### OFFICIAL UNDERGRADUATE COURSE OUTLINE

**COURSE NAME/NUMBER:** FILM 220  
**FACULTY/DEPARTMENT:** Faculty of Arts – Visual Arts  
**UFV CREDITS:** 3

**COURSE DESCRIPTIVE TITLE:** India on Film

**CALENDAR DESCRIPTION:**
This course examines the culture and history of modern India through its films, ranging from the classic art films of Satyajit Ray to contemporary Bollywood hits. Discussion will focus on the role of film in creating a national consciousness and in preserving the cultural identity of Indians living abroad. In examining the conventions of Indian film—its heroes and heroines, its songs, dances, and plots—we will consider how they reflect changing attitudes toward gender, caste, class, and religion.

**PREREQUISITES:** 15 university-level credits

**SYNONYMOUS COURSE(S):**
(a) Replaces:  
(b) Cross-listed with:  
(c) Cannot take: for further credit.

**TOTAL HOURS PER TERM:** 60

**STRUCTURE OF HOURS:**
- Lectures: 25 Hrs
- Seminar: Hrs
- Laboratory: Hrs
- Field experience: Hrs
- Student directed learning: Hrs
- Other (specify): Film Screening 35 Hrs

**TRAINING DAY-BASED INSTRUCTION:**
- Length of course:  
- Hours per day:  

**OTHER:**
- Maximum enrolment: 35
- Expected frequency of course offerings: Every other year (every semester, annually, every other year, etc.)

**WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)**
- Yes ☒ No ☐

**WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)**
- Yes ☐ No ☒

**TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:**
- Yes ☒ No ☐

**COURSE IMPLEMENTATION DATE:** September 2006  
**COURSE REVISED IMPLEMENTATION DATE:** September 2013  
**COURSE TO BE REVIEWED:** January 2017 (six years after UEC approval)

**OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION**

Students are advised to keep course outlines in personal files for future use. Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor.

**COURSE DESIGNER(S):** Susan Fisher (reviewed by Kathleen Wyma)

**DEPARTMENT HEAD:** Tetsuomi Anzai  
**DATE APPROVED:** September 28, 2012

**CURRICULUM COMMITTEE CHAIR:** Tetsuomi Anzai  
**DATE OF MEETING:** December 7, 2012

**DEAN/ASSOCIATE VP:** Jacqueline Nolte  
**DATE APPROVED:** December 7, 2012

**UNDERGRADUATE EDUCATION COMMITTEE (UEC) APPROVAL:**  
**DATE OF MEETING:** February 1, 2013
LEARNING OUTCOMES:
Upon successful completion of this course, students will be able to:

- Describe significant styles and traditions in Indian film
- Discuss the relationship between modernization and popular film
- Explain the role of Bollywood films in South Asian diasporic communities
- Describe, with examples, varying images of women presented in Indian films
- Explain, with examples, the role of film in creating national consciousness and as an expression of popular resistance
- Articulate how popular film negotiates the polarities of the traditional and the modern, the urban and the rural, the public and the private

METHODS: (Guest lecturers, presentations, online instruction, field trips, etc.)
Screenings, discussions, lectures

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):
- Examination(s)
- Portfolio assessment
- Interview(s)

Other (specify):

PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS: [Textbook selection varies by instructor. Examples for this course might be:]

Films:
- Shree 420 (1955)
- Jai Santoshi Maa (1975)
- Episodes from Doordarshan’s Ramayana
- Hum Dil de Chuke Sanam (1999)
- Hey Ram (2000)
- Mother India (1957)
- Guide (1965)
- Deewar (1975)
- Bombay (1995)
- Dil Se (1998)
- Lagaan (2001)

Textbooks:

Course pack:

SUPPLIES / MATERIALS:

STUDENT EVALUATION: [An example of student evaluation for this course might be:]

- Short papers in response to films/readings 40%
- Term paper 30%
- Participation in class discussion 10%
- Final exam 20%
**COURSE CONTENT:** [Course content varies by instructor. An example of course content might be:]

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Introduction to the Indian cinema: development, styles, major figures</th>
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<tbody>
<tr>
<td>Week 2</td>
<td>Shree 420: The Promise of the City</td>
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<td>Week 3</td>
<td>Mother India: Earth Mothers</td>
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<td>Week 4</td>
<td>The Politics of Popular Cinema: Possible Theoretical Frameworks</td>
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<td>Week 5</td>
<td>Santoshi Maa: The Cult of the Goddess or the Cult of Bollywood?</td>
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<td>Week 6</td>
<td>Guide: Kitsch Spirituality</td>
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<tr>
<td>Week 7</td>
<td>Deewar: Brothers and Outsiders</td>
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<td>Week 8</td>
<td>Discussion: An Indian Cinema?</td>
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<tr>
<td>Week 9</td>
<td>Bombay: Religion on Film</td>
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<td>Week 10</td>
<td>Dil Se: Heroes and Revolutionaries</td>
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<td>Week 11</td>
<td>Lagaan: Mythologizing History</td>
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<tr>
<td>Week 12</td>
<td>Hey Ram: Re–visioning History</td>
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<tr>
<td>Week 13</td>
<td>Discussion: Conventions, themes, audiences</td>
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