

HIS 364 G/ ANS 361/WGS 340: Gender in Modern India
(Unique Numbers # 39210/# 36144/ # 46310 respectively)

Instructor: Indrani Chatterjee

Class Times: Tues, Thurs, 12.30-2 pm

Classroom: GAR 1.126

Instructor's Office: GAR 3.412

Instructor's Office Hours: Wed. 1-2 pm/ appointment

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Description: This course carries the Global Cultures flag. Global Cultures courses are designed to increase your familiarity with cultural groups outside the United States. You should therefore expect to stretch your mental horizons to comprehend the coherence of practices, beliefs, and histories of non-US groups. You are expected to learn skills of Critical Thinking by the end of the course. (For definitions of 'Critical Thinking' and related tips, see FAQs at the end of this syllabus)

This is a two-part course. In PART I, students will read about the genesis of South Asian ideas of gender by reading poetry, watching clips from films and listening to music that will help them understand the broader social and political structures in which men and women interacted with each other between the thirteenth and eighteenth centuries. They will be expected to develop a basic understanding of the shifts that occurred in the course of the eighteenth and nineteenth century, studied in PART II. In the latter segment, students will evaluate how and whether these contradictory developments empowered women from an emergent colonial middle class as they struggled to overthrow colonialism and establish independent nation-states.

Grading: LETTER GRADES OF A, B, C, D, F will be given in this course in the following fashion: total of 90-100= A; 80-89=B; 70-79=C; 60-69=D; Under 50 a Fail or F.

Grades for the semester are calculated on the basis of Attendance (10), Class Discussion and Preparedness (20), 1 essay for 10 marks and 3 essays for 20 marks each (70).

REQUIREMENTS:

1) Attendance (10): Students will be allowed no more than one unexplained absence. For serious issues, please provide documentation from duly certified authority, medical, police or legal. Without these, absences will adversely affect the final grade. Keep in mind that attendance is mental as well as physical: putting your body in a classroom and tuning your mind out on to facebook/twitter/ apps is **unprofessional conduct.**

Everybody is required to develop and demonstrate listening skills. DO-look at the speaker, take notes, mention an idea that seems to interest you afterwards, ask thoughtful questions if you need clarifications or further development. DON'T – look bored or indifferent, look at your watch/phone/computer, yawn, fall asleep, read other course-related books and papers or play games. All students have the right to learn in a supportive environment. All mobile messaging devices (phones, etc) must be turned off and stored away during class. If this includes your laptop, the instructor retains the right to ask students to shut off such a device. All **disruptive or inconsiderate behaviors are deemed unprofessional conduct for the purpose of the class. These will affect your grade adversely.**

Punctuality: It is important for each student to be present punctually at the start of class and to stay till the end, unless you have taken prior permission from the instructor to arrive late or depart early. Such permission should not be sought on a regular basis, but for unavoidable situations and emergencies.

2) Reading-Discussion (20) and Writing (70): Most readings for this course will be available on Canvas or online at University of Austin Library. Those that need to be bought or rented are the following:

- 1) Geraldine Forbes, *Women in Modern India* (Cambridge University Press, 1999, paperback). ISBN-10: 0521653770, ISBN-13: 978-1571310484
- 2) Thomas and Barbara Metcalfs, *A Concise History of India* (Cambridge University Press, 3rd edition only, 2012 paperback), ISBN-13 978-1-107-67218-5
- 3) Bapsi Sidhwa, *Ice Candy Man*/(older title) *Cracking India* (new title, Penguin Books, 1989, 1991, 2006). ISBN-10: 1571310487 and ISBN-13:978-1571310484

FOR MAPS and illustrations, visit <http://www.lib.utexas.edu/maps> and <http://www.virginia.edu/soasia/resurces.htm> and <http://dsal.uchicago.edu> <http://www.columbia.edu/cu/lweb/indiv/southasia/curl>

Students are expected to read the assigned texts **ahead of the class**, and be willing to discuss their responses to these texts in class (20 points). On the days when the instructor lectures, a student may ask a question or comment at the end of the class. On all other days, class is devoted to clarifying students' questions and comments on the readings.

The assessment of oral discussion shifts in its emphasis from the beginning to the end of the semester. IN the beginning, a student's ability to ask simple questions of why, when, what coherently will be sufficient. By the end, a student's ability to synthesize old and new readings, to remember the beginning and be able to refer to it in discussion will be more favorably assessed than simple why, how and what questions.

In addition to such discussions, students will write two blue-book essays in class and one essay at home on a novel-film comparison.

Please note that 1) all discussions of grades will only be done during office hours, within seven days of the receipt of the grade. Such discussions will not be conducted via email correspondence or on the telephone 2) that no person should expect to get a final grade if they have not completed all segments of the course. 3) Those who have attendance deficits can hope to earn EXTRA CREDITS (2 marks per event) if they attend an event sponsored by the South Asia Institute at UT Austin, and present a page of reportage and analysis on it to the professor the very next class.

3) Special Accommodations: At the **beginning** of the semester, **preferably within the first three weeks**, students who need special accommodations should notify the instructor by presenting a letter prepared by the Services for Students with Disabilities (SDD) Office. To ensure that the most appropriate accommodations can be provided, students should contact the SSD Office at 471-6259 or 471-4641 TTY. I will **not** make any accommodations if students provide the letters in the last four weeks of the semester.

Schedule of Meetings and Readings:

PART I

Jan 16: **Introductions. Instructor talks about the Syllabus and on the Map of South Asia/India (Start learning the names of key Rivers, Oceans and mountains).**

Jan 18: Instructor lectures on What is History? Why are we reading a history of Women and Gender now? What is particular to History of Women in South Asia as different from other women's histories? How does learning about those women help us to understand 'modernity'?

Jan. 23: **Modernity of Gender and Sexuality:** Textual Evidence: Students Read and Raise Questions on 1) *Kamasutra*, 94-130 and 131-160 (PDF on Canvas)

Jan. 25: Students Read Ali, 'Censured Sexual Acts in Medieval India' - (PDF on Canvas)

Jan 30: Students Read Metcalfs *Concise History of India*, pp 1-28: Instructor Lectures on the Coming of Arab, Turk, Mongol and Persian to the Subcontinent 10th - 16th century

February 1: Students Read Afshan Bokhari, 'Masculine Modes of Female Subjectivity' (PDF on Canvas)

Feb 6: Students Read Metcalfs *Concise History of India* pp. 28- 76 AND Shweta S. Jha, 'Tawaif as Poet and Patron'[PDF on Canvas]

Feb 8: Students write a blue book essay (for 10 marks) assessing the ways in which all the readings done between January 23 and Feb 6 have challenged their views of gender and women's histories and the nature of 'modernity' in early and medieval south Asia. **Bring a Blue Book to class.**

Feb 13: Students read Indrani Chatterjee, 'Monastic Governmentality' (PDF on Canvas).

Feb 15: Students Discuss 1) Ranajit Guha, 'Chandra's Death' (PDF on Canvas) and conduct a group-based discussion with 2) Documents on Abortion in a princely Mughal household.

Feb 20: Read Metcalfe's *Concise History of India*, Revolt to the Making of Nationalist Assemblies

Feb 22: Instructor will lecture on the Making of Conservative Feminisms in British India

Feb 27: **Students read Tarabai Shinde** 'Comparison of women and men' (*Stripurush Tulana translated by Rosalind O'Hanlon*) for discussion in class. What issues of caste, gender and class norms does reading this tract raise for you?

March 1: Students ask questions and clarify their understanding of Shinde

March 7: **Students will write an in-class essay (20 points) in a blue-book on the following question:** How do you situate *Stri Purush Tulana* (Comparison of Men and Women) in the larger context of 19th century cultural and political histories of women? **Bring a Blue Book to class.**

PART II

March 20-22: Students Present and Teach Geraldine Forbes, pp. 76- 156

March 27-29: Students Ditto Ditto Forbes 157-188.

April 3-5: Students Discuss Bapsi Sidhwa, *Ice-Candy Man/ Cracking India*

April 10-12: **Research Exercise (20): Students watch film 'Earth' in class. At home, they write 1500 – 2000 words stating their responses to the novel, the film and identifying key differences of interpretation between the novel and the film. Submit this electronically by 11. 59 am on April 15th, 2018 (Sunday).**

April 17-19: **Students discuss Kamla Bhasin and Ritu Menon 'Borders and Boundaries' (PDF on canvas) in class and tie it to their earlier readings.**

April 24-26: Instructor will Lecture on the Legacies of Partition 1947-1997.

May 1: Review of Class and discussion of Finals

May 3: Write an essay in class assessing the long-lasting effects of colonialism and nationalism for different groups of women in the subcontinent (20) **Bring your own Blue Books.**

FAQs

1. What is critical thinking?

The critical thinker does not simply accept what she/he reads or hears and does not simply make assertions, but bases arguments on evidence and sound reasoning. A way of practising critical thinking is to ask yourself questions as you listen, read and study: questions such as a) • What is really important here? b) How does this relate to what I know already? C) • Is this really true? Can I check its accuracy? (A statement can be clear but inaccurate, as in “Most Indians are less than 150cm in height.”) Critical thinking includes such ‘higher-order’ thinking tasks as reasoning, problem-solving, analysis, synthesis, and evaluation. The skills or tasks involved in critical thinking will vary, but may include a) Developing a logical argument; b) Identifying the flaws or weaknesses in an argument; c) Making relevant connections or links across disciplines, or from theory to practice; d) Analyzing the material in a range of sources and synthesizing it;

A critical thinker does not simply observe others thinking, but also her/himself thinking and writing. No matter how brief your response, ask yourself questions such as a) Could I have expressed this point in another (better) way? Have I elaborated sufficiently? b) Could I have been more specific? c) How is this related to the topic? Is it really relevant to the question? How does this follow from what I said before? Does this contradict a previous statement? When we think, we bring a variety of thoughts together in some order. If the combination of these ideas is not mutually supportive, or does not make sense, then the combination is not logical. D) Have I addressed the complexities of the author/article’s questions, or have I just skated over the surface? E) Are there issues I have omitted? Is there another way to look at this question? These questions apply sound intellectual standards to your thinking. It involves self-evaluation, thinking about your thinking, and being sure that you are not jumping to conclusions. You should be prepared to consider all aspects of an issue before making up your mind, and to avoid letting personal bias or prejudice interfere with your reasoning. Critical thinking is important for most academic tasks, including reading, tutorial discussions, written assignments and exam answers.

2) How do I come up with a question on a reading?

All historians are taught to ask ‘what’ ‘when’ ‘where’, ‘how’ – and especially ‘why’- questions. For those who have never taken a history class before, this is usually a good place to begin. Keep notes of everything you read. Once you have practiced asking such questions, the next set of bigger questions can follow, such as:

- What exactly is the **subject or topic** of the essay/article/book? (Try to summarize the piece in 2 short sentences)
- What is the **thesis—or main argument—of the article, essay or book**? (Having a summary of the article/book is a huge help at this stage) If the author wanted you to get one idea, what would it be? What has the article/book accomplished?
- Is the author **arguing with other scholars in a bigger field**? Does this change the field for you in some way? Does any of the author’s information (or conclusions) conflict with other books you’ve read, courses you’ve taken or just previous assumptions you had of the subject?
- **How does the author support her/his argument**? What **evidence** does he/she use to prove her point? Do you find that evidence convincing? Why or why not? How does the author structure her/his argument? What are the parts that make up the whole? Does the argument make sense? Does it persuade you? Why or why not?
- Would you recommend the chapter to a friend who is not in this class?

When writing an essay, begin with a well-organised Introduction identifying the task before you. Have a Thesis Statement on the first page. Proceed to write out your observations according to the questions you have been raising while reading.

3) Rubric that the Instructor Uses for assessing every student’s essay.

	Excellent (A)	Good (B)	Not Great (C)	Needs Work (D)	Poor (F)
Argument/ Thesis (5/5 is Excellent)	Strong thesis is clearly stated in first paragraph; argument is consistently supported	Thesis is not clear or difficult to locate, or inconsistently supported	Thesis poorly defined or vague and inconsistently supported	No thesis and/or inconsistent argumentation	No thesis and inconsistent argumentation
Understanding/ Content (5/5) is excellent	Informative and original analysis demonstrates high level of understanding of multiple sources	Demonstrates significant level of understanding with some analysis	Passive understanding with little analysis; mostly summarizes documents	Does not demonstrate clear understanding or knowledge of the material	Failure to address the sources or prompt

Use of Evidence (5/5)	Expert use of evidence: Sources are selected, introduced, contextualized, interpreted, and cited correctly.	Uses evidence well to support thesis: Sources are selected, introduced, contextualized, interpreted, and cited adequately.	Some use of evidence: Sources are used but not properly introduced, contextualized, interpreted or cited.	Poor or insufficient use of evidence: Sources are used inappropriately or without proper citation.	No use of evidence
Organization/ Style (2/2)	Sophisticated arrangement of content supports argument; writer's voice clear through illustrative use of language	Functional arrangement of content sustains a logical order; generic use of words and sentence structures	Confused or inconsistent arrangement of content; limited word choice and control of sentence structure	Confused arrangement of content obscures argument; problematic word choices; relies on quotations/ paraphrasing with not authorial voice	Minimal control of content arrangement; problematic word choices and sentence structures
Grammar/ Spelling and Usage (3/3)	Evident control of grammar, mechanics, spelling, usage and sentence formation.	Sufficient control of grammar, mechanics, spelling, usage and sentence formation.	Limited control of grammar, mechanics, spelling, usage and sentence formation— begins to affect clarity	Minimal control of grammar, mechanics, spelling, usage and sentence formation— impedes clarity	Grammar and usage errors impede clarity

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http://www.chicagomanualofstyle.org/tools_citationguide.html

