



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit Barrett, The Honors College Department Barrett, The Honors College
Subject HON Number 380 Title Aesthetics and Society Units: 3

Is this a cross-listed course? No
If yes, please identify course(s) _____

Is this a shared course? No If so, list all academic units offering this course _____

Course description:
This advanced, interdisciplinary seminar explores the unique roles of aesthetics in society through philosophy, cultural studies, art, music, literature, film, and/or other media forms, with themes such as the politics of beauty, art and emotion, or creative production and reception.

Requested designation: Humanities, Fine Arts and Design-HU

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name Sarah R. Graff Phone 480-727-5490

Mail code 1612 E-mail: srgraff@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Laura Popova Date: 10/6/14



ARIZONA STATE UNIVERSITY

Chair/Director (Signature):

Laura Popova

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus A + B
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus A + B
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus B
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus A + B
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus B
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
HON	380	Aesthetics and Society	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	Aesthetics and Society explores the relationship between emotional affect and visual culture from approximately the 18th century through the present. The course embraces a diversity of media, critiquing literary texts, films, visual art, and cultural theory while considering how desire, identity politics, and ideas about beauty reflect on modes of creative production and trends in popular culture. The course uses texts (defined broadly) that reflect disciplines and fields from art history and psychoanalysis to postmodern literature, film, and the banal sensationalism of reality television. Themes such as love, beauty and the politics of pleasure figure prominently in the cultural and aesthetic narratives of Western thought and are central to this course.	The attached syllabus provides an example of the range of texts students will encounter in Aesthetics and Society. This course is organized around the idea that there is a relationship between visual culture and emotional affect (p.1). Students explore a range of texts beginning with Sarah Ahmed and Immanuel Kant (p. 4) and move thematically to Jeannette Winterson's <i>Written on the Body</i> (p.5).
2	Aesthetics and Society introduces students to an interdisciplinary and multicultural array of literary, philosophical, sociological, visual and cinematic texts from the 18th century through the present. Students develop and hone critical thinking, reading, and writing skills while cultivating a sense of academic rigor and ability to constructively address and discuss complex concepts even when they run counter to the students' own values or ideas. In addition, the course challenges students to think constructively and deliberately about aesthetics, including their own emotional	In addition to more traditional writing assignments (p.3) students also make use of new media and social networking in this course. For example, students are required to create a Tumblr at the beginning of the semester, and, over the course of the semester, post regularly to the Tumblr account in response to the readings and class discussions. Students submit at least twenty posts over the course of the semester. Ten of these posts are text-based (at least 200 words or so of substantive commentary on a text/film/artwork) and the rest can be primarily image-based or multimedia (artwork, gifs, videos, etc.).

	<p>responses to aesthetic objects and subjective concepts like love, beauty, and pleasure. Finally, Aesthetics and Society challenge students to think creatively and critically about social media and other online forms of engagement. Aesthetics and Society is a discussion-focused seminar wherein class discussion constitutes a substantial portion of the final grade. In Aesthetics and Society texts are overwhelmingly primary sources. Primary sources are not limited to the written word, but include images, music, performance art, film, etc. The course is also not limited to a single cultural perspective or geographic region. As a result, the primary source material incorporates cross-cultural perspectives. Students analyze, interpret and critique primary texts while also learning about the context in which the text was produced.</p> <p>Aesthetics and Society prepares students for advanced critical thinking, as well as verbal and written expression. Students compose substantial critical/analytical writing based on primary sources assigned during the semester, typically but not necessarily in the form of three essays. Students receive extensive written feedback from instructors.</p>	
<p>4b</p>	<p>Aesthetics and Society is principally concerned with aesthetic systems and values in art, literature, design and numerous other modes and means of expression. This course interrogates the relationship between emotional affect and visual culture from both a historical and contemporary perspective. Because text is broadly defined in this course students have the opportunity to embrace a diversity of media, critiquing literary texts, films, visual art, and cultural theory while considering how desire, identity politics, and ideas about beauty reflect on modes of creative production and trends in popular culture</p>	<p>Texts in this course vary from Sigmund Freud’s Leonardo da Vinci and a Memory of His Childhood to a visit to the Phoenix Art Museum to watching Eternal Sunshine of the Spotless Mind, directed by Michel Gondry (p.4-5). In addition students engage with aesthetics through writing assignments, social media assignments, site visits and interaction with peers (p. 4-5).</p>

HON 380: Aesthetics and Society ; Love, Beauty, and the Popular Imagination (Syllabus A)

General Studies HU Checklist

Criteria:

1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience:

Aesthetics and Society explores the relationship between emotional affect and visual culture from approximately the 18th century through the present. The course embraces a diversity of media, critiquing literary texts, films, visual art, and cultural theory while considering how desire, identity politics, and ideas about beauty reflect on modes of creative production and trends in popular culture. The course uses texts (defined broadly) that reflect disciplines and fields from art history and psychoanalysis to postmodern literature, film, and the banal sensationalism of reality television. Themes such as love, beauty and the politics of pleasure figure prominently in the cultural and aesthetic narratives of Western thought and are central to this course.

2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions

Aesthetics and Society introduces students to an interdisciplinary and multicultural array of literary, philosophical, sociological, visual and cinematic texts from the 18th century through the present. Students develop and hone critical thinking, reading, and writing skills while cultivating a sense of academic rigor and ability to constructively address and discuss complex concepts even when they run counter to the students' own values or ideas. In addition, the course challenges students to think constructively and deliberately about aesthetics, including their own emotional responses to aesthetic objects and subjective concepts like love, beauty, and pleasure. Finally, Aesthetics and Society challenge students to think creatively and critically about social media and other online forms of engagement. Aesthetics and Society is a discussion-focused seminar wherein class discussion constitutes a substantial portion of the final grade. In Aesthetics and Society texts are overwhelmingly primary sources. Primary sources are not limited to the written word, but include images, music, performance art, film, etc. The course is also not limited to a single cultural perspective or geographic region. As a result, the primary source material incorporates cross-cultural perspectives. Students analyze, interpret and critique primary texts while also learning about the context in which the text was produced.

Aesthetics and Society prepares students for advanced critical thinking, as well as verbal and written expression. Students compose substantial critical/analytical writing based on primary sources assigned during the semester, typically but not necessarily in the form of three essays. Students receive extensive written feedback from instructors.

4b. Concerns the aesthetic systems and values especially in literature arts and design

Aesthetics and Society is principally concerned with aesthetic systems and values in art, literature, design and numerous other modes and means of expression. This course interrogates the relationship between emotional affect and visual culture from both a historical and contemporary perspective. Because text is broadly defined in this course students have the opportunity to embrace a diversity of media, critiquing literary texts, films, visual art, and cultural theory while considering how desire, identity politics, and ideas about beauty reflect on modes of creative production and trends in popular culture

ASU HU Criteria for HON 380:Aesthetics and Society; Bombay to Bollywood (Syllabus B)

1. This course focuses on aesthetic experience—namely the films and music of popular Hindi films. We discuss how and why many of these films “feel” so different from our own, and how that experience relates to the cultures that produce these films. One thing that emerges rather quickly is that our films focus on “stars, songs, and perhaps a plot.” They do not base themselves on narrative, which demands a completely new way of approaching the act of watching a film.
2. This course’s goals address the interpretation and analysis of written (lyrical/poetic), aural (musical), and visual (filmic) texts. It also addresses the historical development of each of those traditions. (The course’s statement of goals addresses these specifically on page 1-2.)
 - a. To distinguish popular Hindi films and their music as a significant and central expression of contemporary South Asian culture and musical life in India, the South Asian diaspora, and around the world through identifying the following:
 - b. Their origins, structural functions, and stylistic innovations
 - c. Their references to and development from historical traditions
 - d. Their central role within the South Asian popular music industry
 - e. Their relationships to political, socio-historical, and economic events in 19th and 20th-century South Asia within regional, national, and international contexts
 - f. Their relationships to respective emerging technologies
 - g. Their different modes of circulation among audiences throughout the world
 - h. Its abilities to define and represent Indian culture within and outside India
 - i. To acknowledge *music* as an essential component of most popular Hindi films
 - j. To learn how to perform close readings of the visual, auditory, and textual elements of respective films, and how to synthesize these readings into coherent analyses
 - k. To distinguish the “Bombay” film from the “Bollywood” film.
3. This course addresses the interpretation and analysis of aesthetic practices through students’ recognition of different filmic, poetic, and musical genres and styles—and their respective receptions. (See for example, Week 7’s readings on composer Rahul Dev Burman’s contributions to 1960s film music; the cultivation of an Islamicate aesthetic (through language, costumes, scenery, musical genre, and choreography) in Week 8’s discussion; the development of alternative audiences, plots, musical styles, and social values in the shift from Bombay to Bollywood in Weeks 10 and 11, etc.)
4. b: Concerns aesthetic systems and values, especially in literature (poetry, as the basis for song lyrics) and musical styles and genres.
 - a. Each film’s discussion is accompanied by an in-depth analysis of its visual material—and their cultural context, as well as its songs—which include how their visual settings (picturisation) in the film; relationships to the

narrative; musical style, performance techniques, and genre; and lastly, lyrical conventions, innovations, and allusions.

- c. Emphasizes aesthetic experience and creative process in literature, arts, and design
 - i. Discussion of films focus on how the filmmaker, composer, and lyricist are both referring to and redefining existing conventions; intertextual allusions that abound within Indian popular films are illuminated for students so that they may learn what creative choices exist, and what choices are being made.
 - ii. As they complete the Sequence Analysis, students learn how to analyze musical structure, poetical genres and structure, and lastly, how to read the visual language of film—from understanding different camera and lighting techniques to commenting on the relationship between shots in graphic, rhythmic, spatial, and/or temporal terms.

Course Description
HON 380 Aesthetics and Society

This advanced, interdisciplinary seminar explores the unique roles of aesthetics in society through philosophy, cultural studies, art, music, literature, film, and/or other media forms, with themes such as the politics of beauty, art and emotion, or creative production and reception.

Instructor: Dr. Aviva Dove-Viebahn adovevie@asu.edu (480) 727-3591	Office Hours: 162 Sage South Tuesdays, 1-3pm drop ins (other times, by appointment)	Class Info: Mon/Wed 10:30-11:45am 242 Sage South
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Course Description:

From art history and psychoanalysis to postmodern literature, film, and the banal sensationalism of reality television, love, beauty and the politics of pleasure figure prominently in the cultural and aesthetic narratives of Western thought. This course will explore the relationship between emotional affect and visual culture from approximately the 18th century through the present. In doing so, we will embrace a diversity of media, critiquing literary texts, films, visual art, and cultural theory while considering how desire, identity politics, and ideas about beauty reflect on modes of creative production and trends in popular culture.

Course Objectives:

- Introduce students to an interdisciplinary and multicultural array of literary, philosophical, sociological, visual and cinematic texts from the 18th century through the present.
- Develop and hone students' critical thinking, reading, and writing skills.
- Develop students' sense of academic rigor and ability to constructively address and discuss complex concepts even when they run counter to the students' own values or ideas.
- Challenge students to think constructively and deliberately about aesthetics, including their own emotional responses to aesthetic objects and subjective concepts like love, beauty, and pleasure.
- Challenge students to think creatively and critically about social media and other online forms of engagement.

Required Texts:

The following texts are required and should be purchased at the ASU bookstore or another book retailer of your choice. Please make sure that you purchase the correct translation/edition of each of these texts as indicated below (if you choose to purchase any of these texts as ebooks, they *must* still be the same translation and edition!).

- *Observations on the Feeling of the Beautiful and Sublime*, Immanuel Kant, trans. by John T. Goldthwait (University of California Press)
- *Leonardo da Vinci and a Memory of His Childhood*, Sigmund Freud, trans. by Alan Tyson (Norton)
- *Never Let Me Go*, Kazuo Ishiguru (Faber and Faber)
- *Written on the Body*, Jeanette Winterson (Vintage)
- Selected readings available as PDFs on Blackboard (marked with "BB" in the schedule below)

COURSE POLICIES AND GUIDELINES

A syllabus is like a contract. It is your responsibility to read this document within the first week of classes and ask any questions you may have about its content. By remaining enrolled in this course, you agree to abide by the guidelines stated in my course policies.

Academic Honesty / Student Conduct

Students should follow ASU's policies regarding academic honesty and student conduct (including the [Student Code of Conduct](#) and the [Student Academic Integrity Policy](#))—ignorance of these policies is not an excuse. What I consider plagiarism includes, *but is not limited to*, using another person's ideas as if they are your own, having someone else doing *any* of your work for you, and resubmitting a full or partial essay written in another class. Students who plagiarize or commit other forms of academic dishonesty will **fail the course** and may face other disciplinary action. If you have any questions about what constitutes plagiarism or academic dishonesty, please feel free to ask me.

Americans with Disabilities Act

In accordance with the Americans with Disabilities Act (Public Law 101-336), reasonable accommodation must be provided for students with physical, sensory, cognitive, systemic, learning and psychiatric disabilities. A student is, however, absolutely not required to identify her- or himself as having a disability; however, a request for reasonable accommodation can only be granted when a student makes his or her disability known. If you have a disability and wish to discuss accommodations with me, please do so within the first two weeks of the semester so that successful accommodations can be made.

Multiculturalism at Barrett

Barrett, the Honors College at Arizona State University, is committed to creating a multicultural learning environment, which is broadly defined as a place where human cultural diversity is valued and respected. Barrett courses integrate multicultural and diversity issues in ways that are designed to enhance students' honors experience and promote learning goals. We hope that our students will contribute their unique perspectives to this effort by respecting others' identities and personal life histories and by considering and raising issues related to multiculturalism and diversity as appropriate to individual course content.

Cell Phones

I do not allow cell phone use in class, period. If you have a pressing reason that you need access to your cell phone during class (e.g., you're awaiting a call regarding a sick family member), please let me know before class begins. Otherwise, students who text during class (or who answer their phone!) will automatically lose their attendance grade for that day *whether or not I tell you to put your cell phone away*.

Laptops and Tablets

Please only use laptops and tablets when you are actively referring to the text we are discussing. If I discover that you are using your laptop/tablet for non-class-related purposes, you will no longer be allowed to have the device in the classroom for the rest of the semester. Furthermore, I reserve the right to revoke my conditional acceptance of laptops and tablets for the entire class if too many students are abusing them. If in doubt—if you know you can't resist temptation—I strongly suggest you purchase hard copies of all your books and print out the online readings.

Email Policy / Blackboard

Email is the easiest and most efficient way to contact me if you have a quick question or would like to set up an appointment to meet. I consider it my responsibility to respond to emails within 24 hours on weekdays, but there are no guarantees I will respond right away over the weekend. Please make sure that if you have questions regarding assignments that you ask them well in advance of the due date so that I have time to answer and/or offer advice.

I will be using Blackboard in this class to post readings, assignments, and discussion questions. I may also occasionally send out class announcements over Blackboard to your school email address. Hence, it is imperative that you have access to your Blackboard account in order to be a successful student in this class. It is your responsibility to check Blackboard and your email regularly for access to readings and

other course materials and for class-related announcements. If I send out an email to the class, I will assume you will read it within 24 hours.

COURSE REQUIREMENTS

- 1. Participation (30%):** This course will be discussion -based; therefore, the success of this course for you as a student depends on your engagement, attendance and participation in the classroom. Your insights, as well as those of your classmates, will help generate a collegial atmosphere of collective learning and understanding. Please keep in mind that participation does not just mean talking a lot. Although actively participating in discussion is essential, **you will not be able to get an “A” in participation through sheer quantity.** Being a good participant also requires active and attentive listening skills, the ability to consider and address other students’ ideas (whether or not their viewpoints differ from your own), asking thoughtful and productive questions, and making a concerted effort to create a vibrant and participatory community (i.e. addressing comments not just to your professor but also to other students and allowing the time and space for quieter students to speak their mind). I also strongly recommend that you take notes in the margins of your texts as you’re preparing for class, as well as taking notes during our in-class discussion. Notes are valuable as a reference point for discussion and as a starting point for your essays.

You will be allowed two free absences, after which each absence will cause your participation grade to drop by a full letter grade. If you miss more than five classes, you will receive a zero for your participation grade. Repeated tardiness will also negatively affect your grade. While I appreciate it when students let me know when they will be absent, there are no excused absences in my class (I will handle cases of extreme illness and family emergencies on a case-by-case basis and at my discretion).

- 2. Tumblr (20%):** At the beginning of the semester, you will be asked to create a Tumblr account for use in this class. I ask that you please create a separate Tumblr page for our class; do not use your personal Tumblr account if you already have one. Over the course of the semester, you will be expected to post regularly to your Tumblr account in response to the readings and class discussions. You will be required to post at least twenty posts over the course of the semester. Ten of these posts should be text-based (at least 200 words or so of substantive commentary on a text/film/artwork) and the rest can be primarily image-based or multimedia (artwork, gifs, videos, etc.). All posts should be relevant to class discussions or course readings/viewings. While there will not be specific deadlines for posting, you do need to post at least once in any given week and there will be a deadline midway through the semester by which you should have completed half your posts; otherwise, you may post when you see fit. While I may occasionally post discussion questions/ideas to my own Tumblr, and you’re always welcome to respond to my posts and your classmates’ posts, the onus is on you to come up ideas and inspiration for your posts throughout the semester.
- 3. Short Takes (20%):** You will be asked to write two short essays (approximately 3 pages each) based on readings, discussions, and activities we will discuss further in class.
- 4. Proposal, Annotated Bibliography, and Final Project (30%):** You will have a choice toward the end of the semester of writing a final research paper (8-10 pages) or working on a creative project (options to be discussed further in class and in consultation with your professor). Either way, you will be first asked to write a 2-3 pages proposal for your paper or project and include an annotated bibliography with at least five sources. The proposal and annotated bibliography will account for 10% of the total final project grade.

If you fail to turn in either of the short takes, the proposal and annotated bibliography, or the final project, you will automatically fail this course.

Grading Scale

A+ 98-100 | A 94-97 | A- 90-93 | B+ 87-89 | B 84-86 | B- 80-83 | C+ 77-79 | C 70-76 |
D 60-69 | E/F 59 and below

DUE DATE CALENDAR

Friday, August 30th @5pm	<ul style="list-style-type: none"> • Create class Tumblr account and email URL to professor
Friday, October 4th @5pm	<ul style="list-style-type: none"> • Submit Short Take #1: Viewer/Critic electronically on Blackboard
Monday, October 14th @11:59pm	<ul style="list-style-type: none"> • By this date, you must have posted at least ten Tumblr entries (at least five of which must be text-based)
Friday, October 25th @5pm	<ul style="list-style-type: none"> • Submit Short Take #2: A ----- Lover's Discourse as a hard copy to your professor (Sage South 162)
Friday, November 15th @5pm	<ul style="list-style-type: none"> • Submit your Proposal and Annotated Bibliography as a hard copy to your professor
Friday, December 11th @5pm	<ul style="list-style-type: none"> • Submit your Final Project to your professor

COURSE CALENDAR

Readings and viewings should be completed by the date beside which they are listed. In the case of film screenings, optional group screening times will be arranged the week before we discuss a given film—or you may watch the film on your own. *Note: While I will not arbitrarily change assignments or course content, I do reserve the right to substitute readings and/or shift due dates if necessary and with sufficient notice.*

Week 1

Monday, Introduction to class content
August 26

Wednesday, **Read:** Sara Ahmed's "Happy Objects" (BB)
August 28

- By the end of this week, you should have your Tumblr account set up. Please email me your URL no later than 5pm on Friday, August 30th.

Week 2

Monday, **Labor Day – No class**
September 2

Wednesday,
September 4

Read: Immanuel Kant's *Observations on the Feeling of the Beautiful and Sublime*

Week 3

Monday,
September 9

Read: Sigmund Freud's *Leonardo da Vinci and a Memory of His Childhood*

Wednesday,
September 11

Continue discussing *Leonardo da Vinci and a Memory of His Childhood*

Week 4

Monday,
September 16

Read: Selections from Martin Heidegger's "The Origin of the Work of Art" (BB)
AND Meyer Shapiro's "The Still Life as a Personal Object: A Note on Heidegger and van Gogh" (BB)

Wednesday,
September 18

Read: Selections from Jacques Derrida's *Truth in Painting* (BB)

Week 5

Monday,
September 23

Read: Kazuo Ishiguru's *Never Let Me Go*

Wednesday,
September 25

Continue discussing *Never Let Me Go*

Week 6

Monday,
September 30

Professor away at conference – No class

- **Read:** Selections from Susan Sontag's "Against Interpretation" (BB) and post response to your Tumblr

Wednesday,
October 2

Professor away at conference – No class

- Visit Phoenix Art Museum and complete Short Take #1: Viewer/Critic by Friday, October 4th @5pm.

Week 7

Monday,
October 7

Read: Selections from Roland Barthes' *A Lover's Discourse* (BB)

Wednesday,
October 9

Watch: *Eternal Sunshine of the Spotless Mind*, dir. Michel Gondry, 2004, 108 min.

Week 8

Monday,
October 14

Fall Break – No class

Wednesday,
October 16

Read: Walter Benjamin's "The Work of Art in the Age of its Technological Reproducibility" (BB)

Week 9

Monday,
October 21

Read: Laura Mulvey's "Visual Pleasure and Narrative Cinema" (BB)

Wednesday,
October 23

Watch: *All That Heaven Allows*, dir. Douglas Sirk, 1955, 89 min.

- Submit Short Take #2: A ----- Lover's Discourse as a hard copy to your professor by 5pm on Friday, October 25th (in Sage South 162)

Week 10

Monday,
October 28

Read: Christine Gledhill's "Pleasurable Negotiations" (BB)

Wednesday,
October 30

Watch: *Far From Heaven*, dir. Todd Haynes, 2002, 107 min.

Week 11

Monday,
November 4

Watch: *Mad Men* (TV show), "Smoke Gets in Your Eyes" and "The Wheel" (2007, ~52 min. each)

Read: Aviva Dove-Viebahn's "Mourning Becomes the Mad Men: Notes on Nostalgia" (BB)

Wednesday,
November 6

Read: Theodor Adorno's "How to Look at Television"

- Submit your Project Proposal and Annotated Bibliography as a hard copy to your professor by 5pm on Friday, November 8th (in Sage South 162)

Week 12

Monday,
November 11

Veteran's day – No class

Wednesday,
November 13

Watch: Selected episodes of *Glee* (TBD)

Read: Alexander Doty's "There's Something Queer Here" (BB)

Week 13

Monday,
November 18

Read: Kristina Busse and Karen Hellekon's "Introduction: Work in Progress" **AND** Catherine Driscoll's "One True Pairing: The Romance of Pornography and the Pornography of Romance"

Wednesday,
November 20

Watch: Selected episodes of *TBD* reality television shows

Read: *TBD*, based on shows selected

Week 14

Monday,
November 25

Read: Audre Lorde's "The Uses of the Erotic" **AND** selections of her poetry (BB)

Wednesday,
November 27

Read: Jeannette Winterson's *Written on the Body*

Week 15

Monday,
December 2

Continue discussing *Written on the Body*

Wednesday,
December 4

Last day of class

Friday,
December 11

- Final Project must be submitted to your professor (Sage South 162) by 5pm today.

HON 380: AESTHETICS AND SOCIETY
FROM BOMBAY TO BOLLYWOOD
(STARS, SONGS, AND PERHAPS A PLOT)



Spring 2015

Dr. Nilanjana Bhattacharjya
Barrett, The Honors College
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Course Description

Since the 1930s, the music from popular Hindi films has dominated popular music in North India and is now enjoyed throughout South Asia as well as many other parts of the world. The inclusion of musical song sequences has often distinguished Indian popular cinema from those in other parts of the world, and these song sequences play a particularly important role in the transformation of the local Bombay film into the mega-industry “Bollywood.” While many film studies scholars have examined popular Hindi films, very few of them acknowledge the role of music in the films, which most audience members would consider to be an essential component. In our class, we engage in visual, narrative, *and* musical analysis of these films and their music to gain a deeper understanding of the films as a whole and their respective culture.

Goals

1. To distinguish popular Hindi films and their music as a significant and central expression of contemporary South Asian culture and musical life in India, the South Asian diaspora, and around the world through identifying the following:
 - a. Their origins, structural functions, and stylistic innovations
 - b. Their references to and development from historical traditions
 - c. Their central role within the South Asian popular music industry
 - d. Their relationships to political, socio-historical, and economic events in 19th and 20th-century South Asia within regional, national, and international contexts
 - e. Their relationships to respective emerging technologies
 - f. Their different modes of circulation among audiences throughout the world
 - g. Its abilities to define and represent Indian culture within and outside India

2. To acknowledge *music* as an essential component of most popular Hindi films
3. To learn how to perform close readings of the visual, auditory, and textual elements of respective films, and how to synthesize these readings into coherent analyses
4. To distinguish the “Bombay” film from the “Bollywood” film.

Course Requirements

1. Regular (and prompt) attendance; engaged participation
2. You *must* bring a printed copy of the listening guides/ translations, and either a copy of your notes on respective readings or the readings themselves to class each day. These are our texts for the class, and you will need to refer to them during class.
3. You should view each film in advance of the day it will be discussed, and ideally, listen to its soundtrack both before and after you view the film.
4. Attendance will be taken at the start of class each day. Please do not arrive late, or wander in and out of the room while we are having class.

Additional considerations

1. As a repertory survey, this course requires that you watch films on most days. You may attend screenings—or watch them online (TBD). The actual length of the screening will depend on the film’s running time, which is listed on this syllabus. You must watch the films *before* they are discussed in class.
2. If you have concerns about making a particular class meeting, please let me know well in advance. This is a time-intensive course that invites you to immerse yourself in these films, their music, and the culture around them.
3. Your daily work in this class will consist of viewing the films, preparing the readings, familiarizing yourself with the film songs both within and outside of the respective films that they appear in, and connecting all of these to different concepts covered in our reading. We will have some readings to provide some context, but the focus will be on the music’s relationship to the film.

Grading

1. (6) Quizzes (each 5%, 30% together)
 - a. The quizzes (with both written and aural components) will test you on your comprehension of important terms and concepts related to Hindi films, as well as recent musical styles covered in class.
 - b. They will require you to identify some key points about what you’re hearing, identify terms and figures, and write short answers addressing the music, films, and the readings.
 - c. To prepare, you should pay attention to the role of each song in respective narratives—always covered in class, and how information presented in the readings relate to those songs.
2. (4) Response Papers (40%), approximately 750-1000 words

Polished papers written with obvious effort that still have significant problems *may* be given the option of a re-write.

These response papers should be typed, double-spaced, and include a title that reflects the argument of your paper. Your essay should be organized around a clear thesis, which is an argumentative claim. In this context, “argument” does not mean that you should “argue” with the author’s claim, nor should you merely agree or disagree with the author’s claim. For some writers, a coherent thesis emerges only at the end of a piece of writing. If this is the case for you, you will need to revise your draft to incorporate this more focused thesis at the start of your paper before you submit the assignment.

Each paragraph of the essay should support the thesis with concrete evidence and clarify that evidence’s role in arguing your thesis. Paragraphs should proceed in the order of the logic needed to prove your point—as opposed to the chronological order in which your evidence occurs or appears in the original text. Pay attention to the transitions between ideas and between paragraphs. Transitions should be smooth and clarify the connections between ideas.

When you use an idea from the text, either by direct quotation *or by paraphrasing*, you must attribute it to its original author—or you are plagiarizing. To do this properly, you must use either Chicago or MLA citation styles in consistent manner. Give us a context for any quotations, and lead your reader into them. Do not simply “drop” quotations into the text and let them “speak for themselves.”

3. Sequence Analysis (10%)
 - a. You will independently analyze a portion of an assigned song sequence. After isolating each shot, you will discuss camera angles, lyrics, musical setting, lyrics, etc.
 - b. We will model how to do this in class, but you may also check in with me for feedback on your progress at any point.

4. Preparation and Participation (20%)
 - a. Contributions to class discussion (positive and negative) as well as preparation; arriving to class with materials, and reflections to share on the assignment for that day. (A=engaged, thoughtful participation; B=engaged and offering some helpful contributions, C=somewhat engaged with marginal participation, D= lack of engagement/unprepared, F = unexcused absence or disruptive.)

Attendance

1. You may not have more than two unexcused absences without affecting your participation grade, because you cannot participate if you are not here. (Absences relating to travel plans, oversleeping, feeling a little sick, medical appointments, interviews, transportation issues, etc. are *unexcused*.) I drop your two lowest participation grades, so if you miss two classes for whatever reason, your participation grade is not affected. After two absences, you lose 5% of your final participation grade for each additional unexcused absence, e.g. if you had an 85 average participation grade and missed three classes, your final participation grade would be lowered to an 80.

Your participation will not be affected by excused absences, associated with religious observances, university sanctioned events and activities (provided that you inform me in advance), or medical or other emergencies, which must be documented.

2. Please arrive on time so you do not disturb your fellow students or me. Arriving late will impact your participation grade for the day.

Grading scale

A+ 98-100, A 93-97, and A- 90-92

B+ 88-89, B 83-87, and B- 80-82

C+ 78-79, C 70-77

D 60-69

E 0-59

Multiculturalism at Barrett

Barrett, the Honors College at Arizona State University, is committed to creating a multicultural learning environment, which is broadly defined as a place where human cultural diversity is valued and respected. Barrett courses integrate multicultural and diversity issues in ways that are designed to enhance students' honors experience and promote learning goals. We hope that our students will contribute their unique perspectives to this effort by respecting others' identities and personal life histories and by considering and raising issues related to multiculturalism and diversity as appropriate to individual course content.

Documented disabilities

If you believe you qualify for learning accommodations based on the impact of a documented disability, please contact me privately during the first week of class. If you have not already self-identified to the Disability Resource Center (DRC), please do so immediately. I will make appropriate learning accommodations in accordance with any documentation provided by the DRC.

Statement of Ethics

The Barrett community is committed to upholding values of academic, professional, and personal honesty of the highest order. We believe that ethical and respectful behavior is one of the most important measures of the worth of an individual and, as such, the overall integrity of our community as a whole.

Office Hours

I am always happy to meet with you if you have any concerns or questions about the course, or other issues, and I do in fact sit in my office during office hours to make myself available to you. If you have a pressing or time-sensitive issue, please set up a time in advance—even during my assigned office hours because I see students who have not signed up for an appointment on a first-come, first-served basis. If you cannot make my assigned office hours and need to meet me outside my regular office hours, please let me know at least 48 hours in advance. I cannot be expected to grant last minute appointments, so do think ahead.

I am happy to look at a paper draft of your paper during an appointment at least two days before the paper is due to offer quick comments on specific aspects of your paper, but I cannot read through an entire paper during our meeting. Keep in mind that I cannot tell you everything you need to do to “get an A.”

Student Emails

Email is a convenient way to address small questions and concerns, but inappropriate for discussing anything substantial. *Please schedule a time to speak with me if you have a question that may take more than two or three sentences to answer.*

I do check email a few times each day, but I may not write back immediately. It may take up to 24 hours for me to get back to you, but if you have not heard from me after 48 hours, please send your email again. If I sense that an issue or question that you raise on email may take more than a few sentences and/or a few minutes to resolve, I will reply by asking you to schedule an appointment with me in person. (You can save time by making that appointment from the start.)

You should observe the following courtesies while addressing emails to me and your other instructors:

- 1.) Please use your ASU email address to contact me so my email program filters recognize your message.
- 2.) Treat your email like any other professional and formal communication. Use complete sentences and correct grammar. Avoid using Internet acronyms and abbreviations (LOL, TTYL) or emoticons (☺).
- 3.) Please greet me with “Hello, Dr. Bhattacharjya” or “Dear Dr. Bhattacharjya.” Please don’t begin your emails with “Hey” or “What’s up.” Please do not address me as Ms. or Mrs. Bhattacharjya.
- 4.) Use the subject line for the specific purpose of your email (i.e., “quick question about page number’s in tomorrow’s reading”)—not a greeting.
- 5.) Lastly, if you miss a class, your first step should be to contact a classmate to borrow her notes. Do not email me to ask if you missed anything important. If there’s something you don’t understand after you’ve done the reading and gone over the class notes, I’ll be happy to meet with you to go over it.

SCHEDULE (subject to change)

1. Week 1: Introduction
 - a. Monday, January 12
 - i. Booth, Gregory D. "Traditional Content and Narrative Structure in the Hindi Commercial Cinema." *Asian Folklore Studies* 54, no. 2 (1995): 169-90.
 - ii. Dwyer, Rachel, and Divia Patel. "Indian Cinema." In *Cinema India: The Visual Culture of Hindi Film*, 13-41. New Brunswick, NJ: Rutgers University Press, 2002.
 - b. Wednesday, January 14
 - i. Creekmur, Corey K. "Picturizing American Cinema: Hindi Film Songs and the Last Days of Genre." In *Soundtrack Available: Essays on Film and Popular Music*, edited by Pamela Robertson Wojcik and Arthur Knight, 375-406. Durham and London: Duke University Press, 2001.
2. Week 2:
(Monday, January 19: MLK Jr. Day)
 - a. Wednesday, January 21
 - i. Arnold, Alison E. "Aspects of Production and Consumption in the Popular Hindi Film Song." *Asian Music* 24, no. 1 (1992): 122-36.
 - ii. Majumdar, Neepa. "The Embodied Voice: Song Sequences and Stardom in Popular Hindi Cinema." In *Soundtrack Available: Essays on Film and Popular Music*, edited by Pamela Robertson Wojcik

Friday, January 23: Song Sequence Assignment Due

FILM 1: *Shree 420*, 1955 (168 min.)

3. Week 3: *Shree 420*: The Sound of a New Nation
 - a. Monday, January 26
 - i. Levich, Jacob. "Freedom Songs: Rediscovering Bollywood's Golden Age." *Film Comment* 38, no. 3 (2002): 48-51.
 - b. Wednesday, January 28
 - i. Song Analysis

FILM 2: *Desperado Square*, 2003 (95 min.)

4. Week 4: *Desperado Square* The Global Reach of Hindi Film:
 - a. Monday, February 2
 - i. Iordanova, Dina. "Indian Cinema's Global Reach: Historiography through Testimonies." *South Asian Popular Culture* 4, no. 2 (2006): 113-40.
 - ii. Mehta, Monika. "Reading Cinephilia in *Kikar Ha-Halomot/Desperado Square*, Viewing the Local and Transnational in *Sangam/Confluence*." *South Asian Popular Culture* 4, no. 2 (2006): 147-62.
 - b. Wednesday, February 4
 - i. Listening: Selections from *Sangam*

FILM 3: *Pyasa* (1957), 144 min.

5. Week 5: *Pyasa*: Guru Dutt, S.D. Burman, and Sahir Ludhianvi: The Masters
 - a. Monday, February 9
 - i. Rockwell, Daisy. "Visionary Choreographies: Guru Dutt's Experiments in Film Song Picturisation." *South Asian Popular Culture* 1, no. 2 (2003): 109-24.
 - ii. Look at video posted from *Kaagaz ke Phool* (1959) in relation to reading
 - iii. Kabir, Nasreen Munni. "Pyasa." In *Guru Dutt: A Life in Cinema*, 116-37. New Delhi: Oxford University Press, 2005.
 - b. Wednesday, February 11
 - i. Song Analysis
- Friday, February 13: First Response Paper Due**

FILM 4: *Veer-Zaara*, 2003 (192 min.)

6. Week 6: Madan Mohan, Partition, and *Veer-Zaara*
 - a. Monday, February 16
 - i. "Talking Songs: Javed Akhtar in Conversation with Nasreen Munni Kabir." In *Javed Akhtar in Conversation with Nasreen Munni Kabir*, 1-52. New Delhi: Oxford University Press, 2005.
 - ii. Booth, Gregory D. "Issues of Style, Genre, and Value in Mumbai Film Music." In *Behind the Curtain: Making Music in Mumbai's Film Studios*, 255-83. New York; Oxford: Oxford University Press, 2008.
 - b. Wednesday, February 18
 - i. Song Analysis

FILM 5: *Teesri Manzil*, 1966 (178 min.)

7. Week 7: Sounds of the 1960s (*Teesri Manzil*)
 - a. Monday, February 23

- i. "Talking Songs: Javed Akhtar in Conversation with Nasreen Munni Kabir." In *Javed Akhtar in Conversation with Nasreen Munni Kabir*, 1-52. New Delhi: Oxford University Press, 2005.
 - ii. Booth, Gregory D. "Issues of Style, Genre, and Value in Mumbai Film Music." In *Behind the Curtain: Making Music in Mumbai's Film Studios*, 255-83. New York; Oxford: Oxford University Press, 2008.
- b. Wednesday, February 25
- i. Song Analysis



FILM 6: Umrao Jaan, 1981 (145 min.)

8. Week 8: Regionalism, Courtesan Culture, and the Period Film (*Umrao Jaan*)
- a. Monday, March 2
 - i. Oldenburg, Veena Talwar. "Lifestyle as Resistance: The Case of the Courtesans of Lucknow, India." *Feminist Studies* 16, no. 2, Speaking for Others/Speaking for Self: Women of Color (1990): 259-87.
 - ii. Dwyer, Rachel. "Representing the Muslim; the 'Courtesan Film' in Indian Popular Cinema." In *Jews, Muslims, and Mass Media: Mediating the 'Other'*, edited by Yulia Egorova and Tudor Parfitt, 78-92. New York: Routledge/Curzon, 2004.
 - iii. Kesavan, Mukul. "Urdu, Awadh and the Tawaif: The Islamicate Roots of Hindi Cinema." In *Forging Identities: Gender, Communities and the State in India*, edited by Zoya Hasan, 244-57. Boulder, Oxford, and San Francisco: Westview Press, 1994.
 - b. Wednesday, March 4
 - i. Song analysis
- Second Response Paper Due: Friday, March 6

(Monday, March 9: Spring Break)

(Wednesday, March 11: Spring Break)

9. Week 9: BOLLYWOOD!
- a. Monday, March 16
 - i. Rajadhyaksha, Ashish. "The 'Bollywoodization' of the Indian Cinema: Cultural Nationalism in a Global Arena." *Inter-Asia Cultural Studies* 4, no. 1 (2003): 25-39.
 - ii. TBA
 - b. Wednesday, March 18 TBA

FILM 7: Hum Aapke Hain Koun...!, 1994 (206 minutes)

10. Week 10: Family films, Blockbusters, and the Birth of Bollywood (*Hum Aapke Hain Koun!...*)
- a. Monday, March 23
 - i. Dudrah, Rajinder Kumar. "Singing for India: Songs in the Bollywood Film." In *Bollywood : Sociology Goes to the Movies*, 47-64. New Delhi ; Thousand Oaks: Sage, 2006.
 - ii. Bharucha, Rustom. "Utopia in Bollywood: '*Hum Aapke Hain Koun...!*'." *Economic and Political Weekly* 30, no. 15 (1995): 801-04.
 - iii. Uberoi, Patricia. "Imagining the Family: An Ethnography of Viewing *Hum Aapke Hain Koun...!*" In *Pleasure and the Nation: The History, Politics and Consumption of Public Culture in India*, edited by Rachel Dwyer and Christopher Pinney, 309-51. New Delhi: Oxford University Press, 2001.
 - iv. Ghosh, Shohini. "*Hum Aapke Hain Koun...!*: Pluralizing Pleasures of Viewership." *Social Scientist* 28, no. 3/4 (2000): 83-90.
 - b. Wednesday, March 25
 - i. Song analysis

FILM 8: *Dilwale Dulhania Le Jayenge*, 1995 (189 min.)

11. Week 11 Family films, Blockbusters, and the Diaspora(*Dilwale Dulhania Le Jayenge*)
- a. Monday, March 30
 - i. Malhotra, Sheena, and Tavishi Alagh. "Dreaming the Nation: Domestic Dramas in Hindi Films Post-1990." *South Asian Popular Culture* 2, no. 1 (2004): 19-37.
 - ii. Uberoi, Patricia. "The Diaspora Comes Home: Disciplining Desire in *DDLJ*." *Contributions to Indian Sociology* 32, no. 2 (1998): 305-36.
 - iii. Srinivas, Lakshmi. "Communicating Globalization in Bombay Cinema." *Comparative American Studies* 3, no. 3 (2005): 319-44.
 - b. Wednesday, April 1
 - i. Song analysis

Third Response Paper due Friday, April 3

FILM 9: *Omkaara*, 2006 (150 min.)

12. Week 12 Narrative, Place, and Music (*Omkaara*)
- a. Monday, April 6
 - i. Selections from Alter, Stephen. *Fantasies of a Bollywood Love Thief: Inside the World of Indian Moviemaking*. 1st ed. Orlando: Harcourt, 2007(to be announced)
 - ii. Booth, Gregory D. "Changing Structures in the Mumbai Film Industry." In *Behind the Curtain: Making Music in Mumbai's Film Studios*, 87-118. New York; Oxford: Oxford University Press, 2008.
 - iii. Refresh or acquaint yourself with Shakespeare's *Othello*, via its Wikipedia article.
 - b. Wednesday, April 8
 - i. Song Analysis

FILM 10: *Dil Se*, 1998 (163 min.)

13. Week 13 A.R. Rahman: The Global Sound of the Contemporary Indian Nation (*Dil Se*)
- a. Monday, April 13

- i. Kabir, Ananya Jahanara. "Allegories of Alienation and Politics of Bargaining: Minority Subjectivities in Mani Ratnam's *Dil Se*." *South Asian Popular Culture* 1, no. 2 (2003): 141-59.
- b. Wednesday, April 15
 - i. Song Analysis

FILM 11: *Dev. D*, 2009 (144 min.)

- 14. Week 14 New Directions (*Dev.D*)
 - a. Monday, April 20
 - i. TBA
 - b. Wednesday, April 22
 - i. TBA

FILM 12: *Billu*, 2009 (137 min.)

- 15. Week 15 The Anachronistic Song? *Billu Barber*, Conclusion
 - a. Monday, April 27
 - i. Presentations
 - b. Wednesday, April 29
 - i. Presentations

Friday, May 1: Fourth Response Paper Due

List of Readings and Films for HON 380: Aesthetics and Society, Love, Beauty, and the Popular Imagination (Syllabus A)

Required texts:

Observations on the Feeling of the Beautiful and Sublime, Immanuel Kant, trans. by John T. Goldthwait (University of California Press)

Leonardo da Vinci and a Memory of His Childhood, Sigmund Freud, trans. by Alan Tyson (Norton)

Never Let Me Go, Kazuo Ishiguru (Faber and Faber)

Written on the Body, Jeanette Winterson (Vintage)

Readings and Films:

Sara Ahmed's "Happy Objects"

Selections from Susan Sontag's "Against Interpretation"

Read: Selections from Martin Heidegger's "The Origin of the Work of Art" (BB) AND Meyer Shapiro's "The Still Life as a Personal Object: A Note on Heidegger and van Gogh" (BB)
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Read: Selections from Jacques Derrida's Truth in Painting (BB)
--

Selections from Roland Barthes' A Lover's Discourse

Watch: <i>Eternal Sunshine of the Spotless Mind</i> , dir. Michel Gondry, 2004, 108 min.
--

Read: Walter Benjamin's "The Work of Art in the Age of its Technological Reproducibility" (BB)
--

Read: Laura Mulvey's "Visual Pleasure and Narrative Cinema" (BB)
--

Watch: <i>All That Heaven Allows</i> , dir. Douglas Sirk, 1955, 89 min.

Read: Christine Gledhill's "Pleasurable Negotiations" (BB)
--

Watch: <i>Far From Heaven</i> , dir. Todd Haynes, 2002, 107 min.
--

Watch: <i>Mad Men</i> (TV show), "Smoke Gets in Your Eyes" and "The Wheel" (2007, ~52 min. each)
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Read: Aviva Dove-Viebahn's "Mourning Becomes the Mad Men: Notes on Nostalgia" (BB)
--

Read: Theodor Adorno's "How to Look at Television"
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Submit your Project Proposal and Annotated Bibliography as a hard copy to your professor by 5pm on Friday, November 8th (in Sage South 162)

Watch: Selected episodes of <i>Glee</i> (TBD)

Read: Alexander Doty's "There's Something Queer Here" (BB)
Read: Kristina Busse and Karen Hellekon's "Introduction: Work in Progress" AND Catherine Driscoll's "One True Pairing: The Romance of Pornography and the Pornography of Romance"
Read: Audre Lorde's "The Uses of the Erotic" AND selections of her poetry (BB)

List of Readings and Films for HON 380: Aesthetics and Society, From Bombay to Bollywood (Syllabus B)

- i. Booth, Gregory D. "Traditional Content and Narrative Structure in the Hindi Commercial Cinema." *Asian Folklore Studies* 54, no. 2 (1995): 169-90.
- ii. Dwyer, Rachel, and Divia Patel. "Indian Cinema." In *Cinema India: The Visual Culture of Hindi Film*, 13-41. New Brunswick, NJ: Rutgers University Press, 2002.
- iii. Creekmur, Corey K. "Picturizing American Cinema: Hindi Film Songs and the Last Days of Genre." In *Soundtrack Available: Essays on Film and Popular Music*, edited by Pamela Robertson Wojcik and Arthur Knight, 375-406. Durham and London: Duke University Press, 2001.
- iv. Arnold, Alison E. "Aspects of Production and Consumption in the Popular Hindi Film Song." *Asian Music* 24, no. 1 (1992): 122-36.
- v. Majumdar, Neepa. "The Embodied Voice: Song Sequences and Stardom in Popular Hindi Cinema." In *Soundtrack Available: Essays on Film and Popular Music*, edited by Pamela Robertson Wojcik

FILM 1: *Shree 420*, 1955 (168 min.)

- vi. Levich, Jacob. "Freedom Songs: Rediscovering Bollywood's Golden Age." *Film Comment* 38, no. 3 (2002): 48-51.
- vii. Song Analysis

FILM 2: *Desperado Square*, 2003 (95 min.)

- viii. Iordanova, Dina. "Indian Cinema's Global Reach: Historiography through Testimonies." *South Asian Popular Culture* 4, no. 2 (2006): 113-40.
 - ix. Mehta, Monika. "Reading Cinephilia in *Kikar Ha-Halomot/Desperado Square*, Viewing the Local and Transnational in *Sangam/Confluence*." *South Asian Popular Culture* 4, no. 2 (2006): 147-62.
- b. Wednesday, February 4

- i. Listening: Selections from *Sangam*

FILM 3: *Pyasa* (1957), 144 min.

- ii. Rockwell, Daisy. "Visionary Choreographies: Guru Dutt's Experiments in Film Song Picturisation." *South Asian Popular Culture* 1, no. 2 (2003): 109-24.
 - iii. Look at video posted from *Kaagaz ke Phool* (1959) in relation to reading
 - iv. Kabir, Nasreen Munni. "Pyasa." In *Guru Dutt: A Life in Cinema*, 116-37. New Delhi: Oxford University Press, 2005.
- c. Wednesday, February 11
 - i. Song Analysis

FILM 4: *Veer-Zaara*, 2003 (192 min.)

- ii. "Talking Songs: Javed Akhtar in Conversation with Nasreen Munni Kabir." In *Javed Akhtar in Conversation with Nasreen Munni Kabir*, 1-52. New Delhi: Oxford University Press, 2005.
- iii. Booth, Gregory D. "Issues of Style, Genre, and Value in Mumbai Film Music." In *Behind the Curtain: Making Music in Mumbai's Film Studios*, 255-83. New York; Oxford: Oxford University Press, 2008.

FILM 5: *Teesri Manzil*, 1966 (178 min.)

- iv. "Talking Songs: Javed Akhtar in Conversation with Nasreen Munni Kabir." In *Javed Akhtar in Conversation with Nasreen Munni Kabir*, 1-52. New Delhi: Oxford University Press, 2005.
 - v. Booth, Gregory D. "Issues of Style, Genre, and Value in Mumbai Film Music." In *Behind the Curtain: Making Music in Mumbai's Film Studios*, 255-83. New York; Oxford: Oxford University Press, 2008.
- d. Wednesday, February 25
 - i. Song Analysis

FILM 6: *Umrao Jaan*, 1981 (145 min.)

- ii. Oldenburg, Veena Talwar. "Lifestyle as Resistance: The Case of the Courtesans of Lucknow, India." *Feminist Studies* 16, no. 2, Speaking for Others/Speaking for Self: Women of Color (1990): 259-87.
- iii. Dwyer, Rachel. "Representing the Muslim; the 'Courtesan Film' in Indian Popular Cinema." In *Jews, Muslims, and Mass Media: Mediating the 'Other'*, edited by Yulia Egorova and Tudor Parfitt, 78-92. New York: Routledge/Curzon, 2004.
- iv. Kesavan, Mukul. "Urdu, Awadh and the Tawaif: The Islamicate Roots of Hindi Cinema." In *Forging Identities: Gender, Communities and the State in India*, edited by Zoya Hasan, 244-57. Boulder, Oxford, and San Francisco: Westview Press, 1994.
- v. Song analysis
- vi. Rajadhyaksha, Ashish. "The 'Bollywoodization' of the Indian Cinema: Cultural Nationalism in a Global Arena." *Inter-Asia Cultural Studies* 4, no. 1 (2003): 25-39.

FILM 7: *Hum Aapke Hain Koun...!*, 1994 (206 minutes)

- vii. Dudrah, Rajinder Kumar. "Singing for India: Songs in the Bollywood Film." In *Bollywood : Sociology Goes to the Movies*, 47-64. New Delhi ; Thousand Oaks: Sage, 2006.
- viii. Bharucha, Rustom. "Utopia in Bollywood: '*Hum Aapke Hain Koun...!*'." *Economic and Political Weekly* 30, no. 15 (1995): 801-04.
- ix. Uberoi, Patricia. "Imagining the Family: An Ethnography of Viewing *Hum Aapke Hain Koun...!*" In *Pleasure and the Nation: The History, Politics and Consumption of Public Culture in India*, edited by Rachel Dwyer and Christopher Pinney, 309-51. New Delhi: Oxford University Press, 2001.
- x. Ghosh, Shohini. "*Hum Aapke Hain Koun...!*: Pluralizing Pleasures of Viewership." *Social Scientist* 28, no. 3/4 (2000): 83-90.
- xi. Song analysis

FILM 8: *Dilwale Dulhania Le Jayenge*, 1995 (189 min.)

- xii. Malhotra, Sheena, and Tavishi Alagh. "Dreaming the Nation: Domestic Dramas in Hindi Films Post-1990." *South Asian Popular Culture* 2, no. 1 (2004): 19-37.
- xiii. Uberoi, Patricia. "The Diaspora Comes Home: Disciplining Desire in *DDLJ*." *Contributions to Indian Sociology* 32, no. 2 (1998): 305-36.
- xiv. Srinivas, Lakshmi. "Communicating Globalization in Bombay Cinema." *Comparative American Studies* 3, no. 3 (2005): 319-44.
- e. Wednesday, April 1
 - i. Song analysis

FILM 9: *Omkaara*, 2006 (150 min.)

- ii. Selections from Alter, Stephen. *Fantasies of a Bollywood Love Thief: Inside the World of Indian Moviemaking*. 1st ed. Orlando: Harcourt, 2007(to be announced)
- iii. Booth, Gregory D. "Changing Structures in the Mumbai Film Industry." In *Behind the Curtain: Making Music in Mumbai's Film Studios*, 87-118. New York; Oxford: Oxford University Press, 2008.
- iv. Refresh or acquaint yourself with Shakespeare's *Othello*, via its Wikipedia article.

FILM 10: *Dil Se*, 1998 (163 min.)

Kabir, Ananya Jahanara. "Allegories of Alienation and Politics of Bargaining: Minority Subjectivities in Mani Ratnam's *Dil Se*." *South Asian Popular Culture* 1, no. 2 (2003): 141-59.

FILM 11: *Dev. D*, 2009 (144 min.)

FILM 12: *Billu*, 2009 (137 min.)