

UGS 303 • Bollywood, India, and After

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Unique #: 61495, 61500, 61505, 61510, 61515,
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Cross-lists: N/A
Flags: N/A
TA:
Computer Instruction: N
Office Hours: MW 12-1, PAR 27

Description: Bollywood cinema became a global phenomenon sometime after the economic liberalization of India. It became, in many ways, the cultural ambassador for an “India Shining,” the impossible dream of uninterrupted growth, for the rest of the world. But Bollywood’s roots were much grittier, with the social films of the 60s and the “Angry Young Men” films of the 1970s and 1980s, the progressive theater, and more. This long history of Bollywood is also in many ways a reflection of important historical changes that India has undergone: urbanization, globalization, uneven economic development. This class is broken up (more or less) into four historical periods: 1947-1975 (the era of high nationalism); 1975-1991 (the Emergency to the Economic Reforms); 1991-2004 (from Mandir, Masjid, Mandal to “India Shining”); and 2004-present. We will trace representations of India in cinema by looking at three classic landscapes: the country, the city (Bombay), and the slums. The goal of organizing the class in this way is not only to provide a sort of filmic history of India, but also to see how changes in the economy and in the social organization of India affected cultural representations of stock figures (the peasant, the slum dweller, the super-rich urbanite, etc.). We will also be particularly interested in considering representations of women, Muslims, and the lower castes (also called scheduled or backward castes). While all of the films are in languages other than English, students are not expected to be proficient in Hindi/Urdu, Marathi, Tamil, or any of the other languages that appear in the films. Instead, the emphasis will be on evaluating the visual frame, thinking about content and theme, and developing a toolkit to make sense of Bollywood more broadly.

Texts:

Books (all available at the University Coop)

- Mazumdar, Bombay Cinema
- Gopalan, Cinema of Interruptions (sections available on Canvas)
- Prasad, Ideology of the Hindi Film (this book may be out of print, so there will be a copy on reserve at the library – please try to find it online if possible)
- Mehta, Maximum City
- Prakash, Mumbai Fables

Films (See Note Below)

- Shree 420 (1955) (NF, YT\$, FAL)
- Mother India (1957) (NF, FAL)
- Waqt (1965) (NF, YT, FAL)
- Sholay (1975) (NF, YT*, FAL)
- Deewar (1975) (NF, YT, FAL)
- Umrao Jaan (1981) (YT, NF, FAL)
- Bombay (1995) (NF, YT, FAL)
- Virasat (1997) (NF, YT*, FAL)
- Kabhi Khushi Kabhie Gham (2001) (NF, YT, FAL)
- Chandni Bar (2001) (NF, YT*, FAL)
- Swades (2004) (NF, YT*, FAL)
- Slumdog Millionaire 2008 (NF, FAL)
- Chakravayuh 2012 (YT\$)

[NF = available on Netflix; YT = available on YouTube; FAL = Fine Arts Library; * = without subtitles, \$ = available on YouTube for pay]

IMPORTANT: We have a weekly, scheduled screening time during which all films will be screened (**Mondays, 5-8pm, GAR 2.128**). But if you cannot make the screening times (or if you want to have your own copies of the films for review purposes) your best bet is to buy hard copies of these films from any number of websites online including Amazon, but many of these films are available online. Because India is recently trying to crackdown on copyright violations online, sometimes these online movies disappear from YouTube and other websites.

Requirements & Grading:

- Weekly blog posts (500 words) about the film of the week – (15%)
- Summary of a University Lecture Series lecture (750 words) – (10%)
- 2-3 minute video clip, a review of a Bollywood film not on the syllabus (10%)
- In-class participation (attendance is not the same as participation) – (10%)
- Rough draft (5-7 pages) – (10%)
- In-class peer review – (10%)
- Annotated bibliography (8 to 10 sources, not from the required readings) – (10%)
- Final Paper (7 to 9 pages) – (20%)
- Cumulative experience essay (3 to 4 pages) – (10%)

Blog posts: You will be asked to contribute to the course blog at least once a week. Your contributions will include both an original post (500 words) and a response to a classmate's post (50-100 words). Original posts are due on Friday by midnight; response are due Monday by class. Topics for posts can be: issues not raised by class, alternative directions that a question raised in class could have gone, passages from texts (with commentary) that are intriguing but not raised in class, and disagreements born out of class discussion. The course blog should be seen as a way to continue the discussion in class, especially those ideas and issues that are left underdeveloped in classroom conversations. I may also ask for specific assignments for the blog post for that week (e.g. analyzing a particular scene in a film, or a question raised by the readings for that week). IT IS HIGHLY RECOMMENDED that you use the blog to test out ideas related to your final paper. Students will have access to the blog through the course's CANVAS site (utexas.instructure.com).

University Lecture Series: Part of the goal of the UGS course is to create a community of learners and thinkers by sharing common intellectual experiences. All students will be asked to attend one of the lectures in the University Lecture Series (details forthcoming) and write a short (750 words) essay reflecting on the lecture. You will be evaluated both on how well you understood the issues of the lecture and the thoughtfulness of your response to those issues.

Video Clip: UGS courses are also designed to give students opportunities to make oral presentations. In lieu of in-class presentations, students will prepare a short (2-3 minute) video clip in which they review a Bollywood film (please check with me if you are short on ideas) that we have not covered in class (any of the recommended films are fair game). You can use any technology (cell phone, tablet, computer, digital camera) you want, as long as Canvas supports the final video. You will upload these videos as part of the class blogging assignment for any week you would like. These ought to be professional rather than colloquial – imagine that your audience is not your fellow students but a prospective employer you are trying to impress. These will not be evaluated on production values, but will be evaluated on content, professionalism, quality of presentation, and depth of argument.

Rough Draft and Final Paper: There is one research paper in this class divided up into two parts (a rough-draft and a final). The paper should cover at least one of the films covered in class and should be relevant to the themes of a course on Bollywood films. Other than those limits, students are free to choose topics of their own liking. Students wishing for more direction will be provided with prompts for final papers. All papers should be one-sided, with 1" margins, double-spaced, proofread, page-numbered, with consistent MLA style, Times or Times New Roman only, and in your best academic prose.

Peer Review: At least one discussion section will be taken up with peer review, in which students will read and comment on two other papers in class. The goals of the peer review process are: demystifying academic argument, engaging critically with the development of a thesis, evaluating evidence, and refining prose. This is not an exercise in proof-reading, but an attempt to get you to think about how you would improve upon an argument someone else is making. You will be evaluated on the thoughtfulness of your remarks and the thoroughness with which you read your classmates' work.

Annotated Bibliography: Part of the goal of this class is to familiarize students with research methods in underrepresented literatures. Students will be asked to produce a bibliography of works relevant to their final paper topics. Sources can include literary criticism, newspapers, journal articles, books, and primary source materials. You will be evaluated not only on the quality of your annotations but how well-suited the sources you pick are for the topic you are writing on. For instance, a paper on Danny Boyle's *Slumdog Millionaire* could use sources from film journals, interviews, books on the history of film, and the like, but probably would not be well-served by relying primarily on newspaper reviews of the film, especially as these tend to be very short. Students should also expect to do research in areas not directly related to film: economics, history, cultural studies, geography, religious studies, etc. Annotations should be approximately 100 to 150 words in length.

Cumulative Experience Essay: Students will have an opportunity to reflect on the course on its entirety, what they learned, their most significant insights, and what else they are motivated to study beyond the course. This is only a completion grade, but it should be thoughtful and considered.

Schedule:

Week	Day	Date	Assignment/Event
1	W	8/26	Introductions Screening: Shree 420
2	M	8/31	Shree 420 Required Readings: Prasad, <u>Ideology of the Hindi Film</u>, Chapter 2, pgs. 29-51. Recommended Readings: Rashmi Varma, "Provincializing the Global City," <u>Social Text</u> 22.4 (2004); Satyajit Ray, "An Indian New Wave?," <u>Our Films, Their Films</u> (Orient BlackSwan, 1976): 81-99. Recommended Films: <i>Awaara</i> (1951)
	W	9/2	Shree 420 Required Readings: Suketu Mehta, <u>Maximum City</u>, Chapter 1, pgs. 1-41. Recommended Readings: David Desser, "Shree 420/ Mr. 420," <i>The Cinema of India</i> , ed. Lalitha Gopalan (Wallflower Press, 2009): 96-105; Ritu Birla, <u>Stages of Capital</u> (Duke, 2009), Chapter 4 ("Hedging Bets"); Tejaswini Ganti, <u>Bollywood</u> (Routledge, 2013): 56-102. Recommended Films: <i>Andaz</i> (1949) Screening: Mother India
3	M	9/7	Labor Day Holiday
	W	9/9	Mother India Required Readings: Prasad, <u>Ideology of the Hindi Film</u>, Chapter 6 "Aesthetics of Mobilization" pgs. 138-59. Recommended Readings: Priya Jha, "Remembering Nargis," <u>South Asian Popular Culture</u> 9.3 (2011); Vijay Mishra, <u>Bollywood Cinema</u> , Chapter 3 (Routledge, 2002). Recommended Films: <i>The Apu Trilogy</i> (1955-9) Screening: Waqt
4	F	9/11	LIBRARY TOUR: Meet in the lobby of the Fine Arts Library.
	M	9/14	Mother India Required Readings: Prasad, <u>Ideology of the Hindi Film</u>, Chapter 4, pgs. 88-113 Recommended Readings: Mrinalini Sinha, "Refashioning Mother India," <u>Feminist Studies</u> 26.3 (2000): 623-44; Parama Roy, "Figuring Mother India: the case of Nargis," <u>The Bollywood Reader</u> , ed. Rajinder Dudrah and Jigna Desai (Open University Press, 2008): 109-21. Recommended Films: <i>Naya Daur</i> (1957)
	W	9/16	Waqt Required Readings: Prasad, <u>Ideology of the Hindi Film</u>, Chapter 3, pgs. 52-87 Recommended Readings: Manto, "Khol Do," "Toba Tek Singh"; Yasmin Khan, <u>The Great Partition</u> (Yale, 2007) Recommended Films: <i>Junglee</i> (1961)
5	M	9/21	Waqt Required Readings: Rebecca Brown, "Partition and the uses of history in Waqt/Time," <u>Screen</u> 48.2 (2007) Recommended Readings: Srijan Mitra Das, "Partition and Punjabiya," <u>Contemporary South Asia</u> 15.4 (2006): 453-71. Recommended Films: <i>Amar, Akbar, Anthony</i> (1977) Screening: Sholay
	W	9/23	Sholay Required Readings: Prasad, <u>Ideology of the Hindi Film</u>, Chapter 5, pgs. 117-37 Recommended Readings: Priyadarshini Shankar, "Sholay/Flames," <i>The Cinema of India</i> , ed. Lalitha Gopalan (Wallflower Press 2009): 160-9; Ulka Anjaria, "Relationships which have no name," <u>South Asian Popular Culture</u> 10.1 (2012), 23-35. Recommended Films: <i>Kaala Patthar</i> (1979)
6	M	9/28	Sholay Required Readings: Suketu Mehta, <u>Maximum City</u>, pgs. 200-36 Recommended Readings: Priya Jha, "Lyrical Nationalism," <u>The Velvet Light Trap</u> 51 (2003): 43-53.

			Recommended Films: <i>Zanjeer</i> (1973)
W	9/30	Sholay	Required Readings: Suketu Mehta, <i>Maximum City</i>, pgs. 236-70. Recommended Readings: Patrick Colm Hogan, <i>Understanding Indian Movies</i> (UT Press, 2008), Chapter 2. Recommended Films: <i>Mahaan</i> (1983) Screening: Deewar
7	M	10/5	Deewar Required Readings: Mazumdar, <i>Bombay Cinema</i>, Chapter 1 "Rage on Screen" pgs. 1-40 Recommended Readings: Priya Joshi, "Cinema as Family Romance," <i>South Asian Popular Culture</i> 10.1 (2012): 7-21; Vijay Mishra, <i>Bollywood Cinema</i> , Chapter 5 (Routledge, 2002). Recommended Films: <i>Don</i> (1978) Screening: <i>Umrao Jaan</i>
W	10/7	Deewar	Required Readings: Jyotika Virdi, <i>The Cinematic Imagination</i> (Rutgers, 2003), Chapter 3, pgs. 87-120 Recommended Readings: Sudipta Kaviraj, "Indira Gandhi and Indian Politics," <i>Economic and Political Weekly</i> 21.38/39 (1986): 1697-1708; Ashis Nandy, "Indian Popular Cinema as a slum's eye view of politics," <i>The Bollywood Reader</i> , ed. Rajinder Dudrah and Jigna Desai (Open University Press, 2008): 73-83. Recommended Films: <i>Satya</i> (1998)
8	M	10/12	Umrao Jaan Required Readings: Amita Nijhawan, "Excusing the Female Dancer," <i>South Asian Popular Culture</i> 7.2 (2009): 99-112. Recommended Readings: Ruswa, <i>Umrao Jaan Ada</i> (Khushwant Singh translation); Mukul Kesavan, <i>The Ugliness of the Indian Male</i> (Black Kite, 2008): 48-63. Recommended Films: <i>Pakeezah</i> (1972) Screening: <i>Virasat</i>
W	10/14	Umrao Jaan	Required Readings: Veena Talwar Oldenburg, "Lifestyle as Resistance," <i>Feminist Studies</i> 16.2 (1990): 259-87. Recommended Readings: Patrick Colm Hogan, <i>Understanding Indian Movies</i> , "Seeing in Style," (UT Press, 2008): 195-249. Recommended Films: <i>Umrao Jaan</i> (2006)

ROUGH DRAFTS DUE OCTOBER 14, ON CANVAS, BY MIDNIGHT.

9	M	10/19	Bombay Required Readings: Mehta, <i>Maximum City</i>, Ch. 3, "Mumbai" pgs. 122-141. Recommended Readings: Jim Masselos, "Postmodern Bombay," <i>The City in Action: Bombay Struggles for Power</i> (Oxford University Press, 2007): 363-84; Nandana Bose, "Rhetoric of Moral Panic," <i>Cinema Journal</i> 49/3 (2010): 67-87. Recommended Films: <i>Dil Se</i> (1998) Screening: <i>Virasat</i>
W	10/21	Bombay	Required Readings: Mehta, <i>Maximum City</i>, Ch. 8, "Distilleries of Pleasure," pgs. 373-464. Recommended Readings: Lalitha Gopalan, <i>Bombay</i> (BFI, 2005); Kalpana Sharma, "Chronicle of a Riot Foretold," <i>Bombay: Metaphor for Modern India</i> , ed. Sujata Patel and Alice Thorner (Oxford University Press, 1996): 268-86. Recommended Films: <i>Roja</i> (1992)
10	M	10/26	Virasat Required Readings: Prasad, <i>Ideology of the Hindi Film</i>, Chapter 7, pgs. 160-87 Recommended Readings: Ranjit Sau, "The Green Revolution," <i>Economic and Political Weekly</i> 23.16 (1988): 789-96. Recommended Films: <i>Omkara</i> (2006) Screening: <i>Kabhi Khushi Kabhie Gham</i>
W	10/28	Virasat	Required Readings: Swarup Dutta, "Green Revolution Revisited," <i>Social Change</i> 42 (2012): 229-48.

Recommended Readings: Madhumati Saha, "Food for Soil, Food for People," Technology and Culture 54.2 (2013): 289-316.

Recommended Films: *Mrityudand* (1997)

11 M 11/2

Kabhi Khushi Kabhie Gham

Required Readings: Mazumdar, Bombay Cinema, Ch. 4, "The Panoramic Interior" pgs. 110-48

Recommended Readings: Daya Kishan Thussu, "The Globalization of 'Bollywood'—The Hype and Hope," Global Bollywood, ed. Anandam Kavoorti and Aswin Punathambekar (New York University Press, 2008): 97-113; Ruth Vanita, "The Romance of Siblinghood in Bombay Cinema," South Asia 36.1 (2013): 25-36

Recommended Films: *Dilwale Dulhania Le Jayenge* (1995)

Screening: Chandni Bar

W 11/4

Kabhi Khushi Kabhie Gham

Required Readings: Mehta, Maximum City, Ch. 10, "Sone ki Chidiya," pgs. 485-534.

Recommended Readings: Niranjana Iyengar, The Making of Kabhi Khushi Kabhie Gham (Dharma Productions, 2001).

Recommended Films: *My Name is Khan* (2010)

12 M 11/9

Chandni Bar

Required Readings: Mazumdar, Bombay Cinema, Chapter 3, "Desiring Women" pgs. 79-119

Recommended Readings: "Feminist Contributions from the Margins," Economic & Political Weekly 45.44-5 (2010): 48-55.

Recommended Films: *Chameli* (2004)

Screening: Swades

W 11/11

Chandni Bar

Required Readings: Mehta, Maximum City, Ch. 7, "A City in Heat," pgs. 285-372.

Recommended Readings: Flavia Agnes, "The Bar Dancer and the trafficked migrant," in Sex as Crime? (Taylor & Francis, 2008)

Recommended Films: *Saawariya* (2007)

13 M 11/16

Swades

Required Readings: Prasad, Ideology of the Hindi Film, Chapter 8, pgs. 188-216

Recommended Readings: Maya Ranganathan, "Towards a more inclusive Indian identity," National Identities 12.1 (2010): 41-59.

Recommended Films: *Ankur* (1974)

Screening: *Slumdog Millionaire*

W 11/18

Swades

Required Readings: Suvadip Sinha, "Return of the Native," South Asian Popular Culture 10.2 (2012): 185-96.

Recommended Readings: Jawaharlal Nehru, Discovery of India (Penguin, 2004).

Recommended Films: *Kal Ho Na Ho* (2003)

14 M 11/23

Slumdog Millionaire

Required Readings: Mehta, Maximum City, Ch. 4, "Number Two After Scotland Yard," pgs. 142-82.

Recommended Readings: Ulka Anjaria and Jonathan Shapiro Anjaria, "Slumdog Millionaire," in The "Slumdog" Phenomenon (Anthem, 2012): 53-68; Pratima Panwalkar, "Upgradation of Slums: A World Bank Programme," Bombay: Metaphor for Modern India, ed. Sujata Patel and Alice Thorner (Oxford University Press, 1996): 121-42.

Recommended Films: *Dhobi Ghat* (2010)

Screening: *Delhi Belly*

W 11/25

Slumdog Millionaire

Required Readings: Mehta, Maximum City, Ch. 4, "Number Two After Scotland Yard," pgs. 183-200.

Recommended Readings: Claus Tieber, "Slumdogs, Coolies, and Gangsters," in The "Slumdog" Phenomenon (Anthem, 2012): 109-20; Tejaswini Ganti, "From Slumdogs to Millionaires," Producing Bollywood: Inside the Contemporary Hindi Film Industry (Duke University Press, 2012): 77-118.

Recommended Films: *Peepli Live* (2010)

15 M 11/30

Chakravyuh

Recommended Reading: Tejaswini Ganti, "The Fear of Large Numbers," Producing Bollywood: Inside the Contemporary Hindi Film Industry (Duke University Press, 2012): 315-58.

W 12/2

Chakravyuh, evaluations.

DECEMBER 7, FINAL PAPERS AND BIBLIOGRAPHIES DUE, ON CANVAS, BY MIDNIGHT

Policies:

Honor Code : The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Academic Integrity: Any work submitted by a student in this course for academic credit will be the student's own work. For additional information on Academic Integrity, see <http://deanofstudents.utexas.edu/sjs/acadint.php>

Documented Disability Statement: The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone) or <http://www.utexas.edu/diversity/ddce/ssd>

Religious Holy Days: By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, I will give you an opportunity to complete the missed work within a reasonable time after the absence.

Attendance: I will not take attendance in class (your TA's may have alternative policies for discussion section) – you are all adults and can make decisions about your own priorities. At the same time, you will neither be able to get credit for participation nor will you likely do well on the final paper if you are not present in class. All extensions for academic work must be requested two weeks in advance. Late work will lose a letter grade for each day it is late.

Other: Please make sure that cellphones, laptops, and all other electronic devices are turned off. Electronic devices offer too great a temptation to be distracted during class and are also distractions for classmates. Use of electronic devices in class will result in your being marked absent. Laptops are only permitted with expressed permission from the instructor, and only on condition that class notes are emailed to me by the end of class so that I can verify legitimate use of computers in the classroom.

Web Site: Canvas