's Library. You will need your campus connect login and password to access them. All other handouts will be posted on D2L. It is your responsibility to download the handouts and the assignment guidelines.

**Recommended:** Bollywood Cinema: Temples of Desire. Vijay Mishra, Routledge (2002)

### GRADING

Grades will be given for each assignment. An assignment worth 10 points (10%) is equal to one full letter grade. Grades will be posted on D2L regularly.

**Late work will not be accepted.**

### GRADE BREAKDOWN

| ASSIGNMENT   | GRADE |
|--|-------|
| Short Responses (Intro + two responses)  | 30%   |
| Journal  | 10%   |
| Midterm Paper – Analytical   | 20%   |
| Final Paper and Presentation<br>Final Proposal & Outline – 2-3 pages (40%)<br>Final Presentation (60%) | 30%   |
| Attendance & Participation   | 10%   |
|  |       |
| Total  | 100%  |

**Short Responses:** One-two page responses to films viewed in class. Guidelines at end of syllabus.

**Journal:** Your thoughts regarding the films shown in class or Bollywood in general. Questions, ideas, comparisons, difference – put them down.

**Due: Week 10**

**Midterm analytical paper:** Write a short paper (Approx. 1000 words) on a social/cultural issue presented through film and discuss that with reference to one of the films shown in class.

**Due: Week 5**

**FINAL Presentations -:** You will be given two of: a film, a topic/issue, a cinematic element. Your presentations will explore and discuss these within the framework of Bollywood film/s, Indian culture and society. Detailed guidelines will be provided in class.

**Due: Week 6 - Week 11**

## **GRADING SCALE**

A = 100 – 93,      A- = 92 – 90,      B+ = 89 – 88,      B = 87 – 83,      B- = 82–80,  
C+ = 79 – 78,      C = 77 – 73,      C--72 – 70,  
D+ = 69 – 68,      D= 67 – 63,      D-=62 – 60,      F = 59 – 0.

**CONTENT CHANGES** – This syllabus may be amended as the course proceeds. You will be notified of all changes. As the semester progresses, some items may change at the instructor’s discretion, but the overall workload will not. Make sure you pace yourself accordingly.

## **COURSE POLICIES:**

In addition to the DePaul University course policies (see student handbook), the following policies apply to this course:

**STUDENT RESPONSIBILITIES** – Each student is responsible for their time management and meeting the expectations in the syllabus. The instructor is not responsible for reminding students of assignment deadlines in class. In the event of an absence it is the student’s responsibility to contact the instructor for details of the homework. If an assignment is listed on the syllabus, you are responsible for completing the assignment on time.

**DEADLINES** – Late assignments will not be accepted. You will not be eligible for an ‘A’ in the class unless you turn in all assignments on time.

**ATTENDANCE** – This class requires class participation. Attendance and attention in class are mandatory. Any absence (missing more than 15 minutes of class time per session) will impact your grade. Each student is allowed one (1) unexcused absence (or two tardies). After that, each absence will incur a one letter grade deduction from your grade. Tardiness will also be penalized. Two tardies is equal to one absence. If you are sick, please email me before class to let me know, and keep me updated until you return to class.

As long as I am aware of your situation and you take an active role in catching up, absences may be excused and extensions may be granted. Every situation will be handled according to individual circumstance at the instructor’s discretion. Absolutely no consideration will be given for those who request special treatment without advanced notice, even with a doctor’s note.

**INCOMPLETES** – No incompletes will be given.

**COMPUTER USE** – Using the computer during class time for any reason other than taking notes will have a negative impact on your participation grade. I can tell the difference between using your laptop to take notes and using it for other purposes. Phones should be in your bag. If you are texting during class, you are not participating. No computer use during film screenings.

**PLAGIARISM** – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class and can lead to an Academic Integrity Violation. Students are expected to understand what constitutes original research and how to use proper citation methods. All papers are automatically run through anti-plagiarism software turnitin.com.

**FINAL PRESENTATIONS** – Students who are not prepared to present during the regularly scheduled time will receive a failing grade for the final unless they have contacted the instructor in advance to arrange to present early. Students contacting the instructor after the final presentation will not be allowed to make-up the points for any reason.

**ACADEMIC INTEGRITY** – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class. Please read the Academic Integrity Policy (AIP) at: <http://studentaffairs.depaul.edu/handbook/code16.html>.

**READING ASSIGNMENTS** – The assigned readings offer an opportunity for independent learning that supplements the lectures. Lectures will introduce material that may not be available in the readings or that may be explored further in the readings. The readings will explore concepts not mentioned in class.

**HANDOUT & ASSIGNMENT COPIES** – Handout and assignment copies are available on [d2l.depaul.edu](http://d2l.depaul.edu)

**FILM VIEWING** – Students are required to watch the films in class. Leaving early or sleeping through a film will result in an absence. You cannot hide – I can tell what you're doing. In the event of illness, assignment or in the event that you are looking for entertainment, films are available on Netflix and at the DePaul Library.

**INSTRUCTOR AVAILABILITY** – Please email or text if you have a question or concern about the class. If you do not hear back from me within 24 hours, it means I did not receive your message so please check the address or phone number and contact me again. If you are contacting me at the last minute about an assignment, you may not get a response before the deadline and no extensions will be granted. If you are unable to meet during my offices hours, contact me to make other arrangements.

**STUDENTS WITH DISABILITIES** – Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate reasonable accommodation based on your needs, contact me as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted The Center for Students with Disabilities (CSD) at +1 (773) 325-1677, Student Center #370.

**ADDITIONAL ACCOMMODATIONS** – This course includes instructional content delivered via audio and video. If you have any concerns about your ability to access and/or understand this material in its default format, please notify me within the first week of the course so accommodations can be made. Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate reasonable accommodation based on your needs, contact me as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted:

The Center for Students with Disabilities (CSD) at +1 (773) 325-1677, Student Center #370.

**INSTRUCTOR AVAILABILITY** – Please email or text if you have a question or concern about the class. During the week, I respond promptly to emails. If you do not hear back

from me within 24 hours, it means I did not receive your message so please check the address or phone number and contact me again.

If you are emailing with a question the night before an assignment is due, do not expect an extension on the assignment. No late work will be accepted.

### Withdrawal and Drop Deadlines Autumn Quarter 2013:

- September 24, 2013      Last day to drop classes with no penalty  
Last day to select pass/fail option
- September 25, 2013      Grades of “W” assigned for AQ2013 classes dropped on or after  
this day
- October 29, 2013      Last day to withdraw from AQ2013 classes

If you are looking to watch Bollywood films outside of class, watch these:

| <b>Title</b>                             | <b>Director/Year</b> | <b>Title</b>                               | <b>Director/Year</b> |
|--|----------------------|--|----------------------|
| <i>Amar, Akbar, Anthony</i> , 1977       | Manmohan Desai       | <i>Devdas</i>                              | Various              |
| <i>Jai Santoshi Ma</i> , 1975            | Vijay Sharma         | <i>Omkara</i> , 2006                       | Vishal Bhardwaj      |
| <i>Bombay</i> , 1995                     | Mani Ratnam          | <i>Satya</i> 1998                          | Ram Gopal Verma      |
| <i>The Legend of Bhagat Singh</i> , 2002 | Rajkumar Santoshi    | <i>C.I.D.</i> 1956                         | Raj Khosla           |
| <i>Roja</i> , 1992                       | Mani Ratnam          | <i>Hum kisise kum naheen</i> 1977          | Nasir Husain         |
| <i>Mission Kashmir</i> , 2000            | Vidhu Vinod Chopra   | <i>Pardes</i> 1997                         | Subhash Ghai         |
| <i>Lagaan</i> , 2001                     | Ashutosh Gowariker   | <i>Dilwale dulhaniya le jayenge</i> , 1995 | Aditya Chopra        |
| <i>Mughal-e-Azam</i> , 1960              | K. Asif,             | <i>Kabhi Khushi Kabhi Gam</i> , 2001       | Karan Johar          |
| <i>Anarkali</i>                          | Various              | <i>Dil Chahta Hai</i> , 2001               | Farhan Akhtar        |
| <i>Chaudhvin ka Chand</i> , 1960         | Mohammed Sadiq       | <i>Guide</i> , 1965                        | Vijay Anand          |
| <i>Mother India</i> , 1958               | Bimal Roy            | <i>Rudaali</i> , 1992                      | Kalpana Lajmi        |
| <i>Bandini</i> , 1963                    | Bimal Roy            | <i>Mirch Masala</i> , 1985                 | Ketan Mehta          |
| <i>Abhimaan</i> , 1973                   | Hrishikesh Mukherjee | <i>Arth</i> , 1982                         | Mahesh Bhatt         |
| <i>Laaga Chunari mein daag</i>           | Pradeep Sarkar       | <i>Munna Bhai M.B.B.S.</i> , 2003          | Rajkumar Hirani      |
| <i>Rudaali</i> , 1992                    | Kalpana Lajmi        | <i>Dil pe mat le yaar!</i> , 2000          | Hansal Mehta         |
| <i>Sahib, biwi aur ghulam</i> , 1962     | Abrar Alvi           | <i>1947, Earth</i> , 1998                  | Deepa Mehta          |
| <i>Pakeezah</i> , 1971                   | Kamal Amrohi         | <i>Bend it like Beckham</i> , 2002         | Gurinder Chadha      |
| <i>Umrao Jaan</i> , 1981                 | Muzaffar Ali         | <i>15 Park Avenue</i> , 2005               | Aparna Sen           |
| <i>Aradhana</i> , 1969                   | Shakti Samanta       | <i>Taare Zameen Par</i> , 2007             | Aamir Khan           |

Week 1

|                          |   |
|--------------------------|---|
| <b>Topics</b>            | <u>Introduction</u> to India. Brief history, geography and mythology.<br><u>Introduction</u> to the Indian Film Industry and <i>Bollywood</i> .   |
| <b>Screen</b>            | <b>Lagaan, Once upon a time in India (2001, 224 min)</b><br><b>Aamir Khan, Ashish Gowarikar</b><br><b>(first half)</b>  |
| <b>Assignment</b>        | Short (one page) introduction to self and/or favorite Bollywood film.   |
| <b>Readings</b><br>(D2L) | <ul style="list-style-type: none"> <li>• Bollywood Cinema: Making Elephants Fly. Shedde, Meenakshi</li> <li>• Stadtler, Florian (04/2005). "Cultural Connections: and its audience responses".</li> </ul> <p style="text-align: center;"><b>Recommended</b></p> |

Week 2

|                   |   |
|-------------------|---|
| <b>Topics</b>     | Colonialism - The British in India. Identity, community and 'Unity in Diversity'.<br>Playback singing. 'The Voice of the nation.'<br>The Bollywood Film Song. |
| <b>Screen</b>     | <b>Lagaan Contd.</b>  |
| <b>Assignment</b> | Short response. Guidelines provided on D2L.   |
| <b>Readings</b>   | <ul style="list-style-type: none"> <li>• A BRIEF HISTORY OF BOLLYWOOD 'FILM SONGS'. Kabir, Nasreen Munni</li> </ul>   |

Week 3

|                   |  |
|-------------------|--|
| <b>Topics</b>     | Auteurs and Stars, Raj Kapoor, Socialism, The 'city'.  |
| <b>Screen</b>     | <b>Awaara (1951, 170 min)</b><br><b>Raj Kapoor,</b>  |
| <b>Assignment</b> | Midterm Analytical Paper (Awarara or Mother India)– Guidelines on D2L.   |
| <b>Reading</b>    | <ul style="list-style-type: none"> <li>• Changing Landscape of Moral Registers and Urban Pathology in 'Bombay' Cinema: Decline of Biological Family and Birth of the Individual through Awarara (1951), Deewar (1975) and Satya (1998) Kumar, Akshaya</li> </ul> |

Week 4

|                             |  |
|-----------------------------|--|
| <b>Topics</b>               | Realism, Post Independence Nationalism,, Nehruvian Philosophies  |
| <b>Screen</b>               | <b>Mother India (1957, 172 min)</b><br><b>Mehboob Ali</b>  |
| <b>Readings</b><br>(One of) | <ul style="list-style-type: none"> <li>• Sanctity and Scandal: The Mythologization of Mother India. Thomas, Rosie</li> <li>• National identity and the realist aesthetic: Indian cinema of the fifties. Chakravarty, Sumita</li> </ul> |

Week 5

|                   |   |
|-------------------|---|
| <b>Topics</b>     | Religion, Politics and Nationalism. Language. The 'Partition' of India, Kashmir.  |
| <b>Film</b>       | <b>Mission Kashmir (2000, 154 min)</b><br><b>Vidhu Vinod Chopra</b><br>or<br><b>Roja (1992, 137 min)</b><br><b>Mani Ratnam</b>  |
| <b>Assignment</b> | Short response.   |
| <b>Readings</b>   | <ul style="list-style-type: none"> <li>• Paradise Lost in Mission Kashmir: Global Terrorism, Local Insurgencies, and the Question of Kashmir in Indian Cinema.</li> </ul> |

Week 6

|               |   |
|---------------|---|
| <b>Topics</b> | Women – Issues and place in society.<br>Class, caste and religion, role of women in narrative   |
| <b>Film</b>   | <b>Sahib, Bibi aur Ghulam (1962, 152 min)</b><br><b>Abrar Alvi, Guru Dutt</b><br>OR<br><b>Pyasa (1957, 146 min)</b><br><b>Guru Dutt</b> |
| <b>DUE</b>    | Midterm paper.  |

|                   |  |
|-------------------|--|
| <b>Assignment</b> | Final Presentation – Proposal and Outline. Guidelines on D2L. (In Pairs)   |
| <b>Readings</b>   | <ul style="list-style-type: none"> <li>♦ Nasreen Munni Kabir, “Sahib, Bibi aur Ghulam,” in <i>Guru Dutt: A Life in Cinema</i> (Delhi: Oxford UP India, 1997): 109-121.</li> <li>♦ Shooting star: The brief but brilliant career of a Bollywood triple threat Levich, Jacob</li> <li>♦ <i>Guru Dutt: Such Sweet Sorrow</i></li> </ul> |

Week 7

|                   |   |
|-------------------|---|
| <b>Topics</b>     | Art Cinema / Parallel Cinema / Contemporary Independent Cinema.   |
| <b>Film</b>       | <b>Mirch Masala (1987, 128 min)</b><br><b>Ketan Mehta</b><br>or<br><b>Chhoti si Baat (1975, 123 min)</b><br><b>Basu Chatterjee</b>                |
| <b>Due</b>        | Proposal & Outline for Presentation (Each student should submit the proposal in their own words)  |
| <b>Assignment</b> | Short Response  |
| <b>Readings</b>   | <ul style="list-style-type: none"> <li>♦ Looking beyond Bollywood, Maithili Rao</li> <li>♦ Avenging women in Indian cinema, Gopalan, L</li> </ul> |

Week 8

|                   |  |
|-------------------|--|
| <b>Topics</b>     | Stars and superstars. “Angry young man”. The Anti-hero. Masculinity.   |
| <b>Film</b>       | <b>Sholay (1975, 162 min)</b><br><b>Ramesh Sippy</b><br>Or<br><b>Deewar (1975, 174 min)</b><br><b>Yash Chopra</b>  |
| <b>Assignment</b> | Revised proposal/outline for Final presentation.   |
| <b>Reading</b>    | <ul style="list-style-type: none"> <li>• Lyrical Nationalism: Gender, Friendship, and Excess in 1970s Hindi Cinema, Priya Jha.</li> <li>• Sholay Handout</li> <li>• <i>Recommended</i>: Sholay, making of a classic, Anupama Chopra</li> </ul> |

Week 9

|                              |  |
|------------------------------|--|
| <b>Topics</b><br><b>Film</b> | <b>Company (2002, 155 min)</b><br><b>Ram Gopal Varma</b><br>or<br><b>Omkaara (2006, 155 min)</b> |
|------------------------------|--|

|                   |   |
|-------------------|---|
| <b>Assignment</b> | <b>Vishal Bharadwaj</b>   |
| <b>Reading</b>    | <p><b>Short response.</b></p> <ul style="list-style-type: none"> <li>• Ram Gopal Varma, Bombay, and Globalization<br/>Reddy, V. Vamshi Krishna</li> <li>• Omkara.<br/>Ramachandran, Naman,</li> </ul> |

Week 10

|                |   |
|----------------|---|
| <b>Topics</b>  | Changing audiences – Diaspora, the ‘new’ middleclass.<br>Indian films in English  |
| <b>Film</b>    | <p><b>Kuch Kuch Hota Hai (1998, 177 min)</b><br/><b>Karan Johar</b></p> <p><b>OR</b></p> <p><b>Monsoon Wedding (2001, 114 min)</b><br/><b>Mira Nair</b></p> |
| <b>Reading</b> | Mohammad, Robina (2007). "Phir bhi dil hai Hindustani (Yet the heart remains Indians): Bollywood, the 'homeland' nation-state, and the diaspora."           |

Week 11

|                 |                                    |
|-----------------|------------------------------------|
| <b>Activity</b> | <b>Presentations.</b>              |
| <b>Due:</b>     | <b>Final proposal and outline.</b> |

## **ASSIGNMENT GUIDELINES**

### **SHORT CRITICAL RESPONSES (TWO)**

**Guidelines:** Do not re-state the plot of the film. You may summarize it in one or two sentences at most. Assume the reader has seen it and go from there.

A critique gives you an opportunity to voice your opinion, so go ahead. Always support your thoughts with examples from the film. If you found the film boring (or wonderful), great! Show me why you feel so. Describe the scenes or shots that evoke or contribute to your reaction.

- **Lagaan**

– 1 page response (10 pts)

- **Awara**

– 1 page response (10 pts)

## **ANALYTICAL RESPONSE – Mother India**

**Guidelines:** Do not re-state the plot of the film. Assume the reader has seen it. You are breaking down the film and analyzing it. Start by making a list of the different elements/part of the film (scenes, shots, sequences, color, clothing, lighting, composition, framing etc.) that interested you and/or caught your attention. Try and find elements throughout the film that fulfill your criteria. Is there a pattern that you see in all of these elements? Do you see themes?

Begin your paper by clearly stating your premise. Be as specific as you can. Use multiple examples from the film to support your statement. Ideally, you will compare and contrast elements from different points in the film.

A good resource for students writing about film (helpful for non-majors and majors alike!):  
<http://www.dartmouth.edu/~writing/materials/student/humanities/film.shtml>

### **Mother India / (1000 words approx..) – 20 points**

Discuss how Mehboob Khan uses cinematography and framing **OR** editing to highlight a social/cultural issue in Mother India.

#### **Filmic Aspects: (14 points)**

The analytical critique addresses the concept of cinematography/framing OR editing to highlight a social/cultural issue in Mother India and uses examples from the film to support original ideas.

Analysis explores the elements as an integral part of the visual materials within the frame and identifies different elements utilized in specific scenes and over the course of the film.

Analysis cites at least two examples for each aspect of cinematography/framing OR editing discussed.

#### **Critique Style (4 points)**

Critique addresses filmic aspects of the movie screened and goes beyond stating opinion. Student cites examples from the film of specific shots or scenes to convey their arguments. Critique is not consumed with retelling the plot, but concisely identifies scenes and shots and then proceeds with argument from there.

#### **Conventions (2 points)**

Paper is written with proper grammar, spelling and structure. Paper is uploaded to dropbox on D2L.

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