

SOUTH ASIAN CULTURE THROUGH CINEMA (IN ENGLISH)

Subject (module) title		Subject (module) code	Study Programme (-s)
Pietų Azijos kultūra per kiną (anglų kalba) / South Asian Culture Through Cinema (in English)		12707	All study programmes
Lecturer (-s)			Department where the subject is delivered
Coordinator:	Assoc Prof. Nuruzzaman Khan		LMTA National Film School (KIMO)
Other(s):	Assoc Prof. Vytautas Dambrauskas		
Study cycle		Type of the subject (module)	
Bachelor		Optional	
Mode of delivery	Semester or period when the subject is delivered		Language (-s) of instruction
Theory and Practical	Autumn or Spring / All study programmes		English
Pre-requisites and co-requisites			
Pre-requisites:			Co-requisites (if any):
Number of ECTS credits	Total student workload (in hours)	Contact hours	Self-study hours
3	80	32	48
Aim of the subject (module)			
As a first south Asian filmmaker receiving the feature film developing and production funds from Lithuanian Film centre which is about connecting two different society and culture through one film narrative give me a realization to represent my personal journey as filmmaker through film history to decode the south Asian society to the Lithuanian and International students to get an access of history, culture and cinema business through cinema, personal filmmaking journey and scholars point of view. So that they can know south Asia and its cinema market which will help them to analyse, involve and participant in global cinema market. This course decodes South Asian culture through cinema's lens, from British India's first 1896 Lumière screening in Bombay to post-1947 partition (India/Pakistan) and 1971 Bangladesh independence. Students analyse religion, language, fashion, food, family, class, economy, and beliefs across art house, underground, and commercial films—revealing how cinema mirrors society and shapes it. It fosters diaspora collaboration with local South Asian immigrants in Lithuania, enabling portraits of migrant lives, cultural integration policies, and creative partnerships. Connections to Lithuanian-Indic language roots (Sanskrit cognates) and Soviet-era Indian film screenings localize the story for European students.			
Abstract of the subject (module) (up to 500 characters)			
Trace South Asia's cultural evolution via cinema: pre/post-partition divides, nation-building, Bollywood's global rise, and Bangladesh's post-liberation voice. Through weekly clips – from classics like Awara to indies – unpack religion, customs, identity, and market forces. Compare eras/regions, practice short film exercises inspired by South Asian styles, and explore Japanese parallels. Gain tools to work with Vilnius's South Asian communities, drawing on historical ties like Soviet Bollywood mania (millions attended) and Lithuania's linguistic link to Sanskrit. Bridge distant worlds through shared narratives on migration and integration. 1. Historical Foundation: Start with undivided British India (pre-1947), first screenings, partition splits, 1971 Bangladesh war—showing cinema's role in identity formation. 2. Cultural Elements: Decode religion (Hindu/Muslim divides), language (Hindi/Urdu/Bengali), fashion/food/family/class in films across genres. 3. Cinema Spectrum: Art house (Satyajit Ray), underground experiments, commercial Bollywood hits—mutual influence on society. 4. Global/Local Ties: Soviet Lithuanian screenings (Disco Dancer packed halls), Sanskrit-Lithuanian cognates (e.g., "daina/dhi") as cultural bridges. 5. Practical Outcomes: Student clip-making from South Asian films; collaborations with immigrants for diaspora stories/integration projects. 6. Comparative Lens: 1-2 classes on Japanese cinema vs. Bangladeshi parallels in post-colonial storytelling.			

Programme learning outcomes to be delivered	Learning outcomes of the subject (module) to be delivered	Teaching and learning methods	Assessment methods
1. Knowledge and its application	Will understand the historical background of South Asian culture through South Asian cinemas.	Lectures Group discussions Case studies Research projects Guest lectures (optional) Cinema, Film clips and	Class participation and engagement in discussions (10%) Presentation on selected topics (20%) Midterm exam (30%) Final exam (40%)
	Students will be able to explore the cultural norms, gesture and behavior patterns of the specific culture through the cinema. It will help them to understand the market as well.		

2. Research skills	Locate and analyze primary sources like film clips, archives, and scholarly texts on South Asian cinema (pre-partition to diaspora).	Documentary Screening	
	Conduct contextual research linking cinema to religion, language, partition history, and Soviet Lithuanian screenings.		
	Synthesize data from films, interviews with immigrants, and linguistic studies (Sanskrit-Lithuanian cognates) for evidence-based arguments.		
3. Special Skills	Decode cinematic language: mise-en-scène, narrative styles, and genres from art house (Ray) to commercial Bollywood.		
	Produce short clips inspired by South Asian techniques, practicing editing and storytelling for cultural representation.		
	Compare regional cinemas (Bangladesh-Japan) and apply to diaspora projects, including integration policy visuals.		
4. Personal Skills	Develop critical self-reflection on cultural biases through film analysis and personal response journals.		
	Adapt to diverse perspectives, enhancing empathy for post-colonial and diaspora experiences.		
	Manage creative projects independently, from research to final clip portfolio, building resilience in interdisciplinary work.		
5. Social Skills	Collaborate with local South Asian immigrants in Vilnius for storytelling workshops and clip-making.		
	Discuss cultural sensitivities (religion, family, class) in group settings, fostering inclusive dialogue.		
	Engage in guest sessions or showcases, building networks for future film projects on migration.		

Topics	Contact Hours				Self – study hours	Self – study assignments
	Lectures in groups	Practical training in groups / seminars	Individual classes	Total contact work hours		
1. Cinema's Arrival in British India: 1896 Lumière screening; early silent films. Clips: The Pea Brothers (Lumière). Discuss colonial gaze.	1	1		2	2	Activity: Timeline exercise.
2. Pre-Partition "Undivided India": Shared Hindi/Urdu cinema under Raj. Clips: Alam Ara (1931, first talkie). Religion/language intro.	1	1		2	2	Activity: Timeline exercise.
3. 1947 Partition Trauma on Screen: India/Pakistan split; refugee stories. Clips: Train to Pakistan excerpts.	1	1		2	2	Explore Cultural divides (religion/food).
4. Early Bollywood & Nation-Building: Post-indep. India/Pak films. Clips: Mother India (1957). Family/class themes.	1	1		2	3	Watch the film Mother India
5. Rise of Pakistani Cinema: Lahore industry vs. Lollywood. Clips: Armaan (1966). Fashion/language shifts.	1	1		2	3	Watch the film Armaan (1966).

6. Bangladesh Liberation & Post-1971 Cinema: War films, independence voice. Clips: Jibon Theke Neya (1970). Bengali identity/food customs.Memory	1	1		2	4	Watch the film Jibon Theke Neya (1970); Aguner Poroshmoni (1994)
7. Art House Masters: Ray & Beyond: Parallel cinema. Clips: Pather Panchali (1955). Subtle beliefs/family.	1	1		2	3	Watch the film Pather Panchali (1955).
8. Underground & Indie South Asia: Experimental films. Clips: Kaama Sutra excerpts or Mira Nair shorts. Gender/queer angles.	1	1		2	2	Watch the film Kaama Sutra.
1970s-90s masala. Clips: Sholay (1975). Economy/market influence.	1	1		2	4	Watch Sholay (1975)
10. Genres & Stylistic Elements: Melodrama, action, romance. Clips: Dilwale Dulhania (1995). Diaspora tease.	1	1		2	2	Watch Dilwale Dulhania (1995)
11. Cinema as Cultural Mirror/Shaper: Society vs. influence cases. Clips: 3 Idiots (2009). Education/class critique.	1	1		2	4	Watch 3 Idiots (2009).
12. Global Bollywood & Market Rise: Exports, streaming. Clips: Slumdog Millionaire (2008). Modern integration.	1	1		2	3	Watch Slumdog Millionaire (2008).
13. Soviet Lithuanian-Indian Connections: USSR screenings (Disco Dancer 1982 top-grosser).	1	1		2	3	Activity: research on Local archive clips.
14. Sanskrit Echoes in Lithuanian: Language cognates (daina/dhi); cultural bridges. Clips: Mythic Indian films. Guest: Linguist	1	1		2	3	Study on sanskrit language and roots
15. Japan-Bangladesh Comparisons: Post-colonial storytelling. Clips: Ozu vs. Tareque Masud.	1	1		2	4	Student clip practice.
16. Diaspora, Immigrants & Collaboration: Vilnius South Asians; integration films. Final: Clip showcase with guests.Memory	1	1		2	4	Research about south Asian immigrant in Lithuania
In total:	16	16	0	32	48	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Class participation and engagement in discussions	10	During the semester	Evaluation criteria: - Attendance; - Engaging class discussion; - Questioning.
Presentation on selected topics	20	During the semester	Presentation An independent practical task "Curator's Notes". Throughout the lecture series, students will prepare a presentation on one selected topic (from the provided list) where they will present their idea and thoughts based on text and visual materials what will be discussed in the class Evaluation criteria: - Creativity; - Presentation approach; - Personal example
Midterm exam	30	During the semester	Evaluation criteria: - Accuracy; - Completeness and reasoning of answers to questions; - Bringing own experiences and reflection;
Final exam	40	During the exams session	Exam Task: Write or make a video essay or short film based south Asian film and culture analysing their impact on society, using specific examples and theoretical concepts discussed throughout the course. Evaluation criteria: - Explanation with creativity - Visual approach - Narrative skill

			- Research skill - Connecting with own experience
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Author	Year of publication	Title	No. of periodical or volume of publication	Publisher (place, publishing office) or Internet link
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Compulsory study materials

1. Routledge Handbook of South Asian Cinemas
Edited By Ajay Gehlawat, Jayson Beaster-Jones
2. The Indian Partition in Literature and Films: History, Politics, and Aesthetics
Edited By Rini Bhattacharya Mehta, Debali Mookerjee-Leonard
3. Identity, Nationhood and Bangladesh Independent Cinema
By Fahmidul Haq, Brian Shoesmith
4. Our Films, Their Films by Satyajit Ray
5. Indian Films in Soviet Cinemas: The Culture of Movie-Going After Stalin by Sudha Rajagopalan (2008)

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Additional study materials

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Approved by KIMO: date and No. of Report		
No. and date of registration in the Register of Study Subjects		