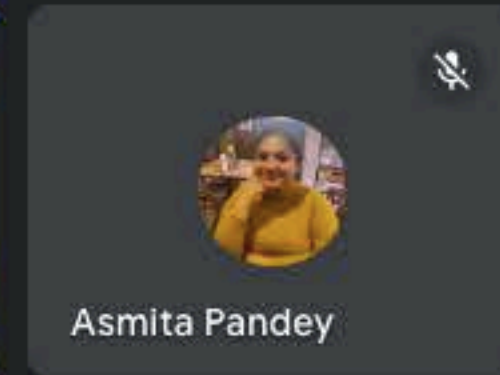


Structure of an Academic Argument : Claim and Evidence

Building Blocks of Academic Writing Workshop
Department of English
Jamia Millia Islamia
September 24, 2022

Dr. Shivani Kapoor and Dr. Madhura Lohokare
Centre for Writing Studies
O.P. Jindal Global University



The Crowd outside the Lettered City: Imagining the Mass Audience in 1920s India

- Abstract
- Introduction
- **Silent** Cinema in India
- **Colonial Anxieties**: The Formation of the Indian Cinematograph Committee.
- Reading the **ICC Documents**: Traces of Reception
- A **Committee in Search** of an **Audience**.
- The **Social Topography** of Cinema.
- Across the Great **Divide**
- The **Audience** in the Gallery
- **Contagious Modernity**: The "Nation" at Risk.
- Conclusion: The **Audience Outside** the Lettered City



Shivani Kapoor



Hera Saud



faizan moquim



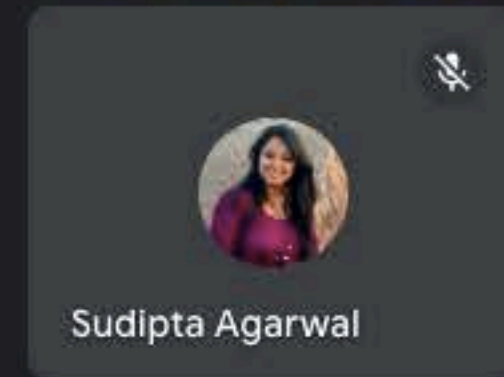
aparnapathak



Madhura



Anab Naiyer



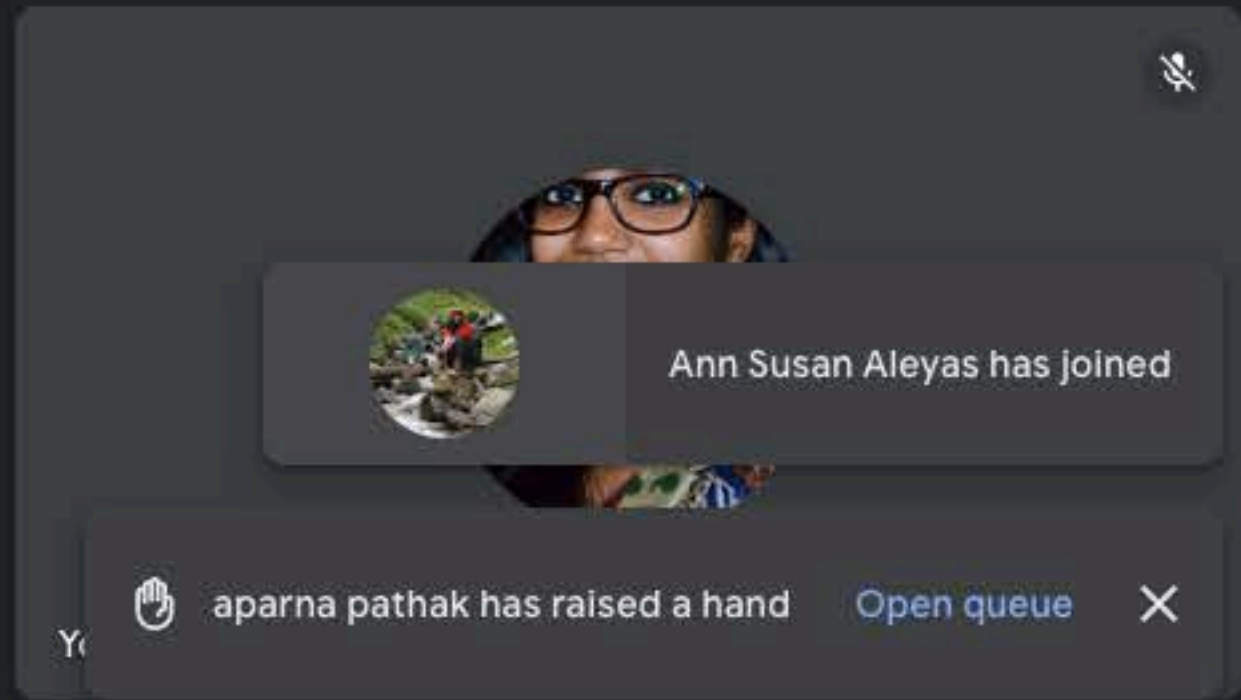
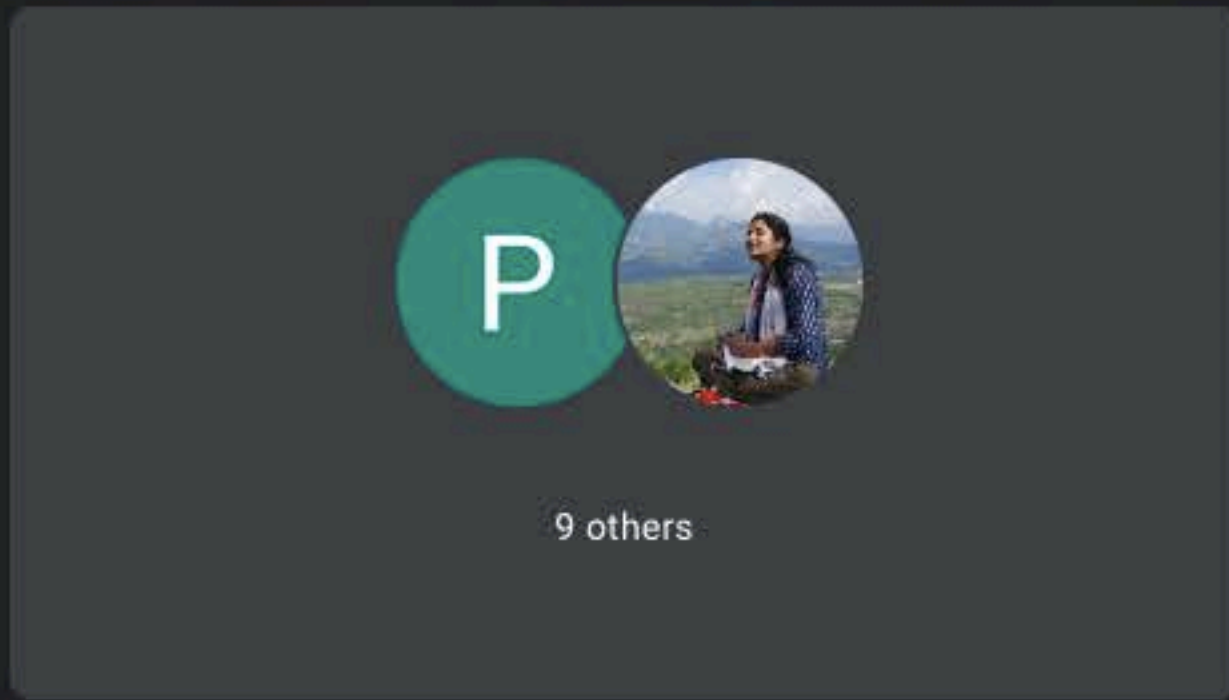
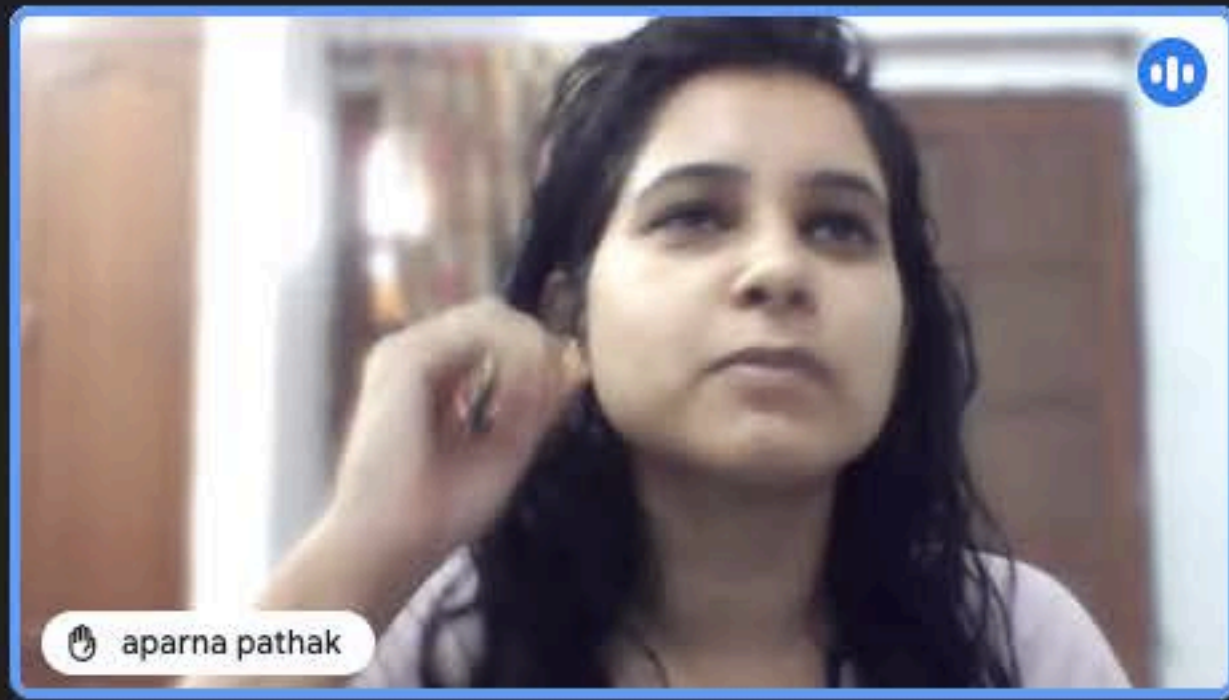
Sudipta Agarwal



13 others



You



AutoSave Off Handout II Search (Alt+Q) Centre for Writing Studies

File Home Insert Draw Design Layout References Mailings Review View Help PDF-XChange

Times New Roman 12 A[^] A^v Aa A Paste Font Paragraph Styles Normal No Spacing Heading 1 Editing Dictate Editor Reuse Files Voice Editor Reuse Files

While trying to explain the sociological roots of this taste, Pherozezshah J. Marzban of Bombay (editor of the weekly *Jam-e-Jamshed*), for instance, lamented the fact that the "educated cinemagoer" was "more saturated with English literature and history than, unfortunately, his own national literature and history." He concluded, however, by asserting that the standards of excellence to which the educated Indian had become accustomed through his overexposure to the art of the West made him particularly sensitive to "the shortcomings of Indian productions."²

While the working-class profile of early audiences in America became one of the most powerful founding myths of Hollywood, "a persistent cliché in the legitimation of film as a 'democratic' art and 'popular' culture," the class hierarchies structuring the colonial social formation in India and the westernized elite's ambivalent relation to the masses gave Indian cinema a different position vis-a-vis the existing public spheres.³

Page 1 of 3 1112 words English (United States) Accessibility: Good to go Focus 160%

