



**Bharati College**  
**(University of Delhi)**  
Janak Puri, Delhi- 100058  
[www.bharaticollege.du.ac.in](http://www.bharaticollege.du.ac.in)

## Lesson Plan (SEC-VI, Semester VI, January to April 2023)

|                        |   |                      |                |
|------------------------|---|----------------------|----------------|
| <b>Name of Teacher</b> | Shobhana Sinha<br>(sharing)                 | <b>Department</b>    | <b>History</b> |
| <b>Course</b>          | History Hons.                               | <b>Semester</b>      | VI             |
| <b>Paper</b>           | Radio and Cinema in India: A Social History | <b>Academic Year</b> | 2022-23        |

### Learning Objectives

The course will apprise students with the elementary outlines of the history Of radio and cinema in India from its beginnings till the 1980s. It will familiarize them with the varied ways in which the Indian state attempted to regulate and conduct radio broadcasting during and after the colonial period. It will also impart an understanding of the basic trends in the development of cinema as a narrative medium that drew from diverse traditions of story-telling already present in the subcontinent. The material as well as the generic contexts of these developments would also be made comprehensible to the students.

### Learning Outcomes

Upon successful completion of course students shall be able to:

- Delineate the historical context within which the beginnings of cinema and radio might be understood,
- Analyze the state's attempt to control and deploy radio as a medium that carried forward the state agenda.
- Explain how cinema reflected and engaged with the larger ideological and material tensions of society even as it was also subject to technological changes that helped mediate these developments.
- Identify how Indian cinema engaged with social and ideological issues of its time, especially in the three decades after independence.

## Lesson Plan

| Week No.   | Theme/Curriculum   | Any Additional Information |
|------------|--|----------------------------|
| Week 1-4   | Unit I: Broadcasting in India (Colonial period) <ol style="list-style-type: none"> <li>a. Colonial Foundations in Inter-War Years</li> <li>b. AIR Programming, Policies and Propaganda</li> <li>c. Quit India Movement and Congress Radio</li> </ol>   |                            |
| Week 5-8   | Unit II: Establishment and Expansion Of Akashvani under Keskar <ol style="list-style-type: none"> <li>a. Classical vs. Popular</li> <li>b. 'Ban' on Film Music; Radio Ceylon, Vividh Bharati</li> </ol>  |                            |
| Week 9-12  | Unit III: Early Years of Indian Cinema <ol style="list-style-type: none"> <li>a. Silent era to Talkies: Social, Historical, Mythological and Action</li> <li>b. Women enter Films</li> <li>c. Studio Era: AVM and Gemini Studios</li> <li>d. Colonial Censorship and Patriotic Creativity</li> </ol> |                            |
| Week 13-15 | Unit IV: Social Films of Nehruvian Era and its Aftermath <ol style="list-style-type: none"> <li>a. Angry Young Man, Melodrama</li> <li>b. Music: song genres</li> </ol>  |                            |

**ESSENTIAL READINGS AND UNIT-WISE TEACHING OUTCOMES:**

Unit I: At the end of this unit, the students should be able to describe the complex trajectories of the development of Radio under the colonial government.

Gupta, Parthasarathi. (2001). "Radio and the Politics and the People: Studies in British Imperialism and Indian Nationalism. New Delhi: Permanent Black, Pp. 447-80.

Lelyveld, David. (1995). "Upon the Subdominant: Administering Music on All India Radio." Social Text vol. 39, pp. 11-27.

Pinkerton, Alasdair. (2008). "Radio and the Raj: Broadcasting in British India, 1920-1940." Journal of the Royal Asiatic Society no. 18 no.2, pp. 167-91.

Unit II: Having completed this unit, the students will be able to demonstrate their knowledge of how All India Radio's programming policies especially vis-à-vis music shaped up immediately before and after the independence. .

Jhingan, Shikha. (2011). "Re-embodiment of the Classical: The Bombay Film Song in the 1950s." Bioscope vol. 2 no.2, pp. 157-79.

Unit III: After finishing this unit, the learners would be able to trace the development of Indian cinema in its early years, especially as it advanced from the silent era to talkies, and as it experimented with different forms and genres.

Rajadhyaksha, Ashish. (2016). Indian Cinema: A Very Short Introduction. Delhi: Oxford University Press.

Barnouw, Erik and Subrahmanyam Krishnaswamy. (1963). Indian Film. New York: Columbia University Press. (The book is more accessible in its many Indian reprints by Indian publishers.)

Lakshmi, C.S. (2008). "A Good Woman, A Very Good Woman: Tamil Cinema's Women." in Selvaraj Velayutham. Tamil Cinema: The Cultural Politics of India's Other Film Industry. Oxford: Routledge, pp. 16-29.

Mohan, Reena and Dibya Choudhuri. (1996). "Of Wayward Girls and Wicket Women: Women in Indian Silent Feature Films, 1913-1934." Deepfocus vol. VI, pp. 4-14.

Unit IV: At the end of the unit, the students will be able to demonstrate fair degree of familiarity with how Indian cinema engaged with social and ideological issues of its time, especially in the three decades after independence.

Prasad, Madhava. (1998). "The Aesthetic Of Mobilization." The Ideology of the Hindi Film: A Historical Reconstruction. Delhi: Oxford University Press, pp. 138-159.

Punathambekar, Aswin. (2010). "From Indiafm.com to Radio Ceylon: New media and the making of the Hindi film industry." Media. Culture and Society vol. 32 no.5, pp. 841-57.

Doraiswamy, Rashmi. (2008). "The Golden Fifties." Gurudatl. • through Light and Shade. New Delhi: Wisdom Tree, pp. 7-27.

Griffiths, Alison. (1996). "Discourses of Nationalism in Guru Dutt's" vol. 6. pp. 24-31.

Suggested Readings:

Mishra, Vijay. (2002). Bollywood Cinema: Temples of Desire. New York: Routledge. (See especially the chapters entitled "Inventing Bombay Cinema" and "Melodramatic Staging".)

Pandian, M.S.S. (2015). The Image Trap: MG Ramachandran in Film and Politics. Delhi: Sage.

Pillai, Swarnavel Eswaran. (2015). Madras Studios: Narrative, Genre and Ideology in Tamil Cinema. Delhi: Sage.

Raghavendra, M.K. (2016). Bollywood. Delhi: Oxford University Press.

Rajadhyaksha, Ashish and Paul Willemsen (Eds.). (1994). Encyclopaedia of Indian Cinema. Delhi: Oxford University Press.

|  |   |
|--|---|
| <b>Online Resources (If Any)</b>                       |   |
| <b>Assignment and Class Test Schedule for Semester</b> | Link the assignment and Test (optional) |

