

104 學年第 1 學期 南亞電影 South Asian Screens 課程綱要

課程名稱：（中文）南亞電影	開課單位	社文碩
（英文） South Asian Screens	永久課號	ICS5312
授課教師： John Hutnyk		
學分數	3	必/選修 選修 開課年級 *
先修科目或先備能力：		
課程概述與目標：		
<p>The first 9 weeks is a screening course on an Asian film tradition - in this case, Bengali new wave and after..</p> <p>The Second 9 weeks offers a News media course, focused upon South Asian Television</p> <p>Part I. Contemporary Asian Screen: Focus on Bengali Cinema</p> <p>This is a screening course - film with discussion. Class time: 3-- - 4 hours per week.</p> <p>This course will showcase film screenings and discussions of film from contemporary [insert region: West Bengal, India]. It is anticipated that 15 feature films will be shown, one per week in Autumn Term, although sometimes combinations of shorts and documentaries will fill some session.</p> <p>Films will be drawn from one or more of the regional film traditions within Asia in the last 60 years - in this example [Bengali New Wave], joins other traditions for other years, such as Chinese Fifth Generation, films of Kon, Ichikawa, Hong Kong 97 series, Korean Horror etc. The screenings will be introduced, and after screening discussions will be led, by Professor John Hutnyk</p> <p>Reading lists specific to the films and film tradition selected will be prepared as required. These will change each year according to tradition examined. For example, [Bengali films will be the focus, and the reading list will include writings by Mrinal Sen, Mhadav Prasad, and Arvind Rajagopal]</p> <p>The course introduces the films of a specific film region or tradition in Asia. Each year a regional tradition or director will be chosen by the course leader (Professor Hutnyk) for deep in-- - depth study. Fifteen films, and possibly combinations of shorts and documentaries of suitable length, will be introduced, screened and discussed in terms of content, context and significance. The historical, political and conceptual circumstances surrounding the making of the film, the intentions of the director, producer, production house, the consequences of the film, screenings and its subsequent history all may be taken as material for discussion. The course is a screening course, but a premium is placed upon critical film theory and cultural theory contextualization. What does a film do, what does a film tradition mean, where, when and ‘if any’ are the limits of critical analysis regarding film in interdisciplinarity?</p> <p>Learning Outcomes</p> <p>. On successfully completing the course, students will:</p> <ul style="list-style-type: none"> - be able to demonstrate critically and contextual understanding of a tradition of contemporary Asian film - have acquired skills and strategies to approach other film traditions from Asia - have demonstrated their ability to evaluate and critically review the work of at least one director, and to compare and contrast more multiple films - have developed their ability to identify and use resources to contextualise film from a particular tradition or region of Asia <p>Method of Assessment:</p> <p>2500 words critical review of the work of one film director or tradition of film, considering, in depth, at least two of the films shown and demonstrating an ability to contextualise the shown films within local context, and in terms of cinema more generally. Due start of Spring Term.</p> <p>Part Two. Indian News Television in Critical Frame</p> <p>Lecture and Seminar - 3 hours per week</p>		

These lectures examine news television, especially the phenomenon of 24 hour rolling global info-- news stations, bringing sociological and media ethnography methods to the study of documentary and news media in a shifting context (the past 40 years).

The example for this course is primarily news television in India, with reference to Indian television traditions in general, and focused primarily upon Indian television scholarship and authors. The case will be made that generalisations from these authors and from Indian examples can extend to other televisual offerings.

There will be 9 lectures. In some instances the material will focus on the televisual apparatus, screen technology, journalism or reporting and production protocols. In other lectures we will take up themes

教科書 (請註明書名、作者、出版社、出版年等資訊)

Indicative bibliography.

Adorno, Theodor (1999) *Sound Figures*, Stanford, CA: Stanford University Press (originally *Musikalische Schriften* 1–3, *Gesammelte Schriften*, vol. 16, 1978, Frankfurt: Suhrkamp Verlag).

Adorno, Theodore W. (1970/1997) *Aesthetic Theory*, Minneapolis, University of Minnesota Press

Ali, Nasreen, Kalra, Virinder and Sayyid Bobby, (eds) 2005 *Postcolonial People: South Asians in Britain*, London: Hurst. Appadurai, Arjun 1996 *Modernity at Large: Cultural Dimensions of Globalization*, Minneapolis: University of Minnesota Press.

Bald, Vivek (2007) 'Lost' in the city. Spaces and stories of South Asian New York, 1917–1965 in *South Asian Popular Culture*, Volume 5, Issue 1, pp 59–76.

Bald, Vivek (2013) *Bengali Harlem and the Lost Histories of South Asian America*, Cambridge MA: Harvard University Press.

Balibar Étienne (1991) *Race, nation, class: ambiguous identities*, London: Verso Batabyal, Somnath. *Making News in India: Star News and Star Ananda*. New Delhi: Routledge, 2012.

Bataille, Georges (1985) *Literature and Evil*, London: Calder and Boyars

Chow, Rey (2002) *The Protestant Ethnic and the Spirit of Capitalism*, New York, NY: Columbia University Press

Desai, Jigna 2004, *Beyond Bollywood: The Cultural Politics of South Asian Diasporic Film* New York: Routledge.

Dissanayake, Wimal 2003 'Rethinking Indian Popular Cinema: Towards Newer Forms of Understanding' in Guneratne, Anthony and Dissanayake, Wimal *Rethinking Third Cinema*, London: Routledge pp202--225.

Gopinath, Gayatri (2005) *Impossible desires: queer diasporas and South Asian public cultures*, Durham: Duke University Press

Guha--Thakurta, Paranjoy. *Media Ethics: Truth, Fairness and Objectivity*. New Delhi: Oxford University Press, 2009.

Guneratne, Anthony and Dissanayake, Wimal 2003 *Rethinking Third Cinema*, London: Routledge.

Gupta, Nilanjana. *Switching channels: Ideologies of Television in India*. New Delhi: Oxford University Press, 1998.

Jameson, Fredric. "Postmodernism, or The Cultural Logic of Late Capitalism", *New Left Review* I/146 (July--August 1984): 53--92

Kalra, Virinder 2000 *From Textile Mills to Taxi Ranks: Experiences of Migration, Labour and Social Change* Aldershot: Ashgate.

Kalra, Virinder, Kaur, Raminder and Hutnyk, John 2005 *Diaspora and Hybridity*, London: Sage.

Kapur, Geeta. "Cultural Creativity in the First Decade: The Example of Satyajit Ray", *Journal of Arts and Ideas* no.23/24 (January, 1993): 17--49.

Kaur, Raminder (2013) *Atomic Mumbai: living with the radiance of a thousand suns*. Routledge, India.

Kaur, Raminder 2003 *Performative Politics and the Cultures of Hinduism: Public Uses of Religion in Western India* New Delhi: Permanent Black.

Kaur, Raminder and Ajay J Sinha (2005) *Bollyworld: Popular Cinema Through a Transnational Lens*, New Delhi: Sage

Kaur, Raminder and Hutnyk, John 1999 *Travel Worlds: Journeys in Contemporary Cultural Politics*. London Zed books.

Kaur, Raminder and Virinder S. Kalra (1996) 'New Paths for South Asian Identity and Musical Creativity' in Sharma, Sanjay, John Hutnyk and Ash Sharma (eds) *Dis--Orienting Rhythms: the Politics of the New Asian Dance Music* London, Zed books, pp 217--231.

Kumar, Shanti and Michael Curtin. "'Made in India': In Between Music Television and Patriarchy", *Television & New Media*, vol.3 no.4 (November 2002): 345--366.

Kumar, Shanti. "Globalization, Media Privatization, and the Redefinition of the 'Public' in Indian Television", *Bioscope: South Asian Screen Studies*, 1:1 (2010): 21--25.

Malik, Kenan (2009) *From Fatwa to*

		<p>Jihad: The Rushdie Affair and Its Legacy, London: Atlantic Books Mankekar, Purnima 1993 'Television Tales and a Woman's Rage: A nationalist Recasting of Draupadi's "Dis-robing"' Public Culture 5(3):469-92. Mathew, Biju (2005) Taxi! Cabs and Capitalism in New York City, New York, NY: New Press Mehta, Nalin, ed. Television in India: Satellites, Politics and Cultural Change. Lon</p>				
課程大綱		分配時數				備註
單元主題	內容綱要	講授	示範	習作	其他	
教學要點概述：						
1.學期作業、考試、評量						
2.教學方法及教學相關配合事項(如助教、網站或圖書及資料庫等)						
師生晤談	排定時間		地點		連絡方式	
每週進度表						
週次	上課日期	課程進度、內容、主題				

※ 請同學遵守智慧財產權觀念及勿使用不法影印教科書。

備註：

1. 其他欄包含參訪、專題演講等活動。
2. 請同學遵守智慧財產權觀念及勿使用不法影印教科書。

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