

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

	<p>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 shifts.</p>
<p>Learning Outcomes</p>	<ol style="list-style-type: none"> 1. Describe the evolution of Indian theatre, including traditional forms (e.g., Sanskrit, Folk, and Classical, Jatra) and modern developments (e.g., Indian People & Theatre Association). 2. Explain the historical development of Indian cinema, including the silent era, talkies and regional cinemas. 3. Analyze the significance of Bengali cinema within the broader context of Indian cinema, highlighting key filmmakers, movements, and themes. 4. Critically evaluate the representation of social, cultural, and political issues in Indian theatre and cinema. 5. Examine the intersectionality of popular culture with identity, class, caste, gender, and regionalism. 6. Apply critical thinking and analytical skills to evaluate cultural texts and artifacts.
<p>Reading/Reference Lists</p>	<p>Essential Readings-</p> <ol style="list-style-type: none"> 1. Sumita Chakravarty, National Identity in Indian Popular Film, 1947-1987 2. Ravi Vasudevan (ed), Making Meaning in Indian Cinema 3. Anirudh Deshpande, Class, Power and Consciousness in Indian Cinema and Television 4. Vasudha Dalmia, Poetics Plays and Performances 5. Sudipto Chatterjee, The Colonial Staged 6. Ajit Kumar Ghosh, Bangla Natoker Itihas 7. Utpal Dutta, Natok Samagra 8. Ritwik Ghatak, Chalochitro Manush ebong aro Kichu 9. Chandi Mukhopadhyay, Bangla Chalochitro Shilper Itihas 10. Sharmistha Gooptu, Bengali Cinema 11. Brajendrakumar De, Banglar Jatra Natok 12. Subir Raychaudhary, Bilatijatra theke Swadeshi Theatre <p>Suggested Readings-</p> <ol style="list-style-type: none"> 1. Lata Singh, Raising the Curtain 2. Satyajit Ray, Speaking of Films 3. Rachel Dwyer, Beyond the Boundaries of Bollywood 4. Ashish Rajadhyakasha, Indian Cinema

Evaluation	CIA: 13 Marks + Attendance Marks 2 = 15 Final Semester Exam: 35 Marks for Project and Assessment throughout the Semester Total Marks: 50	
Paper Structure for Theory Semester Exam		

