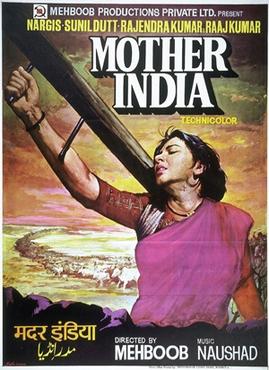
**HIST 224-01: Women, Film and Indian History**

Fall 2016

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Instructor:        Dr. Ananya Chakravarti

Office:             ICC 620

Office hours: T, 11:00-12:00, or by appointment.

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Class:   TR, 09:30-10:45

**Course description**:

This course will explore women’s history in South Asia through the lens of film, one of the most important modes for creating publics in modern India. South Asia’s early enthusiasm and adoption of film as a medium; the enormous scale of production and consumption of film in the region; and the crucial role women played in film makes the medium a fascinating lens with which to trace women’s struggles in the subcontinent. Students will be introduced to a women’s history of South Asia from the colonial period to the present, basic elements of feminist and film theory and some aspects of Indian film history. The course will require students to watch one film a week, apart from assigned readings. Students will thus be introduced to a variety of popular and art cinema from India.

**Course goals**

To introduce students to a modern women’s history of South Asia; basic elements of feminist and film theory and Indian film history. Students will learn to write about film in a historical context.

**Classroom etiquette**

Cellphones must be turned off upon entering the classroom. **If a cellphone goes off in the middle of class, a pop quiz will be given to the whole class.**

The use of laptops or any other electronic devices are strictly forbidden during class. (If you have disability-related needs requiring electronic aids for note-taking, please see the instructor.) Otherwise, all notes must be taken the old-fashioned way- with pen and paper. **Assigned films must be seen before our Thursday class meeting.**

**Students should bring a copy of class readings.**

**Attendance policy:**

Students must inform the instructor **during the first week of classes**about any planned absences during the course of the semester (for example, for religious observances or extra-curricular activities). Depending on the number of foreseeable absences, the student may be asked to withdraw from the course.

Students may miss one discussion session with no penalty. Each further absence will result in the loss of half a grade.

If students miss a discussion session for unavoidable medical or personal reasons, the absence may be excused by the instructor. Please contact the instructor as soon as possible and bring any relevant documentation (e.g. of illness) to the meeting. Even if absences are excused, students remain responsible for assigned work and will be provided with the opportunity to make up any missed work without penalty.

Students with documented and qualifying learning, physical and psychological disabilities should contact the Academic Resource Center (ARC).  Students registered with the ARC must present the instructor with a letter from the ARC outlining the recommended accommodations at the beginning of the semester.

Resources are available for all students, including those not registered with ARC, when they experience overwhelming life events or academic pressures. For more information, please see:http://caps.georgetown.edu/

**Grading**:

*Participation*(35%):The success of this course will depend on students coming prepared to class and participating actively in our shared conversation. Each week, beginning in the third week, three students will lead the discussion by presenting a succinct summary of the film and readings and raising questions for the group based on those readings. The reading summaries must be pre-circulated by posting it on our weekly discussion board, with the names of the group members included in the post. This must be posted by noon on the Wednesday before our Thursday meeting. In addition, students are required to post weekly (1-2 paragraphs) on the film assigned for that week on our online discussion board by noon on the Wednesday before our Thursday meeting.

*Quizzes (15%):* There will be three short quizzes, including a map quiz, a quiz on film terms and timelines, and a quiz of basic timelines and terms for women’s history in South Asia administered in class.

One of the goals of this course is to help students hone their ability to write an academic research paper. The following assignments are aimed at helping students prepare for and write the final essay for this course.

*Film analysis (20%)*: Students will be expected to write a 3-4 page in-depth analysis of a film that demonstrates some aspect of women’s lives or their history in South Asia. Close-reading of at least one scene will be required. The film must not be one of those included in our course. Prior approval must be sought for the choice of the film. Though it is not necessary, it is encouraged that students choose a film they wish to write about for their final paper.

*Final essay* (30%): Students will be required to write a 10-12 page research paper (not including the bibliography). The paper must rely in some meaningful way on the analysis of at least two films as part of its source base. The paper must address some aspect of women’s history in South Asia and how film reflects and/or represents this history. In addition, the bibliography should include at least 5 academic sources, outside of ***required*** course readings. (Optional readings listed here may be used.) At least one of these should be a monograph.

It is strongly encouraged that students start researching their topics early in the course. All papers must be original and present a clear argument with supporting evidence. The bibliography should include at least one academic monograph.

Students are required to meet with the instructor in advance for approval of the paper topic early in the semester. Students are strongly encouraged to submit a detailed, written outline for the paper, indicating their thesis and the evidence used in its support, in advance of this meeting with the instructor.

Late submission will result in the loss of one grade for each day the assignment is late.

All written work for the course must be double-spaced, paginated, in 12-point Times New Roman type, with one-inch margins on all four sides, and with your name, name of the class and the date, single-spaced and in the upper left-hand corner of the first page. The title of the paper or assignment must be presented in bold 12-point font on the first page. Footnotes must be in 10-point font and single-spaced; do not use endnotes or in-line, parenthetical citations.

Please use the Chicago style for all citations: <http://www.chicagomanualofstyle.org/tools_citationguide.html>

**Please familiarize yourself with the provisions of the honor code.**

**Online Resources:**

The following list of web resources is intended to provide background on South Asian history, South Asian women’s issues and film. It is **STRONGLY RECOMMENDED** that you explore these resources, particularly if you are unfamiliar with the history and film culture of the region.

1. Timeline of South Asian history:[**http://dart.columbia.edu/southasia/timeline/**](http://dart.columbia.edu/southasia/timeline/)
2. A compilation of websites offering general resources on South Asia: [**http://www.columbia.edu/itc/mealac/pritchett/00generallinks/southasia\_general.html**](http://www.columbia.edu/itc/mealac/pritchett/00generallinks/southasia_general.html)
3. A collection of maps for modern South Asia:[**http://www.columbia.edu/itc/mealac/pritchett/00maplinks/modern/modern\_index.html**](http://www.columbia.edu/itc/mealac/pritchett/00maplinks/modern/modern_index.html)
4. Glossary of basic terms for film analysis: [**https://community.dur.ac.uk/m.p.thompson/filmterms.htm**](https://community.dur.ac.uk/m.p.thompson/filmterms.htm)
5. Philip Lutgendorf’s website on popular Hindi cinema: [**https://uiowa.edu/indiancinema/**](https://uiowa.edu/indiancinema/)
6. Encyclopaedia and timeline of Indian films:[**https://indiancine.ma/grid/year**](https://indiancine.ma/grid/year)
7. South Asia Women’s Network: [**http://www.sawomensnet.org/**](http://www.sawomensnet.org/)

1. An important women’s magazine from South Asia: [**http://www.manushi-india.org/**](http://www.manushi-india.org/)
2. Popular Bollywood magazine:[**http://www.stardust.co.in/**](http://www.stardust.co.in/)
3. Huge library of Indian cinema: [**https://indiancine.ma**](https://indiancine.ma)

In addition, a glossary of key terms and a timeline for Indian cinema has been posted on Blackboard.

**Required books:**

Geraldine Forbes, *Women in Modern India*, Cambridge University Press, 1996 (reprint 2004).

Barbara D. Metcalf and Thomas R. Metcalf, *A Concise History of Modern India*, Cambridge University Press, 2001 (reprint 2012)

Where possible, films will be made available online for free. Students may need to purchase access online to some fees (usually for around $3).

**E-reserve (Blackboard)**:

Unless otherwise specified, all readings will be made available online.

**Readings**:

**9/1: Introduction: a nation’s cinema**

Sandra Freitag, “Visions of the Nation: Theorizing the Nexus between Creation, Consumption, and Participation in the Public Sphere,” in Rachel Dwyer and Christopher Pinney, eds, *Pleasure and the Nation: The History, Politics and Consumption of Public Culture in India* (New Delhi: Oxford University Press, 2001): 35-75.

Metcalf and Metcalf, *A Concise History of Modern India*, 56-68, 81-91.

*Optional but highly recommended:*

Joan Scott, “Gender: a useful category of historical analysis,” *American Historical Review*, Vol. 91, No. 5 (1986): 1053-1075.

Philip Lutgendorf, “Is there an Indian way of filmmaking?,” *International Journal of Hindu Studies*, Vol. 10, No. 3 (2006): 227-256.

**FILM:** *Mughal-e-Azam*, dir. by K. Asif (1960, Hindi/Urdu)

**9/6; 9/8: Modernity and women in colonial India**

Metcalf and Metcalf, *A Concise History of Modern India*, 108-150.

Forbes, *Women in Modern India*, 10-45

Priti Ramamurthy, “The Modern Girl in India in the Interwar Years: Interracial Intimacies, International Competition, and Historical Eclipsing,” *Women’s Studies Quarterly,* Vol. 34, No. ½, 2006, 197-226

**FILM:** Karma/*Nagan ki Ragini*, dir. by J.L.F. Hunt (1933, Hindi/Urdu)

*While Youtube has a complete copy, a better version can be found here:* [***https://indiancine.ma***](https://indiancine.ma)

*Optional but highly recommended:*

Ravi S. Vasudevan, “Film Studies, New Cultural History and Experience of Modernity,” *Economic and Political Weekly*, Vol. 30, No. 44 (1995): 2809-2814.

Clips: [*Achhut Kanya*](https://www.youtube.com/watch?v=3iCjQRcAwxw), Franz Osten (1936, Hindi/Urdu): 3:38-8:10; 20:07-26:11; 1:54:36-2:04:11; 2:08:01-2:15-58

**9/13; 9/15: Patriarchy and colonialism in rural India**

Prem Chowdhry, “Customs in a peasant economy: women in colonial Haryana,” in Kumkum Sangari and Sudesh Vaid, eds., [*Recasting Women: Essays in Indian Colonial History*](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb02446.0001.001) (New Brunswick, NJ, 1990): 302-336.

Vasantha Kannabiran and K. Lalitha, “That Magic Time: Women in the Telengana People’s Struggle,” in Kumkum Sangari and Sudesh Vaid, eds., [*Recasting Women: Essays in Indian Colonial History*](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb02446.0001.001) (New Brunswick, NJ, 1990): 180-203.

Chityala Ailamma in L. Lalita, Vasantha Kannabiran et al., [*We Were Making History: Life Stories of Women in the Telengana People’s Struggle*](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb04652.0001.001) (Zed Books, 1989): 33-44.

*(Please make sure you are logged into the Georgetown Library site before using these links.)*

Anita Mannur, “Red hot chili peppers: visualizing class critique and female labor,” in Anita Mannur, *Culinary Fictions* (Temple University Press, 2010): 114-143.

**FILM:** [Mirch Masala](http://gt.summon.serialssolutions.com/#!/search?bookMark=ePnHCXMw42JgAfZbU9kY-BKBWaI4s8wIWIGbGxlzMvD4ZgKjTiE3sTgxB1gNyLm5hjh76KaXxKcWQUeqi-OTgO0LY3Nz8CgHAQUAGoQeaQ), dir. by Ketan Mehta (1986, Hindi/Urdu)

(Please make sure you are logged into the Georgetown Library site before using this link.)

**9/20; 9/22: Between gender and nation**

Forbes, *Women in Modern India*, 92-156

Partha Chatterjee, “The Nationalist Resolution of the Women’s Question,” in Kumkum Sangari and Sudesh Vaid, eds., [*Recasting Women: Essays in Indian Colonial History*](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb02446.0001.001) (New Brunswick, NJ, 1990): 233-253.

*(Please make sure you are logged into the Georgetown Library site before using this link.)*

Mrinalini Sinha, “Refashioning mother India: feminism and nationalism in late colonial India, *Feminist Studies*, Vol. 26, No. 3 (2000): 623-644

**FILM:** *Ghare-Baire,* dir. by Satyajit Ray (1984, Bengali)

*Streaming available via Course Reserves on Blackboard. DVD on 4-hour hold in the Library.*

***Map quiz***

**9/27; 9/29: Mother Nation**

Metcalf and Metcalf, *A Concise History of Modern India*, 231-251.

Asha Nadkarni, “The vanishing peasant mother: reimagining Mother India for the 1950s,” in Nadkarni,  *Eugenic Feminism* (Minneapolis: University of Minnesota Press, 2014): 133-171.

Parama Roy, “Figuring Mother India: the case of Nargis,” in *The Bollywood Reader*, 109-121.

Eleanor Zelliot, “Dr. Ambedkar and the empowerment of women,” in Anupama Rao, ed., [*Gender and Caste*](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb04644.0001.001) (Zed Books, 2005): 204-217.

**Clips:**

[Dharamputra](https://www.youtube.com/watch?v=POrOdpJbk44)*,* dir. byYash Chopra (1961, Hindi/Urdu). Riot scenes: [2:04:25-2:11:21](https://www.youtube.com/watch?v=LwHivJQCNXM&oref=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DLwHivJQCNXM&has_verified=1) (Subtitles to be provided)

**FILM:** *Mother India*, dir. by Mehboob (1957, Hindi/Urdu)

*Streaming available via Course Reserves on Blackboard.*

**10/4; 10/6: Partition and the experience of women**

Urvashi Butalia, “Community, State and Gender: On Women’s Agency during Partition,” *Economic and Political Weekly*, Vol. 28, No. 17 (1993), 12-21

Ritu Menon and Kamla Bhasin, “Abducted women, the state and questions of honor: three perspectives on the recovery operation in post-Partition India,” in Kumari Jayawardena and Malathi de Alwis, [*Embodied Violence: Communalising Women’s Sexuality in South Asia*](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;cc=acls;idno=heb04628.0001.001;view=toc;node=heb04628.0001.001%3A4) (Zed Books, 1996): 1-31

Kalpana Kannabiran, “Rape and the construction of communal identity,” in Kumari Jayawardena and Malathi de Alwis, [*Embodied Violence: Communalising Women’s Sexuality in South Asia*](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;cc=acls;idno=heb04628.0001.001;view=toc;node=heb04628.0001.001%3A4) (Zed Books, 1996): 32-41

*(Please make sure you are logged into the Georgetown Library site before using this link.)*

*Optional but highly recommended:*

Saadat Hasan Manto, *Khol do* (The Return)

Amrita Pritam, “Aaj akhan Waris Shah nu…”

**Clips:**

[*Alo amar alo*](https://www.youtube.com/watch?v=-2LJJwveZpQ)*,* dir. byPinaki Mukherjee (1972, Bengali): 7:07-8:19 (Subtitles to be provided)

[*Apna Desh*](https://www.youtube.com/watch?v=wRrTAoMLokA)*,* dir. by V. Shantaram (1949, Hindi/Urdu): 2:01-7:10, 15:06-24:08; 33:46-35:39; 56:04-1:00:36;1:49:39-1:51:44; 2:22:24-2:31:30 (Subtitles to be provided)

**FILM:** [*Subarnarekha*](https://www.youtube.com/watch?v=jeiGPWYIOqs), dir. by Ritwik Ghatak (1965, Bengali)

***Film terms quiz***

**10/11; 10/13: The work of women**

Forbes, *Women in Modern India*, 157-189

Excerpt from “Towards equality: report of the Committee on the Status of Women in India,” 1974.

**Clips:**

[*Mahanagar*](https://www.youtube.com/watch?v=LT41pIZnjP0), dir. by Satyajit Ray (1963): 16:24-21:24; 26:24-34:45; 46:36-56:15; 1:05:12-1:09:59; 1:13:39-1:15:54; 1:57:20-2:08:41

**FILM:** [*Ek din pratidin*](https://www.youtube.com/watch?v=e1EquaHNUGI&feature=c4-search&oref=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3De1EquaHNUGI%26feature%3Dc4-search&has_verified=1), dir. by Mrinal Sen (1979, Bengali)

**10/18; *10/20*: Controlling women’s bodies**

Metcalf and Metcalf, *A Concise History of Modern India*, 251-264.

Ramachandra Guha, *India After Gandhi* (Harper Collins, 2007): 496-518

Emma Tarlo, *Unsettling Memories: Narratives of India’s ‘Emergency’* (Delhi: Permanent Black, 2003): 147-177.

Ashish Rajadhyaksha, “The Indian Emergency- Aesthetics of State Control,” in *Indian Cinema in the Time of Celluloid* (Indiana State University, 2008): 231-254

*Optional but highly recommended:*Srila Roy, “Revolutionary Marriage: On the Politics of Sexual Stories in Naxalbari,” *Feminist Review*, No. 83 (2006): 99-118.

**Clips:**

Indira Gandhi propaganda films from the Emergency: <http://scroll.in/article/668111/watch-indira-gandhis-emergency-era-propaganda-films-here>

**FILM:** *Padatik*, dir. By Mrinal Sen (1973)

**10/25; 10/27: Women, religion and the public sphere**

Ramachandra Guha, *India After Gandhi* (Harper Collins, 2007): 572-580, 624-648

Zoyan Hasan, “Gender, religion and democratic politics in India,” *Third World Quarterly*, 31:6 (2010): 939-954.

Tarini Bedi, “The dashing ladies of the Shiv Sena,” *Economic and Political Weekly*, Vol. 42, No. 17 (2007): 1534-1541.

Philip Lutgendorf, “Who wants to be a goddess? *Jai Santoshi Maa* revisited”

*Optional but highly recommended:*

Veena Das, “The Mythological Film and its Framework of Meaning: An Analysis of Jai Santoshi Maa,” *India International Centre Quarterly* 8:1 (1980): 43-56.

Chidananda Das Gupta, “Seeing and believing, science and mythology: notes on the ‘mythological’ genre,” *Film Quarterly*, Vol. 42, No. 4 (1989): 12-18.

**FILM:** *Jai Santoshi Maa,* dir. Vijay Sharma (1975, Hindi/Urdu)

*Streaming available via Course Reserves on Blackboard. DVD on 4-hour hold in the Library.*

***Quiz on basic timelines and terms for women’s history in South Asia***

**11/1; 11/3: The silence of women**

Ania Loomba, “Dead women tell no tales: issues of female subjectivity, subaltern agency and tradition in colonial and post-colonial writings on widow immolation in India,” *History Workshop*, No. 36 (1993): 209-227

Gayatri Chakravorty Spivak, “Can the subaltern speak?” in C. Nelson and L. Grossberg, eds., *Marxism and the interpretation of culture* (Basingstoke: Macmillan Education, 1988): 271-313.

[Report](http://www.unipune.ac.in/snc/cssh/HumanRights/07%20STATE%20AND%20GENDER/06.pdf) on the Roop Kanwar case

*Optional but highly recommended:*

Anne Hardgrove, “Sati worship and Marwari public identity in India,” *Journal of Asian Studies*, Vol. 58, No. 3 (1999): 723-752

**FILM:** [*Sati*](http://gt.summon.serialssolutions.com/#!/search?bookMark=ePnHCXMw42JgAfZbU9kY-BKBWaI4s8zIwAzYpDbkZGAJBtrFzSDn5hri7KGbXhKfWgQdoS6OTwK2K4wtTM1BF0MSUAAADGMbgA)*,* dir. by Aparna Sen (1989, Bengali)

***FILM ANALYSIS DUE***

**11/8; 11/10: Subaltern women and feminism in India**

Sharmila Rege, “Dalit women talk differently: a critique of ‘difference’ and towards a Dalit feminist standpoint position,” *Economic and Political Weekly,* Vol. 33, No. 44 (1998): WS39-WS46.

Kancha Ilaiah, “Of land and Dalit women,” in Anupama Rao, ed., [*Gender and Caste*](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb04644.0001.001) (Zed Books, 2005): 325-335.

Vandana Shiva, “Homeless in the ‘Global Village’,” in Maria Mies and Vandana Shiva, eds., [*Ecofeminism*](http://site.ebrary.com/lib/georgetown/reader.action?docID=10842785) (Zed Books, 1993): 98-107

Vandana Shiva, “The Chipko Women’s Concept of Freedom’,” in Maria Mies and Vandana Shiva, eds., [*Ecofeminism*](http://site.ebrary.com/lib/georgetown/reader.action?docID=10842785) (Zed Books, 1993): 246-250.

**FILM:** *Rihaee*, dir. by Aruna Raje (1988, Hindi/Urdu)

*Streaming available via Course Reserves on Blackboard. DVD on 4-hour hold in the Library.*

**11/17; 11/19: Sex, money and the “new” India**

Purnima Mankekar, “Dangerous Desires: Erotics, Public Culture and Identity in late twentieth-century India,” in Diane P. Mines and Sarah Lamb, eds., *Everyday Life in South Asia* (Bloomington: Indiana University Press, 2010, 2nd ed.): 421-435

Leela Fernandes, *India’s New Middle Class: Democratic Politics in an Era of Economic Reform* (Minneapolis: University of Minnesota Press, 2006): 29-87

Asha Kasbekar, “Hidden pleasures: negotiating the myth of the female ideal in popular Hindi cinema,” 286-308.

Laura Mulvey, “Visual Pleasure and Narrative Cinema,” in Sue Thornham, ed., *Feminist Film Theory: A Reader* (New York: New York University Press, 1999): 58-69.

*Optional but highly recommended:*

Naisargi Dave, “To render real the imagined: an ethnographic history of lesbian community in India,” *Signs,* Vol. 35, No. 3 (2010): 595-619

Monika Mehta, “What is behind film censorship? The *Khalnayak* debates,” in *The Bollywood Reader*, 122-134.

Sangita Gopal and Bishwarup Sen, “Inside and out: song and dance in Bollywood,” in *The Bollywood Reader*, 147-157.

**Clips:**

[Eena meena deeka](https://www.youtube.com/watch?v=FeTJAc4mXRc) From the film *Aasha*, dir. by M.V. Raman (1957, Hindi/Urdu). Song composed by C. Ramchandra, lyrics by Rajendra Krishnan, sung by Asha Bhonsle, featuring Vyjantimala.

[Mujhe buddha mil gaya](https://www.youtube.com/watch?v=7uEZl-YvhPg) From the film *Sangam*, dir. by Raj Kapoor (1964, Hindi/Urdu). Song composed by Shankar Jaikishan, lyrics by Hasrat Jaipuri, sung by Lata Mangeshkar, featuring Vyjantimala.

[Husn ke lakhon rang](https://www.youtube.com/watch?v=LWlPXUAjeks) From the film *Johny mera naam*, dir. by Vijay Anand (1970, Hindi/Urdu). Song composed by Kalyanji Anandji, lyrics by Majrooh Sultanpuri, sung by Asha Bhonsle, featuring Padma Khanna.

[Piya tu ab to aja](https://www.youtube.com/watch?v=JcwNTdrJFMI) From the film *Caravan*, dir. Nasir Hussain (1971, Hindi/Urdu). Song composed by R.D. Burman, lyrics by Indeevar, sung by Asha Bhonsle, featuring Helen.

[Satyam Shivam Sundaram](https://www.youtube.com/watch?v=BdU3qP5EYoY) From the film *Satyam Shivam Sundaram*, dir. by Raj Kapoor (1978, Hindi/Urdu). Song composed by Laxmikant-Pyarelal, lyrics by Pandit Narendra Sharma, sung by Lata Mangeshkar, featuring Zeenat Aman.

[Choli ke peechey](https://www.youtube.com/watch?v=A_l8kXaX9Uw) From the film *Khalnayak*, dir. by Subhash Ghai (1993, Hindi/Urdu). Song composed by Laxmikant-Pyarelal, lyrics by Anand Bakshi, sung by Alka Yagnik and Ila Arun, featuring Madhuri Dixit and Neena Gupta

[Dole dole dil dole](https://www.youtube.com/watch?v=5RfilC-9Yy8) From the film *Baazi*, dir. by Ashutosh Gowariker (1995, Hindi/Urdu). Song composed by Anu Malik, lyrics by Majrooh Sultanpuri and Anvar Sagar, sung by Kavita Krishnamurthy, featuring Aamir Khan.

[Ranaji mhare gussemein aye](https://www.youtube.com/watch?v=9Vjj1b_ivDs) From the film *Gulaal*, dir. by Anurag Kashyam (2009, Hindi/Urdu). Song and lyrics composed by Piyush Mishra, sung by Rekha Bharadwaj, featuring Mahie Gill.  
[Munni badnaam hui](https://www.youtube.com/watch?v=Jn5hsfbhWx4) From the film *Dabangg*, dir. by Abhinav Kashyam (2010, Hindi/Urdu). Song composed by Lalit Pandit, sung by Mamta Sharma and Aishwarya Nigam, featuring Malaika Arora Khan and Salman Khan

**FILM:** *Aastha*, dir. by Basu Bhattacharya (1997, Hindi/Urdu)

*Streaming available via Course Reserves on Blackboard. DVD on 4-hour hold in the Library.*

**11/22; 11/29: Remaking the home**

Mary Hancock, “Home science and the nationalization of domesticity in colonial India,” *Modern Asian Studies*, Vol. 35, No. 4 (2001): 871-903.

Sara Dickey, “Permeable homes: domestic service, household space and the vulnerability of class boundaries in urban India,” *American Ethnologist*, Vol. 27, No. 2 (2000): 462-489

Sangita Gopal, “Fearful habitations: Upward mobility and the horror genre,” in Sangita Gopal, *Conjugations: Marriage and Form in New Bollywood* (Chicago: University of Chicago, 2012): 91-123.

Linda Williams, “Film bodies: gender, genre and excess,” in Sue Thornham, ed., *Feminist Film Theory: A Reader* (New York: New York University Press, 1999): 267-281

*Optional but highly recommended:*

Manuela Ciotti, “The bourgeois woman and the half-naked one’: or the Indian nation’s contradictions personified,” *Modern Asian Studies*, Vol. 44, No. 4 (2010): 785-815.

**FILM:** *Bhoot*, dir. by Ram Gopal Verma (2003, Hindi/Urdu)

*Streaming available via Course Reserves on Blackboard. DVD on 4-hour hold in the Library.*

**12/1; 12/6: Sexualized violence, justice and revenge**

Anupama Rao, “Understanding *Sirasgaon*: Notes towards conceptualizing the role of law, caste and gender in a case of ‘atrocity,’ in Anupama Rao, ed., [*Gender and Caste*](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb04644.0001.001) (Zed Books, 2005): 376-309

Lalitha Gopalan, “Avenging women in Indian cinema,” in Lalitha Gopalan, *Cinema of Interruptions: Action genres in contemporary Indian films* (London: BFI, 2002): 34-62.

Krupa Shandilya, “Nirbhaya’s Body: the politics of protest in the aftermath of the 2012 Delhi gang rape,” *Gender & History*, Vol. 27, No. 2 (2015): 465-486

Kathryn Hansen, “The *Virangana* in North Indian History: Myth and Popular Culture,” *Economic and Political Weekly*, Vol. 23, No. 18 (1988): WS25-WS33

*Optional but highly recommended:*

Priyamvada Gopal, “Of Victims and Vigilantes: the Bandit Queen’ controversy” in Rajeswari Sunder Rajan, ed., *Signposts: Gender issues in post-independence India* (New Delhi: Kali for women, 2000): 293-331.

Excerpts from Pratiksha Baxi, *Public Secrets of the Law: Rape trials in India* (New Delhi: Oxford University Press, 2014).

**FILM:** *Mardaani,* dir. by Pradeep Sarkar (2014, Hindi/Urdu)

*Streaming available via Course Reserves on Blackboard. DVD on 4-hour hold in the Library.*

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