

History UG

Semester: 2				
Programme : History				
Course : Popular Culture in Modern India- With specific focus on Theatre and Cinema (MDS PAPER RGP CAMPUS)				
Paper code: M1HS240231P				Credits: 3
Hours/week: 3				
Category: Core/MDC/SEC/VAC: MDC				
Theory / Practical / Composite: Practical				
No of Modules : 2				
<p>Course Overview: This course examines the historical trajectory of Indian theatre and cinema from the colonial period to the contemporary era. It investigates how performance traditions transitioned from folk forms like Jatra to modern "Acts of Resistance" against British rule and social inequality. Students will analyze the impact of traumatic historical events—such as the Bengal Famine of 1943 and Partition—on creative expression. The curriculum highlights the role of the Indian People's Theatre Association (IPTA) and iconic filmmakers like Satyajit Ray, Mrinal Sen, and Ritwik Ghatak in shaping the "Modern Public." Special attention is given to the representation of gender, caste, and regional identities, exploring how cinema in Bengal, Kerala, and Tamil Nadu created unique "Voices from within" to challenge the status quo.</p>				
Course Outcome:				
<ol style="list-style-type: none"> 1. Recall the key figures of Indian cinema and theatre, including Dadasaheb Phalke, the Calcutta Trilogies directors, and early female icons like Devika Rani. 2. Explain the transition from traditional folk forms (Jatra) to modern theatre and the role of the "melodramatic public" in the rise of commercial cinema. 3. Illustrate how the socio-political pressures of the Indian Left and the IPTA were applied to theatre to create "Plays as Acts of Resistance." 4. Analyze the depiction of rural versus urban life in Indian cinema, specifically comparing Satyajit Ray's lens on rural Bengal with the "City as a Lens" in the Calcutta Trilogies. 5. Critique the representation of gender, caste, and communalism in colonial and post-colonial performance arts, assessing their impact on the modern public. 6. Formulate an original historical argument regarding how Partition and the Bengal Famine reshaped the aesthetic and narrative traditions of Indian cinema and theatre. 				
Prerequisites: Basic knowledge about any prior course				
SYLLABUS				
UNIT/Module	CONTENT	HOURS or NUMBER OF CLASSES	CO Mapping	COGNITIVE LEVEL
I.	1. The Meanings and making of Indian theatre, The transition from Jatra to Theatre 'Play as Acts of Resistance';	14	CO1 CO2 CO3 CO4 CO5	K1,K2,K3,K4.K5,K6

	2 Struggle for Independence: The Bengal Famine of 1942-43, Partition		CO6	
	3. Theatre in post-independent India – Chetona, Nandika, 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.			
II.	1. The Meanings and making of Indian cinema	14	CO1 CO2 CO3 CO4 CO5 CO6	K1,K2,K3,K4.K5,K6
	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 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		
Text Books			
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			
Suggested readings			
1. Lata Singh, Raising the Curtain 2. Satyajit Ray, Speaking of Films			
Web Resources			
1. 2. 3. 4.			
Evaluation: Practical Internal Assessment: 48 + Attendance: 2 = 50 Total marks-50			
Paper Structure for Theory Semester Exam			

Course outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive levels
CO1	Recall the key figures of Indian cinema and theatre, including Dadasaheb Phalke, the Calcutta Trilogies directors, and early female icons like Devika Rani.	K1

CO2	Explain the transition from traditional folk forms (Jatra) to modern theatre and the role of the "melodramatic public" in the rise of commercial cinema.	K2
CO3	Illustrate how the socio-political pressures of the Indian Left and the IPTA were applied to theatre to create "Plays as Acts of Resistance."	K3
CO4	Analyze the depiction of rural versus urban life in Indian cinema, specifically comparing Satyajit Ray's lens on rural Bengal with the "City as a Lens" in the Calcutta Trilogies.	K4
CO5	Critique the representation of gender, caste, and communalism in colonial and post-colonial performance arts, assessing their impact on the modern public.	K5
CO6	Formulate an original historical argument regarding how Partition and the Bengal Famine reshaped the aesthetic and narrative traditions of Indian cinema and theatre.	K6