

Semester	II
Course <sup>*1</sup>	U.G
Paper Code	M1HS240211T
Paper Title	<b>Popular Culture in Modern India- With specific focus on Theatre and Cinema (MDS PAPER RGP CAMPUS)</b>
No. of Credits <sup>*2</sup>	3
Theory / Practical / Composite	Theory
Minimum No. of preparatory hours per week a student has to devote	
Number of Modules	2
Syllabus	<p>Module 1</p> <p><b>Theatre in Colonial and Post Colonial India (14 Classes)</b></p> <ol style="list-style-type: none"> <li>1. The Meanings and making of Indian theatre, The transition from Jatra to Theatre ‘Play as Acts of Resistance’;</li> <li>2. Struggle for Independence: The Bengal Famine of 1942-43, Partition</li> <li>3. Theatre in post-independent India – Chetona, Nandika, Bohurupi etc.</li> <li>4. Theatre as social movement: Theatre and the Modern Public</li> <li>5. Caste, gender and communalism in Colonial and Post colonial theatre,</li> <li>6. The Indian left and the IPTA;</li> <li>7. Icons of modern Indian theatre.</li> </ol> <p>Module 2: (14 Classes)</p> <p><b>Films in Modern India</b></p> <ol style="list-style-type: none"> <li>1. The Meanings and making of Indian cinema</li> <li>2. Bombay and the modern Hindi Cinema; Dadasaheb Phalke and others</li> <li>3. The Early Years of Indian cinema; Partition and The Later decades,</li> <li>4. Region and Revolution: Kerala, Maharashtra, Tamil Nadu and Bengal as Voices from within. The ‘melodramatic public’ and the rise of commercial Cinema</li> <li>5. Women in Modern Indian cinema – Devika Rani, Firoza Begum, Sulochona, Pramila, Nadira and others</li> <li>6. Literature and the modern Film in Bengal; The Village as a reel, Satyajit Ray and his many</li> </ol>

	cameras on Rural Bengal; The City as a Lens, The Calcutta Trilogies by Satyajit Ray and Mrinal Sen, Surrealism in Indian Cinema, Ritwik Ghatak and his creations, the later shift, Rituparno Ghosh and his creations	
Learning Outcomes	<ol style="list-style-type: none"> <li>1. Describe the evolution of Indian theatre, including traditional forms (e.g., Sanskrit, Folk, and Classical, Jatra) and modern developments (e.g., Indian People &amp; Theatre Association).</li> <li>2. Explain the historical development of Indian cinema, including the silent era, talkies and regional cinemas.</li> <li>3. Analyze the significance of Bengali cinema within the broader context of Indian cinema, highlighting key filmmakers, movements, and themes.</li> <li>4. Critically evaluate the representation of social, cultural, and political issues in Indian theatre and cinema.</li> <li>5. Examine the intersectionality of popular culture with identity, class, caste, gender, and regionalism.</li> <li>6. Apply critical thinking and analytical skills to evaluate cultural texts and artifacts.</li> </ol>	
Reading/Reference Lists	<p><b>Essential Readings-</b></p> <ol style="list-style-type: none"> <li>1. Sumita Chakravarty, National Identity in Indian Popular Film, 1947-1987</li> <li>2. Ravi Vasudevan (ed), Making Meaning in Indian Cinema</li> <li>3. Anirudh Deshpande, Class, Power and Consciousness in Indian Cinema and Television</li> <li>4. Vasudha Dalmia, Poetics Plays and Performances</li> </ol> <p><b>Suggested Readings-</b></p> <ol style="list-style-type: none"> <li>1. Lata Singh, Raising the Curtain</li> <li>2. Satyajit Ray, Speaking of Films</li> </ol>	
Evaluation	Theory CIA: 13 + Attendance: 2 = 15 Semester Exam: 35	
Paper Structure for Theory Semester Exam	Total marks-35 Group-A+B=17.5+17.5 Each Group- 2×5=10 1×7.5=7.5	

