

SYLLABUS: SOUTH ASIAN FILM SPRING 2010**ARS 494/598; ENG 494; FMS 494 TTH 12:00-1:15 PM AM ART 220**

Professor Julie Codell

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EMAIL: Julie.codell@asu.edu

OFFICE HRS: T-Th 11:-12:00, or by appt.

Course Website: <http://herbergeronline.asu.edu/southasianfilm>

COURSE WEBSITE HAS: lists of terms, paper guidelines, syllabus, additional course material as needed; updates are posted in “Announcements,” so check website at least WEEKLY.

EMAIL AND WEBLINKS: You must have an ASU email address (your.name@asu.edu). I can only use this email to contact you. Do NOT rely on gmail to forward your asu email. Check your asu email directly DAILY. If you have problems with web links, email me immediately.

NOTE: SOME MATERIAL IN THIS COURSE MAY BE SENSITIVE. Course films and readings have mature content; discretion advised before signing up for this course.

FILM VIEWINGS: THURSDAYS, 4:30-7:30 PM, in ART 220; this is optional and you may watch the films on your own (rental, course website), or in the Hayden library where all films are on reserve for 4 hours. You may view them at the library viewing stations. You must view each film BEFORE the LESSON/WEEK in which it is discussed.

SPECIAL ACCOMMODATIONS

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step, as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability that requires academic accommodations, please present the letter to me no later than the end of the first week, so we can discuss the accommodations that you might need in this class.

ACADEMIC INTEGRITY

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty in violation with the Student Code of Conduct will not be tolerated. See Student Academic Integrity Policy at this site: <http://www.asu.edu/studentaffairs/studentlife/judicial/>

COURSE DESCRIPTION

This course is designed to explore South Asian cinema in three areas:

- 1-“classic” cinema with a focus on Satyajit Ray’s *Apu Trilogy*
- 2-Bollywood and popular cinema by Raj Kapoor, Guru Dutt, Yash Chopra, and Mehboob Khan
- 3- diasporic South Asian films by Mira Nair, Gurinder Chadha, Deepa Mehta and Hanif Kureishi.

Films will be studied in chronological order to map a history of South Asian cinema from 1950 to the present. Students will explore selected websites, watch one film each week, and read assigned texts that analyze topics including history, religion, gender, narrative, visual content,

identity politics of region and caste, relation of South Asian films to other national films, and music.

COURSE OBJECTIVES:

- Gain knowledge of a selected number of films and directors
- Gain knowledge of terms and theory applicable to South Asian films, such as notions about popular culture, postcolonialism, nationalism and modernity
- Understand cultural and geographical diversity of South Asian film industry
- Gain sophistication in analyses of film elements: narrative, religious content, music, dance, visual imagery, historical allusions, use of classical epics
- Gain a basic knowledge of the social history of South Asian films in its “identity politics,” the representation of gender, caste and ethnicity
- Gain a basic knowledge of terms and important people relevant to this course
- Gain skills to analyze interconnections between South Asian films, Hollywood, and avant-garde world cinema
- Learn about the South Asian film industry: such as studio system, distribution, role of movie stars, ties to music industry, global reception
- Learn to navigate the internet to find material on course topics
- Understand issues and differences among diasporic Indian and Pakistani filmic identities

READINGS:

One required book, Geraghty, Christine. *My Beautiful Laundrette*. London: I. B. Tauris, 2005, available at the ASU bookstore.

Assigned readings are available through links in the online syllabus and individual lessons. Books with optional readings are HAYDEN LIBRARY reserve at & at ASU's Bookstore.

ASSIGNMENTS:

A. WEEKLY WEB ASSIGNMENTS: Due TUESDAY of each week. TOTAL: 13 points

Print out **2 pages of information** on each film (choose from plot, director biography, screenwriter, singers, musicians, actors) from the website assigned to each lesson.

DO NOT re-write these pages, just print them out.

B. LIST OF TERMS: 5 points

Technical terms--terms everyone needs to know in the beginning of the course, due **THURS, FEB 4**. Define each term in 1-2 sentences. You must type in your answers on this page which is on the course website. Then print out this page and turn it in. **DO NOT TURN IN A HANDWRITTEN PAGE.**

C. QUIZZES: three quizzes, 20 points EACH (60 total)

#1: TUESDAY, FEB 16 #2: TUESDAY, MARCH 30 #3: TUESDAY, May 4

There will be a review during the class before the quiz.

There is no make-up quiz unless you are experiencing an emergency and contact me for approval for a make-up quiz BEFORE the quiz. You will need documentation (e.g., doctor's note) as evidence of the emergency.

D. CLASS DISCUSSION: 12 points. Discussion is based on weekly readings and films. Discussion questions appear in each week's lesson and you are expected to informally note answers and bring your answers to class. Participation is expected; poor participation may mean you will be asked to turn in your answers.

E. WEEKLY READINGS:

Required articles to be read are linked on individual lesson sections on the course website. REQUIRED book: Christine Geraghty, *My Beautiful Laundrette*. London: I. B. Tauris, 2005, available at the ASU bookstore

F. SHORT UNDERGRADUATE PAPER, 10 pts. 3 pages, Times font 12, 1" margins all around; NO HEADINGS (just name, paper title and page numbers). This paper will demonstrate your ability to analyze a film and is **NOT** a research paper.

DUE APRIL 13 in HARD COPY; ALL INSTRUCTIONS ARE ON COURSE WEBSITE IN ASSIGNMENTS SECTION and involve 4 documents. Read them in this order and follow them TO THE LETTER:

UNDERGRADUATE PAPER: directions and list of films from which you choose one to write about

How to analyze a film

Paper guidelines—Follow these EXACTLY!

So Asian Check sheet—this must be signed, followed exactly and attached to the FRONT of your paper and signed

Reading list—bibliography for graduate student papers

Assess one film in light of TWO South Asian topics discussed in class (production, gender, cultural identities, nationalism/regionalism, religious or social images, narrative forms, uses of music, mise-en-scene, etc.).

F. PAPER FOR GRADUATE STUDENTS (20 points) DUE THURS, APRIL 30, 12 pages, on 2 films, ONE of which must be from the film list on the website's **bibliography and film list under Assignments**. You will need to analyze in-depth the visual and narrative components of the films, including film conventions and practices. This is a research paper and you will use at least 4 readings: no more than 2 course required readings and 2 from the South Asian Film bibliography. You may use online web sources (no more than 2) but these will **NOT** substitute for any of the 4 readings. Paper should address topics and problems discussed in class.

Read "How to analyze a film" and "paper guidelines" and follow these TO THE LETTER!

ATTACH TO YOUR PAPER THE CHECK SHEET AND SIGN IT AND BE SURE TO COMPLY WITH THE LIST.

Paper style:

Times or Times New Roman 12 point font; 1" margins all around

Double spaced

USE ENDNOTES with complete citation

NO HEADINGS--just name, paper title and page numbers.

Text is 12 pages; endnotes start on page 13

PAPER DUE DATES:

MARCH 2: Topic due BY EMAIL TO ME: cite 1-2 films you will examine and the shared main topic you will examine in these films.

MARCH 23: Thesis and bibliography BY EMAIL: what you will prove about the film(s) in 1-2 sentences and secondary sources you will use listed in proper bibliographic form. BE CLEAR ABOUT WHAT A THESIS IS!

Final paper: April 29 in HARD COPY with signed check sheet

Lesson 1: Jan 19/21 Introduction to Indian film

DUE THURSDAY: print out and hand in two pages from this websites:

http://www.cinemaofmalayalam.net/his_indian_cinema.html

Lesson 2: Jan 26/28 Satyajit Ray: *Pather Panchali (Song of the Little Road)*, 1955

WEBSITE: http://en.wikipedia.org/wiki/Satyajit_Ray

<http://www.satyajitray.org/films/pather.htm>

READING:

Geeta Kapur, "Cultural Creative in the First Decade: The Example of Satyajit Ray," *Journal of Arts and Ideas*, 23-4 (January 1993), pp. 17-49. **Click to link.**

Lesson 3: Feb 2/4 Satyajit Ray: *Aparajito (The Unvanquished)*, 1956

DEFINITIONS OF TERMS FROM LIST #1 DUE THURSDAY

WEBSITE: http://www.satyajitray.org/about_ray/apu_trilogy.htm

<http://www.satyajitray.org/films/aparaji.htm>

See MAP of village and cities in Apu's life:

<http://www.traveljournals.net/explore/bangladesh/map/m3789018/nischindipur.html>

READING:

Chapter 1 on Rasa in the Apu Trilogy in Darius Cooper, *The Cinema of Satyajit Ray* (Cambridge University Press, 2000, pp. 20 (bottom)-50 (top)). **Click to link.**

Lesson 4: Feb 9/11 Satyajit Ray: *Apar Sansar (World of Apu)*, 1959

REVIEW FOR QUIZ #1 on TUES, Feb 9.

WEBSITE: <http://www.satyajitray.org/films/apursan.htm>

<http://www.sscnet.ucla.edu/southasia/Culture/Cinema/NewIndian.html>

READING:

Chapter 1 on Rasa in the Apu Trilogy in Darius Cooper, *The Cinema of Satyajit Ray* (Cambridge University Press, 2000, pp. 50-64 (top)) **Click to link from LESSON 3.**

Andrew Robinson, *Satyajit Ray: The Inner Eye* (London: I. B. Tauris, 2004), Chapter 6 on the Apu Trilogy, pp. 91-106. **Click to link.**

Lesson 5: Feb 16/18 TUESDAY: Introduction to Bollywood

Quiz #1 ON TUESDAY ON RAY

WEBSITE: <http://www.uiowa.edu/~incinema/awara.html>

THURSDAY: Bollywood: Raj Kapoor, *Awara*, 1951, 168m

READING:

Kaur and Sinha, "Bollywood: An Introduction to Popular Indian Cinema through a Transnational Lens," Raminder Kaur and Ajay J. Sinha, eds. *Bollyworld: Popular Indian Cinema Through A Transnational Lens*. Sage Publications, 2005, pp. 11-32. **Click to link.**

Majumdar, Neepa, "The Embodied Voice: Song Sequences and Stardom in Popular Hindi Cinema," in *Soundtrack Available: Essays on Film and Popular Music*, eds. Pamela Robertson Wojcik and Arthur Knight. Durham: Duke UP, 2001, 161-81. **Click to link.**

Lesson 6: Feb 23/25 Raj Kapoor: *Shri 420*, 1955, 136 minutes

WEBSITE:

<http://www.uiowa.edu/~incinema/shri420.html>

<http://www.sscnet.ucla.edu/southasia/Culture/Cinema/RajK.html>

READING:

Rosie Thomas, "Indian Cinema: Pleasure and Popularity—An Introduction," *Screen* 26/3-4 (May-Aug 1985), pp. 116-31. **Click to link.**

OPTIONAL:

Ravi S. Vasudevan, "Shifting Codes, Dissolving Identities: The Hindi Social Film of the 1950s as Popular Culture," in *Making Meaning in Indian Cinema*, ed. Vasudevan. New Delhi: Oxford, 2000, pp. 99-121.

Jyotika Virdi, *The Cinematic ImagiNation*. Rutgers U P, 2003, pp. 87-100. **Click to link.**

Lesson 7: Mar2/4 Guru Dutt *Pyaasa* ["The Thirsty One"], 1957, 139m

WEBSITE: <http://www.sscnet.ucla.edu/southasia/Culture/Cinema/GuruD.html>

Grad student topics due by email TUESDAY**READINGS:**

Daisy Rockwell, "Visionary Choreographies: Guru Dutt's Experiments in Film Song Picturisation," *South Asian Popular Culture* 1/2 (October 2003), 109-24. **Click to link.**

Vijay Mishra, *Bollywood Cinema*, Chapter 4, "Auteurship and the Lure of Romance," 112-117 (top). **Click to link.**

OPTIONAL: The Masala Film

Rosie Thomas, "Melodrama and the Negotiation of Morality in Mainstream Hindi Film," in *Consuming Modernity: Public Culture in a South Asian World*. Ed. Carol A. Breckenridge (Minneapolis: University of Minnesota Press, 1995), 157-82.

Lesson 8: March 9/11 Mehboob Khan, *Mother India*, 1957, 168 minutes

WEBSITE: <http://www.upperstall.com/people/mehboob.html>

READING: http://en.wikipedia.org/wiki/Jai_Santoshi_Maa

Parama Roy, "Figuring Mother India: The Case of Nargis," in *Indian Traffic*. Berkeley: U of California P, 1998, pp. 152-73. **Click to link.**

2 short articles on the course website on the film *Jai Santoshi Maa*

OPTIONAL:

Rosie Thomas, "Sanctity and Scandal: The Mythologization of Mother India," *Quarterly Review of Film and Video* 11/3 (1989), 11-30. **Click to link.**

Gayatri Chatterjee, *Mother India*. London: BFI, 2002. ASU Bookstore; RESERVE.

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

MARCH 14-21 is SPRING BREAK

Lesson 9: March 23/25 Yash Chopra, *Deewaar*, 1979, 174 minutes

GRADUATE STUDENT THESIS AND BIBLIOGRAPHY BY EMAIL DUE TUESDAY

REVIEW FOR QUIZ #2, THURSDAY

WEBSITE: <http://www.yashrajfilms.com/profile/yash.htm>

READING:

Jyotika Virdi, "The 'Fiction' of Film and 'Fact' of Politics: *Deewaar*." *Jump Cut* 38 (1993), 26-32. **Click to link.**

Mishra, *Bollywood Cinema*, Chapter 5, "The Actor as Parallel Text: Amitabh Bachchan," 125-56. **Click to link**

OPTIONAL:

Geeta Kapur, "Mythic Material in Indian Cinema," *Journal of Arts and Ideas*, 14-15 (July-Dec 1987), pp. 79-108. ONLINE at <http://dsal.uchicago.edu/books/artsandideas/> Click on 1987 issue 14-15; click essay title, p. 79. You can move from page to page or print it out.

Ashwani Sharma, "Blood, Sweat and Tears: Amitabh Bachchan, Urban Demi-god," in *You Tarzan: Masculinity, Movies and Men*, eds. Pat Kirkham and Janet Thumim (New York: St. Martin's Press, 1993), 167-80. ON RESERVE.

Dwyer, Rachel, *Yash Chopra*. London: BFI, 2002. ON RESERVE.

Lesson 10: March 30/April 1 Diasporic Films: **Mira Nair, *The Namesake*, 2007**

TUESDAY: QUIZ #2: Bollywood films

WEBSITE: <http://film.guardian.co.uk/interview/interviewpages/0,,736168.00.html>

READING:

Ravinder Kaur, "Viewing the West Through Bollywood," *Contemporary South Asia*, 11/2 (2002), 199-209. **Click to link.**

OPTIONAL:

Nayar, Sheila. "Invisible Representation," *Film Quarterly*, 57/3 (spr 2004), 13-23. **Click to link.**

"Introduction" and Chapters 1-4, K. Moti Gokulsing and Wimal Dissanayake. *Indian Popular Cinema: A Narrative of Cultural Change*. Trentham Books, Rev ed., 2004, pp. 1-53.

Lesson 11: April 6/8 Deepa Mehta, *Water*, 2005

WEBSITE: http://en.wikipedia.org/wiki/Deepa_Mehta

READING:

Shohini Chaudhuri, "Snake Charmers and Child Brides: Deepa Mehta's *Water*...", *South Asian Popular Culture* 7/1 (April 2009), 7-20.

Jasmine Yuen-Carrucan, "The Politics of Deepa Mehta's Water." no pagination. Online. *Bright Lights Film Journal*. Internet. 10 Nov. 2001. **Click to link.**

OPTIONAL:

Christiane Brosius, Chapter 9, "The Scattered Homelands of the Migrant," Raminder Kaur and Ajay J. Sinha, eds. *Bollyworld: Popular Indian Cinema Through A Transnational Lens*. Sage Publications, 2005, pp. 207-38. **Click to link.**

Lesson 12: April 13/15 Gurinder Chadha, *Bhaji on the Beach*, 1993

UNDERGRADUATE PAPER due TUESDAY, April 13

WEBSITE: <http://www.screenonline.org.uk/people/id/502103/>

READING:

Gargi Bhattacharyya and Gabriel, John, "Gurinder Chandra and the Apna generation: black British film in the 1990s," *Third Text* 27 (Summer 1994), pp. 55-63. **Click to link.**

OPTIONAL:

Tejaswini Ganti, "And Yet My Heart Is Still Indian," in *Media Worlds*, eds. F. Ginsburg, et al. U of California, 2002, **Click to link.** Also in J. Codell, ed. *Genre, Gender, Race and World Cinema* (Blackwell's 2007), 439-57, on Hayden Reserve.

Lesson 13: April 20/22 Hanif Kureishi/Steven Frears, *My Beautiful Laundrette*, 1985

WEBSITE: http://en.wikipedia.org/wiki/Hanif_Kureishi

READING:

Geraghty, Christine. *My Beautiful Laundrette*. London: Tauris, 2005, pp. 1-74. ASU Bookstore.

OPTIONAL:

Chapter 8, "Bombay Cinema and Diasporic Desire," Vijay Mishra, *Bollywood Cinema: Temples of Desire*. Routledge, 2001, pp. 235-69.

Lesson 14: April 27/29 Hanif Kureishi/Udayan Prasad, *My Son the Fanatic*, 1997

FINAL GRADUATE STUDENT PAPER due THURSDAY in HARD COPY

REVIEW FOR QUIZ #3 on THURSDAY

WEBSITE: <http://www.lehigh.edu/~amsp/2005/08/hanif-kureishi-and-british.html>

READING:

Loretta Collins Klobah, "Pakistani Englishness and the Containment of the Muslim Subaltern in Ayub Khan-Din's Tragi-comedy Film *East is East*," *South Asian Popular Culture*, 1/2 (Oct 2003), 91-108. **Click to link.**

Lesson 15: May 4 TUESDAY: QUIZ #3 diasporic films

FINAL EXAM DAY, THURSDAY, MAY 6: Return last quiz and papers between 11:30 AM and noon at my office, ART 250