Request for Consideration

I am requesting you to consider this late application because of a problem I am facing due to a mistake by the Registrar’s office. I am scheduled to teach LS327L (Gender and Sexuality in Twentieth-Century English Literature) in Spring 2018. This course that I designed and that I teach every second year always enrolls very well. However, due to a mistake by the Registrar’s office, the cross-listing of this course (LIT379L) remained on the books and English is inadvertently teaching it in Spring 2017. It has an enrollment of 25 therefore I do not wish to teach it again the following year because it may not enroll well. I am therefore requesting consideration of this proposal (which I would otherwise submit in Fall 2017) so that I can teach this course instead, in Spring 2018.

Ruth Vanita
Please attach/submit additional documents as needed to fully complete each section of the form.

I. COURSE INFORMATION

Department: Liberal Studies Course Number: 328
Course Title: Love in Bombay Cinema (requested renaming, "Gender and Sexuality in Indian Cinema"
Type of Request: New

Rationale: India has the largest film industry in the world, and Indian cinema has unique and distinctive features and conventions, drawn from Indian theatre and epic narrative. This course introduces students to Indian popular cinema ("Bollywood"), art cinema, and independent cinema, viewing them from the perspectives of gender and sexuality studies, film studies, history, and religion.

*If course has not changed since the last review and is taught by the same tenure-track faculty member, you may skip sections III-V.

JUSTIFICATION FOR COURSE LEVEL
Normally, general education courses will not carry pre-requisites, will carry at least 3 credits, and will be numbered at the 100-200 level. If the course has more than one pre-requisite, carries fewer than three credits, or is upper division (numbered at the 300 level or above), provide rationale for exception(s).

No pre-requisites. 3 credits. Although this is a 300-level course, it is introductory and foundational because it is the only course on Indian cinema at UM. It introduces students to an important genre of world cinema, and examines how this genre changes over time, in conversation with international cinema, and in changing political, social and religious contexts.

ADDITIONAL INFORMATION (FOR OCHE DATABASE):
In which MUS Core Category, does this course fit? Humanities/Fine Arts; Cultural Diversity

Does the course include content regarding cultural heritage of American Indians? NO

II. ENDORSEMENT / APPROVALS

* Instructor: Ruth Vanita

Date: 09 Nov 2016
Phone / Email: ruth.vanita@umontana.edu 241-9527
Program Chair: Ruth Vanita
Nov 2016

Dean:
III. DESCRIPTION AND PURPOSE

General Education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness; and relate course content to students' future lives: See Preamble

This course is introductory and foundational because it is the only course on Indian cinema taught at UM. It fulfills requirements for Liberal Studies, English (Film Studies), Women’s Studies, and the South & South-East Asian Studies minor. It examines issues common to everyone’s life, such as gender, sexuality, family, kinship, friendship, and love, raising questions of similarity and difference in human experiences of these issues in different cultures and across time. Indian films represent a rapidly changing and syncretic culture, wherein people from different religions, regions, language groups, nationalities and communities encounter each others’ varying ideas and ways of life.

IV. CRITERIA

BRIEFLY EXPLAIN HOW THIS COURSE MEETS THE CRITERIA FOR THE GROUP.

1. Courses cover a number of works in one or more of the various forms of artistic representation: In this course students will view 15 films and clips from many more films. All the films are shot in India but they are made by a variety of people – men, women, Indians living in India and Indians living outside India. They include popular films, art films and small-budget independent films, features and documentaries. The films are in a variety of genres, such as romance, family drama, political film, and historical film.

2. Courses establish a framework and context for analysis of the structure and significance of these works: Students will read about the development of Indian cinema, its similarities with and differences from other bodies of world cinema. They will read analytic essays written by film studies scholars and gender studies scholars about the specific conventions that evolve in Indian cinema, and how these draw upon other genres, such as the epic, theatre, the fable and the novel, both Indian and Western.

3. Courses provide mechanisms for students: 1) to receive instruction on the methods of analysis and criticism

   Students will read and discuss scholarly essays that analyze and critique Indian films, using the tools of film studies and gender studies. They will also write about the films.

   2) to develop arguments about the works from differing critical perspectives.

   Students will learn how to develop arguments from perspectives of film studies, gender and sexuality studies, history and cultural studies.
V. STUDENT LEARNING GOALS

BRIEFLY EXPLAIN HOW THIS COURSE WILL MEET THE APPLICABLE LEARNING GOALS.

1. Analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms.

   Students will be able to analyze Indian films within Indian cinematic tradition, also noticing how films allude to and speak to one another within the tradition. They will examine emergent movements, such as the found footage film and the fictionalized documentary, and forms, such as the so-called NRI (Non Resident Indian) film.

2. Develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

   Students will critique films from various perspectives, including aesthetic (the differing aesthetics of popular and art cinema) cultural and religious, historical and political (gender studies), psychological (such as the perspective developed by Indian social psychologist and cinema critic Ashis Nandy).

VI. ASSESSMENT

A. HOW ARE THE LEARNING GOALS FOR THE GENERAL EDUCATION GROUP MEASURED?
Describe how you will determine that students have met each of the General Education Learning Goals. This should include specific examples of assignments, rubrics or test questions that directly measure the General Education learning goals. (See Example)
Please attach or provide a web link to relevant assessment materials.

1. Analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms.

   Students will write essays on the films they see, comparing them with each other, and discussing changes in genre and form over time

2. Develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

   Students will write essays and make class presentations on films, critiquing them from various perspectives, including aesthetic (the differing aesthetics of popular and art cinema) cultural and religious, historical and political (gender studies), psychological (such as the perspective developed by Indian social psychologist and cinema critic Ashis Nandy).

A General Education Assessment Report will be due on a four-year rotating cycle. You will be notified in advance of the due date. This will serve to fulfill the University's accreditation requirements to assess general education and will provide an opportunity to connect with your colleagues across campus and share teaching strategies. Items VI.B- D will be helpful in compiling the report.
Please submit syllabus in a separate file with the completed and signed form to the Faculty Senate Office, UH 221. The learning goals for the Literary and Artistic Studies Group must be included on the syllabus. An electronic copy of the original signed form is acceptable.
Gender and Sexuality in Indian Cinema

LSH / SSEA 328
3 credits
Fulfills requirements for the Liberal Studies major, the South & South-East Asia Studies minor, and is also an elective for Women, Gender and Sexuality Studies, English major and Film Studies.

Dr. Vanita, Professor and Director, Liberal Studies

Tuesday, Thursday 12.40-2.00
Room: SG303
Office Hours: Tuesday 8.30-9.30; Thursday 11.00-12.00
Email: ruth.vanita@umontana.edu
Mailbox in the Liberal Studies Program Office, LA 101

Goals
This course introduces students to the largest film industry in the world, based in India, a secular democracy with the world’s second-largest and most diverse population. We will examine Indian films over the last six decades through the prism of gender and sexuality, in historical, social, political and religious contexts. We will examine how women’s movements affect the development of cinema, and how films, which are the most important cultural unifier in the country, influence public perceptions of gender and sexuality. We will look at the representation, among other things, of women’s and men’s changing roles, alternative families and kinship, of transgender and hijras, of heterosexuality, homosexuality and bisexuality.

Learning Outcomes
Students will acquire an understanding of:
(a) the grammar and conventions of popular Indian cinema
(b) the historical and literary background for changing ideas of gender, sexuality, family and love in India
(c) some patterns of representation of gender, sexuality and love in Bombay cinema from the 1960s to the present
(d) will be able to develop arguments critiquing films from a variety of perspectives
(e) will be able to analyze films with respect to structure and significance within Indian cinematic traditions, including emergent movements and forms

Texts
1. Indian Popular Cinema: A Narrative of Cultural Change by K. Moti Gokulsingh and Wimal Dissanayake.
2. Extracts from Patrick Colm Hogan, Understanding Indian Movies: Culture, Cognition and Cinematic Imagination
3. Extract from Ashis Nandy, “Indian Popular Cinema as a Slum’s Eye View of Politics.”

Films
1. Mughal-e Azam [The Mughal Emperor], 1960
2. Mother India, 1965
3. Amar Prem [Immortal Love], 1971
4. Aandhi [Storm], 1975
5. Kabhi Kabhi [Sometimes], 1976
6. Ghar (Home) 1978
7. 36 Chowringhee Lane, 1981
8. Bazaar 1982
9. Mirch Masala (Spices), 1987
10. Tamanna (Aspiration) 1997
11. Fire, 1998
12. Dostana (Friendship) 2008
13. Love, Sex aur Dhokha [Love, Sex and Betrayal], 2010
15. Dedh Ishqiya, 2014

Clips from other films will be shown in class

Requirements
Students are required to
(a) attend classes regularly. More than three absences not explained to my satisfaction will result in halving your grade for attendance and class participation, and more than five absences will result in a zero for attendance; leaving early or coming late without explanation will be treated as an absence. Explanations (preferably in advance of the absence) must be backed up with documentation, communicated to me in writing and accepted by me.
(b) keep up with the assigned reading, bring the text to class, and participate in discussion
(c) view the prescribed film each week in the library. At least one copy of each film is available. In some cases, I have put my own copies in as well so more than one copy is available. All the films are on 2.5-hour reserve and must be viewed in the library. You can view them individually or you can view them in groups of up to 6 in the Listening and Viewing Room in the library.
(d) once a week, write a thoughtful typed question or comment on the previous week’s film or on the text you are reading for that week, use it in class discussion and hand it in at the end of the class. Handwritten questions will not receive credit. Attendance may sometimes be given on the basis of these questions. If you are ever unable to hand in a question, it is your responsibility to tell me this and to have yourself marked present.
(e) take quizzes. Quizzes can be made up within the week (not more than twice in the semester), but not later. To make up a quiz, contact me in person or on email to make an appointment.
(f) take a mid-term exam
(g) **Check Moodle and UM email regularly**, especially the day before class. I send out notifications and changes by email. UM policy forbids me to write to you on any email address other than the UM one. The best way to communicate with me is by email.

**Grades**
Class attendance and participation will be worth 25%, typed questions/comments 15%, quizzes 25%, the mid-term exam 20%, in-class tests 15%.

Essays must (a) address the topic (b) have a clear thesis/argument (c) support the argument with textual evidence (d) and adhere to the conventions of academic writing, including correct grammar and syntax.

Quizzes are designed to test (a) knowledge of the prescribed texts (b) assimilation of information communicated in class and plenary lectures.

**Plagiarism or academic dishonesty of any kind, in any assignment, will result in your failing the class and may also result in other penalties such as expulsion from the University** (for further details, refer to the section on Academic Misconduct in the Student Conduct Code).

If you have any condition, such as a physical or learning disability, that will make it difficult for you to complete the work as I have outlined it, please notify me in the first week of class.

**Reading Schedule**

This schedule is tentative. **It is the student’s responsibility to keep up with any changes and to obtain any hand-outs given in class in her/his absence.** Readings indicated for a certain class are to be read in advance of that class, e.g. come to class on August 29, having read *Indian Popular Cinema*, pp. 9-17, and bring with you a typed comment/question on it.


August 29  **Read Indian Popular Cinema**, pp. 17-24. Background continued: the grammar and conventions of Indian cinema; the star system; background for *Mughal-e Azam*; *Devdas* and ideas of love.

SEE **MUGHAL-E AZAM**

September 3  Discussion of *Mughal-e Azam*. Themes: love legends; early nationalism; the Muslim social.


SEE **MIRCH MASALA**

September 12 **Read** *Indian Popular Cinema*, pp.39-44. Pluralistic culture, Hinduism and everyday life, rural vs. urban life. Background for *Mother India*.

SEE *MOTHER INDIA*

September 17 Discussion of *Mother India*. Review of materials covered so far. Cinematography, playback singing, music and dance.

September 19 **Read** *Indian Popular Cinema*, 95-107. Background for *Amar Prem*. Religious devotion, women’s status; kinship and family; mother and son. **In-class written test**.

SEE *AMAR PREM*

September 24 Discussion of *Amar Prem*. **Quiz** on materials and films covered since Sep. 10. Ideas and traditions of romance and eroticism; censorship and ways of getting around it.

September 26 **Read** *Indian Popular Cinema*, pp.44-53. Background for Indian politics, women in politics, the Indira Gandhi era.

SEE *AANDHI*

October 1 **Read** Ashis Nandy, “Indian Popular Cinema as a Slum’s Eye View of Indian Politics.” Discussion of *Aandhi*. Patterns of representing tragic love, married love.

October 3 **Read** *Indian Popular Cinema*, pp.77-94. Background for *Kabhi Kabhi*. Themes: women’s movement, changing ideas of masculinity in cinema; the rise of Amitabh Bachchan.

SEE *KABHI KABHI*

October 8 Discussion of *Kabhi Kabhi*. Themes: challenging double standards; generational change; male bonding.

October 10 Review. Background for 36 Chowringhee Lane. Women directors, actors and producers. Regional cinema; English-language and mixed-language cinema. Single women

SEE *36 CHOWRINGHEE LANE*
October 15  

**Mid-term exam**

October 17  

**Read** *Indian Popular Cinema*, pp. 55-75. Background for *Tamanna*. Communities, languages, regions. Hijras; transgender in history and literature. Adoption patterns and laws. Beginnings of LGBT movement

SEE *TAMANNA*

October 22  

Discussion of *Tamanna*.

October 24  

Background for *Fire*. **Read** *Indian Popular Cinema*, pp. 109-16, and extracts from *Love's Rite*

SEE *FIRE*

October 29  


October 31  

Background for *Love, Sex aur Dhokha*. Controversies about obscenity etc. Found footage, independent films, art films. **Quiz** on materials covered since mid-term exam.

SEE *GHAR*

November 5  

Discussion of *Ghar*. Rape and the rape laws, women’s movements

November 7 **Quiz**. Background for *Dostana*. The the NRI film. Same-sex friendship and its history. Karan Johar phenomenon. Male homosexuality

SEE *DOSTANA*

November 12 **Read** Patrick Colm Hogan, *Understanding Indian Movies*, pp. 250-57. Discussion of *Dostana*


SEE *BAZAAR*

November 19 Discussion of *Bazaar*. Background for *Vicky Donor*. The city in the new millennium. History of inter-regional marriage; conflicts and resolutions around difference.
November 21  **In-class written test.**

**SEE VICKY DONOR**

November 26  Discussion of Vicky Donor. Background for Dedh Ishqiya

November 28  **Thanksgiving**

December 3  **Read Indian Popular Cinema,** pp. 141-45. Screening of Dedh Ishqiya in class

December 5  **Dedh Ishqiya** continues. Discussion. **Quiz** on materials covered since November 19.