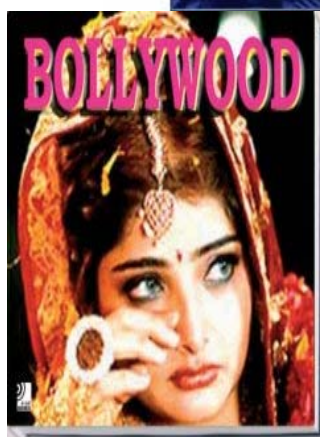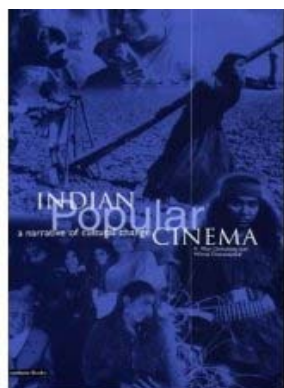# LONDON SOUTH BANK UNIVERSITY

Unit Guide

**Popular Indian Cinema and the
Emergence of Bollywood [AFC-2-PIC]**

Faculty of Arts and Human Sciences
Level 2, Semester 2, 2007/2008

Become what you want to be
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UNIT DETAILS

Unit Title: **Popular Indian Cinema and the Emergence of Bollywood**
Unit Level: **2 and 3**
Reference Number:

Student Study Hours   **150**
Class Contact Hours: **45**
Private Study Hours: **105**
Pre-requisites: **Levels 1 and 2 units**
Co-requisites: **None**
Excluded Combinations: **None**
Unit Co-ordinator: **Dr Shaminder Takhar, Room 241, Borough Road**
    Tel: 020 7815 5748; email: takhars@lsbu.ac.uk
Parent Course: **Film Studies (BA Hons) [Arts and Media]**
Subject Area: **Film Studies**

SHORT DESCRIPTION

This unit has been designed as an introduction to popular Indian cinema which charts the development of what has been coined as "Bollywood". The unit explores how and why Bollywood has had an impact on markets and cultures globally. Despite the almost non-recognition in film studies or by academics, Bollywood and popular Indian cinema have managed to enter the western psyche. The challenge of understanding popular Indian cinema requires students to explore Indian history, culture, art, politics, and social issues such as gender, sexuality, caste and religion. Throughout the unit references will be made to these aspects by using examples from films. There will be screenings throughout the unit as preparation for the analysis of films.

AIMS OF THE UNIT

- To provide an introductory framework for studying Indian cinema.
- To examine the development in Indian cinema to the emergence of Bollywood in popular Indian cinema.
- To examine the development of Parallel and New Wave Cinema in India.
- To examine Indian cinema and Bollywood as cultural products influenced by social, political and economic factors.
- To examine the relationship between Bollywood and viewing audiences in the diaspora.
- To provide students with the skills to form critical appraisal of films.

LEARNING OUTCOMES

KNOWLEDGE AND UNDERSTANDING

On completion of the unit students should be able to:

- Have acquired a deeper body of knowledge and an understanding of Indian cinema.

- Identify the developments in Indian popular and New Wave cinema.
- Have an understanding of the theoretical and methodological approaches to studying the films of Bollywood.
- To develop an understanding of the global impact of Bollywood cinema.
- To develop an understanding of the critical appraisal of films in Indian popular cinema.

INTELLECTUAL SKILLS

On completion of the unit students will have:

- developed and extended the analytical and synthetic skills acquired in years one and two;
- enhanced conceptual thinking on the analysis of a film;
- acquired the skills identify the different aspects related to Indian popular cinema.

PRACTICAL SKILLS

On completion of the unit students will have:

- shown the ability to present, in written form, a sustained, analytical and coherent examination of Indian popular cinema using appropriate vocabulary, evidence, footnotes and bibliography;
- shown the ability to communicate and sustain an informed argument with reference to film analysis, and working in small groups.

TRANSFERABLE SKILLS

At the end of this unit students should have acquired a range of skills:

- continued development of oral communication and written skills;
- critical appraisal of source material (written and visual);
- extracting and analysing information;
- analytical skills in devising arguments, use of relevant evidence and forming judgements;
- collaborative work in groups;
- time management.

ASSESSMENT OF THE UNIT

1 Essay: an end of unit 3,000 word essay.

Hand in date: TBA

FEEDBACK

Feedback will normally be given 15 working days after the submission of an assignment.

INTRODUCTION TO STUDYING THE UNIT

OVERVIEW OF THE MAIN CONTENT

India's Bombay-based cinema is one of the world's few challenges to the influence of American film. This course examines the world's largest film industry with the aim of understanding the place of popular cinema outside of the Hollywood model. This unit begins with an introduction to Indian cinema including the development of popular Indian cinema to the present day. It will include pre and post-Independence eras of film-making. The topics covered in this unit will include:

Characteristics of the Hindi film and popular Indian cinema; the role of cinema in Indian society and the Indian diaspora; the history, development and importance of music, song and dance; an overview of non mainstream art films; the growth of the 'star'; representations of gender and sexuality in Indian cinema; the romantic genre of the 1990s; present day Bollywood and its impact internationally.

There will be screening of important films throughout the semester including valuable discussions of case studies.

OVERVIEW OF TYPES OF CLASSES

The teaching and learning pattern consists of three-hour sessions. The sessions will consist of a combination of interactive lectures, presentations and film screenings. Students are expected to prepare for the seminars in advance by reading the relevant material from the reading list provided, and will be encouraged to participate in seminar discussions. Students will also be expected to take an active part in seminar presentations.

IMPORTANCE OF STUDENT SELF-MANAGED LEARNING TIME

Self-managed independent study is vitally important. You should spend time reading your lecture notes and then reading further on the subject. It is through reading that your knowledge of the subject will be greatly enhanced. Preparation time is important for researching your chosen area for the assessment. Students often discover the gaps in their knowledge and understanding when they have to

communicate a coherent and evidentially supported argument to others and/or in essays.

EMPLOYABILITY

This unit develops skills that you should find very useful in your future employment. In particular it will demonstrate your ability to pursue independent initiatives, to meet deadlines, to search for academic materials, to write in an academic style and to prepare a presentation.

THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

EARLY INDIAN CINEMA

Week 1: Introduction to Indian Cinema and Early Indian Cinema (to 1947)

This session introduces the unit to students: review the unit outline and explanation of assessments; essay writing and resources. It gives students a brief overview of Indian cinema, why it should be studied and highlights the importance of the popular Hindi film. Notes on the background of India will be handed out to facilitate an understanding of the subject. The final part of the session will be devoted to Early Indian Cinema (1896-1947) to provide:
- a historical outline of the development of mainstream film in India
- key factors that influenced this development
- examples of pioneers and pioneering films of the time

Seminar
Students will be shown extracts from early films:
Raja Harischandara (1913) d. D.G. Phalke
Shri Krishna Janam (1915) d. D.G. Phalke
Lanka Dhan (1917) d. D.G. Phalke

Discuss in small groups the following questions:
1. What has been the impact of film on twentieth century culture?
2. Do films have any important symbols?
3. How do you interpret them and why?
4. What can you say about the use of *mise en scene*, camera and editing in the extracts shown?

Reading

Barnouw, E. and Krishnaswamy (1980) *Indian Film,* Oxford University Press.

Chabria, S. (ed.) (1994) *Light of Asia: Indian Silent Cinema 1912-1934,* Wiley Eastern Ltd.

Kak, S. (1980) 'The Bombay Talkies School', *Cinema Vision,* Vol. 1, NO. 2, April.

Week 2: Indian Cinema Post 1947

This session provides an overview of the development of mainstream Indian cinema since Independence and identifies key factors. It provides the context for the changing forms and style of the Hindi film. The history of Indian cinema is complex and the film industry is diverse therefore this session deals with the development of the film industry nationally.

Seminar

Students will be shown clips from films ranging from the 1950s to the late 1990s including some of Mother India (1957) which is the focus for next week.
The first clip *Mughal-e-Azan* (1960) shows Prince Salim in a love scene with the slave girl Anarkali. It is a good example of the restraint that has to be exercised in Hindi film. From viewing the extract, answer the following questions:

1. What does the scene allow the audience to imagine?
2. What techniques are used to suggest that there is more to this scene than is actually shown?

Reading

Dissanayake, W. (1998) "Indian cinema" in Hill, J. and Church Gibson, P. *The Oxford Guide to Film Studies,* Oxford: Oxford University Press.

Kasbekar, A. (1996) 'An Introduction to Indian Cinema' in Jill Nelmes ed. *An Introduction to Film Studies.* London: Routledge.

Munni Kabir, N. (2001) *Bollywood: The Indian Cinema Story*, London: Channel 4 and Pan Macmillan.

Cook, P. and Bernink, M (eds.) *The Cinema Book,* 'Hindi Cinema', pp. 130-134.

Week 3: The National Epic: Mother India

This session covers the importance placed on the making of epic films in Indian popular cinema. The second part of the film will be screened today for discussion in the seminar.

Mother India was one of the blockbusters of Indian film, still resonating with many filmmaker and filmgoers. Indian acting legend Nargis plays Radha, a

villager who raises her children on her own when her husband is maimed in an accident, and becomes the catalyst for the townspeople to fight for their land.

Film: *Mother India,* d. Mehboob Khan (1957, India,172 mins.)

Seminar

Read the following article and discuss in small groups the main points.

Vijay Mishra, *Bollywood Cinema*, Chapter 3, "The Texts of 'Mother India': 61-87.

Questions:

1. What are the morals and meanings that the film offers the audience?
2. Can you identify some of the thematic and dramatic strands in the film that have helped to maintain its appeal for Indian audiences, especially in rural communities?
3. What characteristics identify it as an Indian film?
4. How does it differ from a Hollywood film?

Reading

Thomas, R. (1989) "Sanctity and Scandal: The Mythologization of Mother India," *Quarterly Review of Film and Video* 11:3.

Roy, P. (1998) "Figuring Mother India: The Case of Nargis," in *Indian Traffic: Identities in Question in Colonial and Postcolonial India* pp.152-173.

Gayatri Chatterjee, G. *Mother India* (London: BFI, 2002).

THE HINDI FILM

Week 4: Genre and Key Characteristics

Hindi popular films can be, to a certain degree, categorised as genre films. There are a number of recognisable genres although a film may contain elements from a number of genres. However, most films employ a 'masala' format ranging from mythological and devotional, historical, social, and romance to action thrillers. This session will also look at the key characteristics of Bollywood films: plot, themes and the narrative structure.

Seminar

Students will be shown clips from various films and asked to comment on genre and key characteristics. The following film will be screened over two weeks. Clips from the film are readily available, for example, through You Tube.

Film : *Devdas* d. Sanjay Leela Bhansai (2002, India, 182 mins.)

Week 5: Song, Dance, Spectacle

This session looks at the centrality of song, dance and spectacle in Indian popular films. Music is central to the success of a film and in unifying the audience despite linguistic, cultural or regional differences. The dance interprets the lyrics and therefore expresses emotions and meanings across the language barrier. The Hollywood musical genre from the 1930s to the 1950s influenced how Indian films depicted song and dance sequences. However, instead of placing the song and dance within the narrative to create a sense of the 'real', Indian film developed a structure that accepted them as fantasy, escapism and spectacle. They provide the spectacular cinematic moments contributing to its understanding and often concealing explicit sexual behaviour with erotic and suggestive images.

Seminar
What have you found spectacular in the films and extracts you have seen? In your answer consider the use of colour, costumes, geographical locations, sets and special effects.

Week 6: Screening of Sholay

This session will be devoted to a screening of the following film:
Film: Film: *Sholay* (Flames of the Sun), d. Ramesh Sippy (1975, India, 198 mins)

The film is more than 3 hours long and the rest will be shown next week. This week should be used to reflect on the work covered so far.

Week 7: Characterisation, Representation and Stereotyping

This session will focus on Heroes, Villains, and Representations of Women in a variety of films. Heroes and villains represent the struggle between good and evil which is central to the melodrama of Indian films. The representations of them change over time. Amitabh Bachchan who is regarded as a superstar is one example of a hero who became an 'angry young man' fighting on the side of 'good'. Representations of women include:
- the heroine (the most enduring is in the romantic film as a young and beautiful woman)
- the wife (based on traditional values)
- the mother status as illustrated in Mother India that allows for the woman to become a heroine figure
- the bad woman: vamp and courtesan

Seminar
You will be shown two clips from the film Sholay and then the rest of the film will be screened.

Questions:
1. What are the 'good' values that heroes represent?
2. How important is the star persona to the representation of the hero?
3. What devices are used to present an actor as a villainous character?

Film: *Sholay* (Flames of the Sun), d. Ramesh Sippy (1975, India, 198 mins.)

Reading

Dissanayake, W. (1998) "Indian cinema" in Hill, J. and Church Gibson, P. *The Oxford Guide to Film Studies*, Oxford: Oxford University Press.

Dissanayake, W. (ed.) (1993) *Melodrama and Asian Cinema,* Cambridge: Cambridge University Press.

Dwyer, R., (2000) *Sex and Romance in Modern India*, London: Cassell, 2000.

Dwyer, R. (2001) *All You Want is Money, All You Need is Love: Sex and Romance in Modern India*, London: Cassell.

Dwyer, R. (2006) *Filming the Gods: Religion and Indian Cinema*, London: Routledge.

Dwyer, R. and Patel, D. (2002) *Cinema India: The Visual Culture of Hindi Film*, London: Reaktion Books.

Horn, P. (artist) and Schriever-Klassen, S. (ed) Bollywood: The Passion of Indian Film and Music (Book & Cds) [Compilation] (Hardcover), edel classics GmbH; Har/Com edition (1 Sep 2005)

Nandy, A. (1999) *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*, London: Zed Books.

Prasad, M. (1997) *Ideology of the Hindi Cinema*, Oxford: Oxford University Press.

Rajadhyaksha, A. and Willemen, A. (1994) *Encyclopaedia of Indian Cinema*, New Delhi: Oxford University Press (latest edition).

Tejaswini, G. (2004). *Bollywood: a guidebook to popular Hindi cinema*, London: Routledge.

Vasudevan, R. (ed.) (2000) *Making Meaning in Indian Cinema,* New Delhi: Oxford University Press.

Virdi, J. (2003) *The Cinematic Imagination: Indian Popular Films as Social History*, New Brunswick, New Jersey, and London: Rutgers University Press.

Week 8: Parallel or New Wave Cinema

The dominance of the 'masala' popular films in mainstream commercial cinema left little space for alternative productions in India. Films produced by Parallel or New Wave Cinema are sometimes simply referred to as "art films". Parallel cinema was funded by the government from the 1960s through to the 1980s. The best known director of this genre is Satyajit Ray and the best known film is The Apu Trilogy (Bengali). The directors of this genre were influenced by Italian Neo-Realism or French New Wave rather than commercial Indian cinema. The films produced focused on social and political issues and this session will focus on these themes. We will look at the influence of parallel cinema on other film makers, for example, Salaam Bombay (1988) and Monsoon Wedding (2001) directed by Mira Nair.

Seminar
Watch the film extract: Pather Panchali, 1955 and answer the following questions:
1. What aspects of this sequence could be regarded as 'realist'?
2. What techniques are used to achieve the realist effects?
3. Comment on the ways in which music and other sound effects are used in the extract

Students will be shown clips from the films which make up The Apu Trilogy d. Satyajit Ray followed by extracts from Salaam Bombay and Monsoon Wedding

Week 9: Guest Lecture

Guest Lecturer Priyasha Kaul, Bristol University explores representation of changes in Bollywood film since the early 1990s and the unleashing of globalisation forces in India.

Week 10: Bollywood and the Diaspora: Romance and Consumerism

This session introduces and defines the concept 'diaspora' and the role played by Bollywood films amongst diasporic audiences/consumers.

Seminar

Read the following article which is available on-line and discuss in small groups the main points.

Reading

Dudrah, R. (2002) 'Vilayati Bollywood: Popular Hindi Cinema-Going and Diasporic South Asian Identity in Birmingham (UK)', *Javnost-The Public: Journal of the European Institute for Communication and Culture*, 9, 1, pp.19-36.

Film

Dilwale Dulhaniya Le Jayenge ["The Brave Heart Takes the Bride"] d Aditya Chopra (1995, India, 190m)

Reading:

Mishra, V. *Bollywood Cinema*, (2002) Chapter 8, "Bombay Cinema and Diasporic Desire": 235-269.

Anupama Chopra, *Dilwale Dulhania Le Jayenge* (London: BFI, 2002).

Rachel Dwyer, R. (2000) *All You Want Is Money, All You Need Is Love: Sex and Romance in Modern India,* London: Cassell.

Ronald Inden, R. (1999) "Transnational Class, Erotic Arcadia and Commercial Utopia in Hindi Films," in Brosius, C. and Butcher, M. (eds.) *Image Itineraries: Audio-Visual Media and Cultural Change in India*, New Delhi: Sage, pp. 41-66.

Willis, A. (2003) "Locating Bollywood: Notes on the Hindi Blockbuster, 1975 to the Present," in Stringer, J. (ed.) *Movie Blockbusters*, London: Routledge, pp. 255-268.

Week 11: Indian Cinema and the South Asian Diaspora

Indian cinema is the fastest growing foreign language cinema in Britain. Over the last decade, there has been dramatic success of Bollywood films such as Dilwale Dulhaniya Le Jayenge (The Braveheart Will Take the Bride). This session will look at the appeal of Bollywood films and the changing audiences for films made in the diaspora which often have an emphasis on social taboos, gender, sexuality and the clash between modernity and Asian tradition. Some diaspora filmmakers have returned to South Asia to make films such as Mira Nair's Salaam Bombay. To illustrate the above, extracts from the following films will be shown:

Lagaan
Dilwale Dulhaniya Le Jayenge (The Braveheart Will Take the Bride).
Salaam Bombay
Mississippi Masala
Bend it Like Beckham

Bhaji on the Beach

Seminar

Students will be shown extracts from some of the above films.

Reading

Moti Gokulsing, K and Dissanayake, W. (1998) *Indian Popular Cinema: A Narrative of Cultural Change,* Trentham Books.

Malik, S (1994) 'Beyond Identity', *Black Film Bulletin*, Autumn.

Owusu, K (2000) *Black British Culture and Society: A Text Reader,* Routledge.

Sawhney, C.R. (2001) 'Another kind of British', *Cineaste,* Vol. XXVI, No. 4, Contemporay British Cinema Supplement.

Tyrell, H. (1998) 'Bollywood in Britain', *Sight and Sound,* August.

Week 12: Making the Connections – An Overview of the Unit

Aims
- to provide an overview of the unit
- to make the connections between different aspects covered in the unit
- to discuss assessment [ESSAY]

LEARNING RESOURCES

Ahmed, Akbar S. (1992). 'Bombay Films: The Cinema as Metaphor for Indian Society and Politics', in Modern Asian Studies, Vol. 26, No. 2, pp 289-320.

Athique, A. (2005). 'Watching Indian movies in Australia' in South Asian Popular Culture, Vol. 3(2), pp. 117-133.

Banker, A. (2001) *Bollywood*, Pocket Essentials.

Barnouw, E. and Krishnaswamy (1980) *Indian Film,* Oxford University Press.

Bose, D. (2005) *Bollywood Uncensored: What You Don't See On Screen and Why*, New Delhi: Rupa & Co.

Bose, M. (2007) *Bollywood: a history*, New Delhi: Roli Books.
Chabria, S. (ed.) (1994) *Light of Asia: Indian Silent Cinema 1912-1934,* Wiley Eastern Ltd.

Chakravarty, S. (1996) *National Identity in Indian Popular Cinema: 1947-1987*. Delhi: Oxford University Press.

Das, Srijana, Mitra (2007). 'Partition and Punjabiyat in Bombay cinema: cinematic perspectives of Yash Chopra and others' in *Contemporary South Asia*, Vol. 15(4), pp. 453-471

Dasgupta, S. (1996) "Feminist Consciousness in Woman-Centered Hindi Films." *Journal of Popular Culture*, vol. 30, no. 1,1996 Summer. pp: 173-89.

Desai, J. (2004). *Beyond Bollywood: Cultural Politics of South Asian diasporic film,* New York: Routledge.

Desai, J. (2003). 'Bombay Boys and Girls: The Gender and Sexual Politics of Transnationality in the New Indian Cinema', in *South Asian Popular Culture*, April.

Dudrah, R. (2006). *Bollywood: Sociology goes to the Movies*, New Delhi: Sage Publishers.

Dudrah, R; Desai, J; Rai, A. (eds.) (2005) *South Asian Popular Culture*, 3, 2. Special issue of the journal on ëBollywood Audiences'.

Dudrah, R. (2002) 'Vilayati Bollywood: Popular Hindi Cinema-Going and Diasporic South Asian Identity in Birmingham (UK)', *Javnost-The Public: Journal of the European Institute for Communication and Culture* , 9, 1, pp.19-36.

Dissanayake, W. (1998) "Indian cinema" in Hill, J. and Church Gibson, P. *The Oxford Guide to Film Studies*, Oxford: Oxford University Press.

Dissanayake, W. (ed.) (1993) *Melodrama and Asian Cinema,* Cambridge: Cambridge University Press.

Cook, P. and Bernink, M (eds.) *The Cinema Book,* 'Hindi Cinema', pp. 130-134.

Dwyer, R., (2000) *Sex and Romance in Modern India*, London: Cassell, 2000.

Dwyer, R. (2001) *All You Want is Money, All You Need is Love: Sex and Romance in Modern India*, London: Cassell.

Dwyer, R (2005) 100 Bollywood Films, BFI Screen Guides.

Dwyer, R. (2006) *Filming the Gods: Religion and Indian Cinema*, London: Routledge.

Dwyer, R. and Patel, D. (2002) *Cinema India: The Visual Culture of Hindi Film*, London: Reaktion Books.

Das Garga, B. (1996) *So Many Cinemas*, Bombay: Eminence Designs.

Dasgupta, S. (2006) *Amitabh: The Making of a Superstar,* Penguin Books, 2006.

Ganti, T. (2004) *Bollywood: A Guidebook to Popular Hindi Cinema,* Routledge.

Gopalan, L. (2002) *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema,* London: BFI Publishing.

Grossman, A. (ed.) (2000) 'Queer Asian Cinema: Shadows in the Shade', Special Issue of *Journal of Homosexuality* , 39, 3 & 4.

Gayatri Chatterjee, G. *Mother India* (London: BFI, 2002).

Horn, P. (artist) and Schriever-Klassen, S. (ed) Bollywood: The Passion of Indian Film and Music (Book & Cds) [Compilation] (Hardcover), edel classics GmbH; Har/Com edition (1 Sep 2005)

Jha, S.K. (2005) *The Essential Guide to Bollywood,* Roli Books.

Joshi, L. M. (2002) Bollywood: Popular Indian Cinema, Dakini Books Ltd.

Kabir, N.M. (2001) Bollywood: The Indian Cinema Story, Channel 4 Books.

Kak, S. (1980) 'The Bombay Talkies School', *Cinema Vision,* Vol. 1, NO. 2, April.

Kasbekar, A. (1996) 'An Introduction to Indian Cinema' in Jill Nelmes ed. *An Introduction to Film Studies.* London: Routledge.

Kaur, R. and Sinha, A. (eds.) (2005) *Bollyworld: Popular Hindi Cinema through a Transnaional Lens*, New Delhi and London: Sage.

Malik, S (1994) 'Beyond Identity', *Black Film Bulletin*, Autumn.

Mazumdar, R. (2007) *Bombay cinema: an archive of a city*, Minneapolis: University of Minnesota Press.

Mazumdar, R. (2003) 'The Bombay Film Poster: A Journey from the Street to the Museums', in Film International, Vol. 1(4), pp.13-18.

Mishra, V. (2002). *Bollywood Cinema: Temples of Desire*, New York: Routledge.

Moti Gokulsing, K. and Dissanayake, W. (1998) *Indian Popular Cinema: A Narrative of Cultural Change,* London: Trentham Books.

Munni Kabir, N. (2001) *Bollywood: The Indian Cinema Story*, London: Channel 4 and Pan Macmillan.

Nandy, A. (1999) *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*, London: Zed Books.

Owusu, K (2000) *Black British Culture and Society: A Text Reader,* Routledge.

Prasad, M. (1997) *Ideology of the Hindi Cinema*, Oxford: Oxford University Press.

Rajadhyaksha, A. and Willemen, A. (1994) *Encyclopaedia of Indian Cinema*, New Delhi: Oxford University Press (latest edition).

Raheja, D. and Kothari, J. (2004) *The Bollywood Saga*, Aurum Press Ltd.

Roy, P. (1998) "Figuring Mother India: The Case of Nargis," in *Indian Traffic: Identities in Question in Colonial and Postcolonial India* pp.152-173.

Sawhney, C.R. (2001) 'Another kind of British', *Cineaste,* Vol. XXVI, No. 4, Contemporay British Cinema Supplement.

Tejaswini, G. (2004). *Bollywood: a guidebook to popular Hindi cinema*, London: Routledge.

Thomas, R. (1989) "Sanctity and Scandal: The Mythologization of Mother India," *Quarterly Review of Film and Video* 11:3.

Tyrell, H. (1998) 'Bollywood in Britain', *Sight and Sound,* August.

Vasudevan, R. (ed.) (2000) *Making Meaning in Indian Cinema,* New Delhi: Oxford University Press.

Virdi, J. (2003) *The Cinematic Imagination: Indian Popular Films as Social History*, New Brunswick, New Jersey, and London: Rutgers University Press.

Willis, A. (2003) "Locating Bollywood: Notes on the Hindi Blockbuster, 1975 to the Present," in Stringer, J. (ed.) *Movie Blockbusters*, London: Routledge, pp. 255-268.

Institutions and Websites

Museum of the Moving Image
South Bank
Waterloo
London SE1 8XT

http://www.bfi.org.uk/nationallibrary

British Film Institute Library
21 Stephen Street
London W1P 1PL
Tel: 027255 1444

http://www.jimmy.qmced.ac.uk

For UK producers and distributors, with links to all aspects of films and the film industry: BFI, British Film Commission, Oscars, academic sites, stars. This is a website of Queen Margaret College, University of Edinburgh.

http://www.filmeducation.org.

Indian Film Sites
http://www.planetbollywood.com

http://www.cinema.indya.com

http://www.chalocinema.com

http://www.usc.edu/isd/archives/asianfilm/India

http://www.upperstall.com

http://www.imagineasia.bfi.org.uk

APPENDIX 1

Marking Criteria
At all levels, five areas of assessment objective can be recognised:

1. Knowledge of the topic - ideas, concepts and institutions
2. Analysis of issues and an awareness of different viewpoints
3. Evaluation of competing explanations or theories applied to a problem
4. Ability to identify relevant sources of evidence, both empirical and theoretical, and to use these to produce an informative referencing system
5. Skill in the presentation of an answer with accuracy, clarity and coherence.

With these objectives in mind, the following model marking scheme should apply:

Fail	0-30%	Badly misunderstands the question; contains factual errors; none of basic objectives are achieved
	30-35%	Some knowledge of topic and examples, but objectives 2-5 not met

	35-39%	Exhibits some knowledge of topic, but essentially descriptive; cannot identify alternative viewpoints; objective 1 is present but 2-5 poorly met
Third	40-49%	Demonstrates limited basic knowledge of the topic, but essentially descriptive; displays an attempt at evaluation of material, but low on clarity and coherence; limited achievement of objectives 1,2,3,4,; low on objective 5
2:ii	50-59%	Exhibits good knowledge of the topic; can distinguish different approaches or viewpoints, and some ability of evaluation is present, but may to some extent lack clarity and coherence; reasonable attempt at referencing; very good on objective 1, weaker on 2-5
2:i	60-69%	Very good knowledge of basic ideas, concepts and institutions with good analysis of issues and evaluation; good uses of sources and references; meets objectives 1,2,4,5, weaker on 3
First	70-79%	Excellent knowledge of the topic, with high level analysis of a balanced nature. Strong on critical evaluation, clarity, coherence. All assessment objectives covered
	80% +	Same as the range 70-79% but adds a deeper understanding and evaluation of the issues and can "impose oneself on the subject"

Plagiarism

Plagiarism is the act of taking the words or ideas of others and passing them off as your own. In many cases plagiarism takes the form of copying from books and articles without full and accurate acknowledgement of sources. This can happen unintentionally when you use notes taken from a book/journal article and put them directly into your essay without properly attributing the source. Whether intentional or not, plagiarism is not acceptable in any circumstances. It is regarded as a form of cheating and there are strict University regulations to deal with it if it is discovered. You will find a summary of the University regulations & procedures governing plagiarism in your Student Handbook. You must read this carefully.
It is vital when taking notes to:

(1) Note the FULL reference of the book/article at the top of the first page of notes.
(2) Keep a precise note of the page numbers of any quoted material (for example in the margins of your notes)
(3) Use precise double quote marks at the beginning & end of any quotes in your notes and check that any quotes/material used in your essay in accurately and carefully attributed.

APPENDIX 2

COURSE ESSAY:
I: Guidelines

The following points should be kept in mind when writing your essays:

STRUCTURE: The essay should be coherent and should conform to the normal conventions of essay writing including the following:

a: Introduction: To show the reader what you understand by the question, to define any terms, and to indicate broadly your main argument.
    b: Main substance: These sections should state fully and substantiate your main argument[s] utilising historical evidence gained from your reading. You should show knowledge of different views of the subject (again drawing on your wider reading), although this should not preclude your from arguing or developing your own position.
c: Conclusion: This should sum up what you have written and reach a conclusion in relation to your essay title.
d: Referencing/Bibliography: A list of all sources used must be given at the end of the essay and the essay must be properly referenced including   the accurate citation of quoted material. [See the sections on referencing & bibliography below]

WRITING STYLE: You should aim for clarity, precision, and economy of expression. Pay close attention to grammar, spelling, and punctuation. Give sufficient time for final proof reading before submission.

READING, LIBRARY RESEARCH & REFERENCING: You should use and acknowledge quotes accurately and show depth and breadth of reading.

ANALYSIS/THESIS/ARGUMENT: You should be clear and consistent in your argument and deploy a critical approach to concepts, theories and evidence.

EVIDENCE FOR ASSERTIONS: The essay should be accurate in the use of theoretical, conceptual and/or empirical evidence. Polemic [unsupported allegations and argument] should be avoided.

RELEVANCE OF MATERIAL: The essay must answer the question and the material should be carefully organised around the main theme[s] of the question.

BIAS, VALUES & BALANCE: The essay should be balanced. It should make a case while treating counter or opposing arguments fairly.

IMAGINATION, FLAIR & THOUGHTFULNESS OF APPROACH: The best essays use material in novel ways. You should strive to add something to how

we look at materials, but always ensure that what you say is well reasoned and supported by evidence.

COURSE ESSAY:
II: Format

<u>Dates</u> for the distribution of the assignment & <u>submission deadline & procedures</u> will be placed on relevant course notice boards. The points below are intended to provide some guidance to assist with the completion of the essay.

FORMAT

You are required to word-process essays.

ALL essays must have a title page giving the following information:-
-Student number
-Level & Course
-Essay question answered
-Word length

WORD LIMIT-
Note the word limit of the essay-**3,000 words is the maximum**. The word limit includes **all quotations** <u>in the body of the text</u> but excludes the bibliography & text referencing.

** Essays significantly in excess of the upper word limit will be penalised.

<u>Proof-reading</u>: In completing your essay you should allow sufficient time to proof-read the essay carefully for spelling mistakes, grammatical errors, and for the accuracy of your text referencing.

PLAGIARISM

Plagiarism is the act of taking the words or ideas of others and passing them off as your own. In many cases plagiarism takes the form of copying from books and articles without full and accurate acknowledgement of sources. This can

happen unintentionally when you use notes taken from a book/journal article and put them directly into your essay without properly attributing the source. Whether intentional or not, plagiarism is not acceptable in any circumstances. It is regarded as a form of cheating and there are strict University regulations to deal with it if it is discovered. You will find a discussion of the University regulations & procedures governing plagiarism in your Course Guide. You must read these carefully.

It is vital when taking notes to:

(1) Note the FULL reference of the book/article at the top of the first page of notes.

(2) Keep a precise note of the page numbers of any quoted material (for example in the margins of your notes)

(3)Use precise double quote marks at the beginning & end of any quotes in your notes and check that any quotes/material used in your essay in accurately and carefully attributed.

COURSE ESSAY:
III: Referencing

REFERENCING & BIBLIOGRAPHY

All essays must be fully and accurately referenced and must include, at the end, a bibliography of material consulted in the preparation of the essay. There are two well known systems of referencing which can be used for academic work. They are the Vancouver System [also referred to as the 'Notes' or 'Latin System' and the Harvard System.

You can use either system for your essay-but please remember you must be consistent. Do not combine the systems. The information below provides an introductory guide to the Vancouver & Harvard systems. It is left to your decision which system to adopt.

THE VANCOUVER SYSTEM

With this system references are cited in the text by means of consecutive numerals and the sources given either at the bottom of the relevant page [Footnotes] OR gathered together in numerical order at the end of the text [Endnotes]. The footnote/end note usually gives full text citation the first time a particular source is used. Subsequent citations of the same source can be abbreviated. The text references are gathered together at the end of the essay for the Bibliography, set out in the manner described above. Many word processing programmes now have easily operated systems for creating and editing footnotes/endnotes. If you use the Word word-processing package you can access the footnote/end note system by going to INSERT on the toolbar and clicking Footnote on the menu list. This will then give you the choice of creating

footnotes or endnotes and of setting the format for the appearance of those notes.

THE HARVARD SYSTEM

The Perry Library has a detailed and helpful guide to using the Harvard System- you should obtain a copy and read it carefully.

OUTLINE OF SYSTEM: This citation system takes the form of giving details of the author and date of publication in square brackets after the relevant place in the text, for example [Mihir: 2007]. The full reference to this text is then given in the Bibliography. When citing specific arguments, data, or using quotations the page number must also be given in the bracket: e.g. [Dissayanke: 11993, p.66]

NOTE: When using sources which themselves quote or paraphrase other pieces of work always cite the source that you have consulted, e.g. Marx believed.... [Craib: 2001, p.77] The source in the bracket should be listed in the Bibliography.

When constructing the Bibliography works should be listed by authors' surnames in alphabetical order. When you have used two more works by the same author these should be listed by chronological order of publication.

Titles of books and journals should always be placed in italics and the date of publication given.

Books should be cited in the following manner:

Mihir, B. (2007) Bollywood: a history, New Delhi: Roli Books.

<u>**Articles in readers**</u> [i.e. edited collections] are cited as follows:

Dissanayake, W. (ed) (1993) *Melodrama and Asian Cinema,* Cambridge: Cambridge University Press.

Articles in journals should be cited giving volume and issue number as well as date, for example:

Ahmed, Akbar S. (1992). 'Bombay Films: The Cinema as Metaphor for Indian Society and Politics', in *Modern Asian Studies*, Vol. 26, No. 2, pp. 289-320.
APPENDIX 3

Reading and Seminars

(1) **Reading***:* indicates material directly relevant to themes discussed in the lectures & seminars. [It will help you to follow the course if you try to read something <u>before</u> each lecture.] You are <u>not</u> expected to read everything on the list but you should use the issues addressed in the lectures and the seminar questions to guide your reading. The reading list provide material relevant to the assessed essay assignment. Perry Library has extensive holdings in social theory as well as the more substantive areas covered by this Unit-so use the class marks to help you find alternative material if the book you are looking for is not on the shelf. If you want to read a particular item and it is on loan then use the 'reserve' facility on the catalogue to place a hold on the book. You should also make a regular check on journal holdings to see if there are relevant articles in recent issues of core journals.

(2) **Seminars**: The seminar programme for this Unit will take one of two forms. Some weeks the seminar will be organised by general group work. There will be the expectation that everyone has prepared some material prior to the seminar and will work with others in the group to work through some questions prior to general discussion. In the other weeks the seminar will be organised by means of presentation. It is expected that two members will volunteer to prepare a paper-about 10 minutes in length-and deliver it to the group on the agreed date. If you are not delivering the presentation you should ensure you undertake some of the preparatory work in order to ask questions or develop the issues raised after the paper has been delivered. Seminars to be organised on the basis on presentations – we will discuss this on the first meeting.

(3) **End of Unit Evaluation**: In common with all Units you take at the end of the Unit you will be asked to complete a two page questionnaire asking for your view of the content, organisation and delivery of the Unit. As this is a new Unit please feel free to make any observations you wish-negative or positive. On the basis of your comments revisions to the programme will be undertaken before the Unit is delivered again. It would be helpful if (i) you could make your comments as <u>specific</u> as possible (ii) you could complete the sections on what you liked best/least about the Unit (iii) you made suggestions for changes or improvements in the relevant box on the form. Sometimes completing these forms can seem like a chore but they are essential in trying to judge the quality of the Unit as presently delivered as well as providing guidance as to what might be done to enhance aspects of the Unit programme.

Remember, this reading list is only a guide; it is <u>not</u> definitive. As noted above, you will find additional material in the Library at the appropriate classmarks. Please feel free to use whatever you find of value-if in doubt do not hesitate to speak to me.

APPENDIX 4

HINTS ON SEMINAR PRESENTATION

Tips for a good seminar presentation:

1. Your paper should not only be a good piece of written work but it must be informative and interesting to your fellow students
2. Ensure that your presentation is TEN MINUTES LONG no more and no less. The only way to test this is to **practice your paper before the seminar** making sure you can read it in ten minutes. Reading your paper out loud before your presentation will also give you a lot of confidence.
3. Speak in a slow, audible voice and look at your audience during your presentation to engage them in the discussion.
4. Use visual aids if possible for example overhead slides, charts, visual images, handouts etc.
5. Keep your paper clear and to the point.
6. If relevant, identify issues for further discussion and debate
7. End with a firm conclusion.

Some tips for success

♦ Plan your work schedules in advance-use the Unit Guide to help with this
♦ Attend all sessions & be punctual
♦ Ensure you prepare for & attend the field trip
♦ Make effective and careful notes
♦ Work with the other members of the seminar group-they are a useful resource
♦ Establish a consistent pattern of reading
♦ Do not be afraid to ask questions or seek clarification particularly in the seminars

- Give yourself sufficient time to complete the assignment-including time to proof read the essay before submission
- Ensure your essay meets the format requirements listed below i.e. (a) the essay is properly and comprehensively referenced and (b) contains an accurate bibliography set out in the required format
- When completing the essay avoid <u>lengthy quotations</u> or answers that simply link together quotations from your sources- put points succinctly in your own words and cite the source of the argument or evidence

Finally…if in doubt **ask for help** (don't be afraid to ask, contact me by e-mail or sign up to see me-use the 'office hours' sheet outside our rooms). Good luck.

APPENDIX 5

Learner Support Material

You will need to use both printed and electronic sources. As well as the recommended readings and references later in this guide, you should use the Web site LISA http://www.lisa.sbu.ac.uk

Our Learning and Information Services have created this site as your starting point for information searching. Use it to find books and other printed materials held in the Library, in other libraries, and to access recommended Web sites, electronic abstracting services and full text journal articles. You can also use it to renew your books.

LISA can be used by anyone anywhere, but access to its premium databases and full text article services is restricted to SBU campuses and members of the University at home who apply for off-campus access. Details for off-campus access are on Help Sheet 3 Off-Campus (Remote) Access on LISA at http://www.lisa.sbu.ac.uk/helpsheets/index.html

For help with using books, journals and electronic materials use the Information Support Centre (ISC) on Level 3 East in the Perry Library (ext.6627) or Help Desks in the other Libraries. The ISC contains reference and statistics

collections and over 15 PCs dedicated to information searching. Staff will guide you to the most appropriate sources.

You can also use our Information Quest package http://www.lisa.sbu.ac.uk/quest to learn how to search for materials for assignments.

APPENDIX 6

About Blackboard

I will be using Blackboard to make available relevant learning sources that complement the lecture and seminar sessions. You are required to consult these materials. If you are enrolled onto the unit/course you will have access to the Blackboard site. If you are not please see the Course Administrator Haydrol Hanson Tel: 020 7815 5738 hansonh@lsbu.ac.uk

How to start using Blackboard

Blackboard student information

To use Blackboard you will need an Internet connection and a browser (Netscape 4.6 or later with JavaScript and cookies enabled or Internet Explorer 4 or later).

1) Go to http://www.lsbu.ac.uk/bb/ (Have a look around this site later, there is other information to help you here – follow "Student Information" link)

2) Click on "Log in to Blackboard"

3) Enter your LSBU Username and Password
   The username should be all lower case, no spaces. It will usually be the same as the first part of your LSBU email address (e.g. if your email address was bintonp@lsbu.ac.uk, your username would be bintonp. If it is the first time you have logged in, your initial password will be the 7-digit student number on your security pass. If you have an old style (blue) pass, to get this 7 digit number, take the last 8 digits from the long string of numbers at the bottom of the pass (usually starting with a 9 or a 2) and ignore the last digit.

Have an Account? Login Here.

If you already have an account, enter your login information here and click the "Login" button below.

USERNAME:

PASSWORD:

Forgot your password?   Login