Certificate Course on City Narratives in Literature and Cinema

SNDT University with Majlis and Max Mueller Bhavan Mumbai

Course Module

The course is designed as 16 credits postgraduate certificate course. The teaching schedule comprises of 4 modules and is spread over 15 weeks in June-October 2010.

The course will cater specially to graduates of sociology, literature, urban studies and media studies. The students interested in the emerging area of cinema production houses; television programming; advertising; cultural studies, film studies, urban studies and media studies depts.; centres for Asian and South Asian studies; art and film museums and archives; national and international film festivals; net based digital productions, writing on cinema and popular cultures; and for awareness development and cultural activism in NGO sector may apply for the course.

With the sharp increase in digital related cultural practices and social science discourse around popular cultures, there is an urgent need to create a relevant module of an academic course that can simultaneously address the contemporary discourses and issues of productions. The theory of culture and the production process, along with its varied contexts, need to be brought under the same pedagogical scheme in order to train the students to be able to cope with the emerging and overlapping disciplines. Hence the course is designed as a combination of cultural theory, practical on production process, exposure to cinematic and literary texts and lecture-demonstration on emerging Asian cultural identity.

Module 1: **City Narratives**

Module 2: **Cinematic City: Bombay/Mumbai**

Module 3: **Locations of cinema in the city**

Module 4: **Representation**

Modeule 1

City Narratives

City narratives or urban allegories are a popular literary choice and a well developed cinematic language as well. Since the '50s the large Asian cities have developed a distinct articulation towards its urban modernities and some specific genres of representation. The post colonial cities, the influxes and exoduses of the moving people and their multiple and transient identities have evolved a certain cultural practice which is as much about city narratives as about a certain form of representation, both in literature and cinema.

In this section the narrative structures and spatial lay out of these narratives will be explored. The tools of urban studies, cultural studies and literary theory will be employed in reading the texts and the emerging cinematic conventions around it. Resource people for this section will be drawn from authors, filmmakers, literary theorists and film historians.

Genre Introduction			50 hours
	History of City Narratives in literature, cinema and visual art practices	Lecture-Demonstration	
	Asian city narratives in 20th century literature	Lecture-Demonstration	
	Asian cinema and post colonial metropolises	Lecture-Demonstration	
	Early / silent cinema	Lecture-Demonstration	
	Post war Europe and underground cinema	Lecture-Demonstration	
Film screenings			10 hours

Resource material

Books

Encyclopedia of Indian Cinema**:** Ashish Rajadhyaksh / Paul Willemen, OUP / BFI

Hong Kong: Culture and the Politics of Disappearance, Ackbar Abbas, University of Minnesota Press

City on fire: Hong Kong Cinema, Lisa Odham Stokes / Michael Hoover, Verso

The Act of Seeing, Wim Wenders, Faber and Faber

Framers Framed: Trin T Minh ha, Routledge

The Cinematic City, Ed David B. Clarke, Routledge

Global Cities: Cinema, Architecture, and Urbanism in a Digital Age, Eds Linda Krause and Patrice Petro, Rutgers University Press

Cities and Cinema, By Barbara Mennel**,** Routledge

Visual Pleasure and Narrative Cinema by Laura Mulvey

Body.City: Siting contemporary culture in India, Tulika Books

Istanbul by Orhan Pamuk, Faber & Faber

Autralitz by W G Sebald

Haruki Murakami

Naguib Mahfouz

Family Matters: Rohinton Mistri

Moor's Last Sigh: Salman Rushdie

Haroun and the Sea of Stories: Salman Rushdie

Articles:

Cinema in Urban Space, Ravi Vasudevan, Seminar, Jan 2003

Films

How films are made: Dadasaheb Phalke

European cinema on cities

Early Cinema: Lumiere- Melies series, Silent

City Light: Charlie Chaplin

Alice of the Cities Wim Wenders, Germany

Notebooks on Cities and Clothes: Wim Wenders, Germany

Lisbon Story: Wim Wenders, Germany

(Expressionism) Metropolis: Fritz Lang, Germany

Dr Mabuse the Gambler: Fritz Lang, Germany

Fear Eats the Soul: Fassbinder, Germany

Katzelmacher (1969), Fassbinder, Germany

L'Eclisse: Michelangelo Antonioni, Italy

Katzelmacher: Rainer Werner Fassbinder, Germany

(Neo Realism) Bicycle Thieves: Vittorio Di Sica, Italy

La Dolce Vita: Fredrico Fellini, Italy

Short Film About Killing: Krystof Kieslowsky, France / Polish

Playtime: Jacques Tati, France

Memories of Underdevelopment : Thomas Guiterrez Alea, Cuba

Harun Farocki's films

Cabinet of Dr. Calligory: Robert Wiene

Asian Cinema on cities

Tokyo Story: Yasujiro Ozu, Japan

Chung King Express: Wong Kar Wai, Hong Kong

I Don't Want to Sleep Alone: Tsai Ming Liang, Taiwan

The Hole: Tsai Ming Liang, Taiwan

The City of Lost Souls: Miike Takashi, Japan

Hana-Bi: Takeshi Kitano, Japan

Time: Kim Ki Duq, Korea

Offside: Jafar Panahi

The Circle: Jafar Panahi

Close up: Abbas Kiarostami

Actor: Mohsin Makhmalbaf

The Peddlar: Makhmalbaf

Mainline: Rakshan Bani-Etemad

Hollywood city cinema:

Easy Rider: Dennis Hopper/Peter Fonda

Midnight Cowboy John Schlesinger

The Conversation: Francis Ford Coppola

Mean Streets: Martin Scorsese

Mulholland Drive: David Lynch

Manhattan: Woody Allen

Module 2

Cinematic City: Bombay / Mumbai

There are various narratives on / around / of the different cities that reside within a city. Bombay city narratives in the cinema and literature have portrayed and disseminated many cities – city of desire, city of doom, city of migration, city of displacement, city of identity crisis, city of fascism, city of cosmopolitanism, city of economy and overall the city of urbanity. These narratives together have created a prototype of 'modern' for the pan Indian audience which is as much real as it is fantasized.

Not only the cinema creates prototype for 'modernity' it also produces / influence myriad other urban cultural forms. In a city like Bombay its visual culture and language culture are deeply engaged with its convention of cinema. Besides, Bombay cinema also facilitates many auxiliary industries such as fashion, impersonation / duplicate, music, memorabilia, reality shows, tourism etc. In this section the various configurations of the city and its direct/indirect, complimentary/contested relationship with cinema will be studied. Moreover, various conventions of imaging the city in cinema, such as in cinema verite, in avant garde practices, in noir films, in genre of social realism will also be studied.

The resource persons for this section will be film historians, urban study scholars, and social scientists.

1. Materiality of cinema in the city			16 hours
	Nation-City-Cinema: Dateline	Lecture-Demonstration	
	One Hundred Years of Cinema theatres and viewing conventions	Lecture-Demonstration	
	Casual labour and sweatshops of cinema in the city	Lecture-Demonstration	

	Evolution of the industries of cinema in Bombay / Mumbai	Lecture-Demonstration	
2. Cities as imagination in cinema			**24 hours**
	Cinema on Bombay / Mumbai: housing, migration, identity, public and private space, gender, communities, neighbourhoods etc.	Lecture-Demonstration	
	Urban motifs in Hindi cinema: noir films, nationalism and modernity, gender and romance, family saga, foreigners, migrants and original, documentary images, etc.	Lecture-Demonstration	
Auxiliary of cinema			**8 hours**
	Pre cinema urban entertainment	Lecture-Demonstration	
	Brand Bollywood: Auxiliary industries	Lecture-Demonstration	
Film screening			**12 hours**

Resource Material

Books

Bombay Cinema: an Archive of the City: Ranjini Majumdar, Permanent Black

Indian Cinema in the Time of Celluloid: From Bollywood to the Emergency: Ashish Rajadhyaksha, Tulika Books

So Many Cinemas: BD Garga, Eminence designs pvt ltd

Bollywood: a guidebook to popular Hindi cinema by Tejaswini Ganti, Routledge

Awara, Gayatri Chatterjee, BFI

Bombay and Mumbai: the City in Transition, Eds Sujata Patel and Jim Masselos, OUP

Bombay, Metaphor for Modern India, Eds Sujata Patel and Alice Thorner, OUP

Maximum City: Bombay Lost and Found by Suketu Mehta

Ravan & Eddie by Kiran Nagarkar

Mumbai, Meri Jaan, eds. Naresh Fernandes, Jerry Pinto, Penguin

The Parlour and the Street: Elite and Popular culture in Nineteenth Century Bengal by Sumanta Bannerjee, Seagull Books

Stardom: Industry of Desire, ed. Christine Gledhill, Routledge

Articles

A Brief History of Cinema from Bombay to Bollywood, Kaushik Bhaumik, Open University

Films on Bombay

Kalabazaar, Chetan Anand, Hindi

Sri 420: Raj Kapur, Hindi

Awara: Raj Kapur, Hindi

Jagte Raho: Raj Kapur, Hindi

Saher and Sapna: K. Abbas, Hindi

Chhoti Si Baat: Basu Chatterjee, Hindi

Piya ka Ghar: Basu Chatterjee, Hindi

Dastak, Hindi

Chakra, Rabin Dharmraj, Hindi

Salim Langde Pe Mat Ro, Saeed Mirza, Hindi

Deewar, Manmohan Desai, Hindi

Jaane Bhi Do Yaaron, Kundan Shah, Hindi

Satya, Ramgopal Varma, Hindi

Parinda, Vidhu Vinod Chopra, Hindi

Maqbool, Vishal Bhardwaj, Hindi

Main Madhuri Dixit Banna Chahati Hun, Ramgopal varma, Hindi

No Smoking: Anurag Kashyp, Hindi

Life in a Metro: Anurag Basu, Hindi

Munnabhai series: Rajkumar Hirani, Hindi

Films on other Indian cities

Mrinal Sen's Calcutta Trilogy, Calcutta / Bengali

Mahanagar: Satyajit Ray, Calcutta / Bengali

Janaranya, Satyjit Ray, Calcutta / Bengali

36 Chowrangee Lane: Aparna Sen, Calcutta / Bengali

Nayakan: Mani Ratnam, Chennai / Tamil / Hindi

Oye Lucky Lucky Oye: Dibakar Bannerjee, Delhi / Hindi

Khosla ka Ghosla: Dibakar Bannerjee, Delhi / Hindi

Hyderabad Blues: Nagesh Kukunoor, Hyderabad English / Hindi

Indian Documentaries

Arrival, Mani Kaul

7 Isles, Films Division

Hamara Shaher: Anand Patwardhan

The City Beautiful: Rahul Roy

7 Islands and a Metro: Madhusree Dutta

Kya Hua Iss Saher Ko: Deepa Dhanraj

International documentaries

The Gleaners and I: Agnes Varda

Roger and Me: Michel Moore

Module 3

Sites and Locations

Viewing: The city of Bombay / Mumbai not only produces multiple narratives about the city, it also hosts various ways of seeing cinema narratives and being in cinemas. The spaces of cinema viewing range from multiplexes to large single screen theatres to tent cinemas to slum theatres to open air public screenings to niche DVD parlours to domestic TV to solitary computer monitors and so on. Each of these viewing locations and ambience create a distinct form of viewing and thus add a layer to the narratives. A cartograph of these spaces of cinema viewing also bring forward the issues of neighbourhoods; culture of public and private space; real estate development; class, community and gender specific relationship pattern with public culture etc.

Production: As an industry which churns out large number of dream merchandise, Bombay cinema attracts hordes of migrants from near and far away lands. Further, the dream merchandise gets produced through a wide and complicated network of sweatshops spread over the city and its far flung suburbs. These sweatshops are hidden in the dense slums or in 'hole in the wall' structures in the market places. The palatial sets, the glamorous costumes, the mythological wigs, the romantic ambience of fog and rain, the mighty horses of medieval wars; moreover, the cameras and the lights; the editing and sound studios - all are operated from units that resemble the sweatshops of the multi-national corporations producing consumers' goods – in piecemeal. Yet, together these sweatshops keep the dream machine running. And that, in turn, churns out fantasies about the city and the world of cinema inside it. These fantasies play a pivotal role in the migration and demographic pattern of the city.

The hordes of artisans who work on costumes, props and sets; the 'extras' who make the mass of crowd; the body doubles for the stunt or sex sequences; the holes in the wall that create the sound of the epic wars; the stud farms surrounded by skyscrapers; the agents for various services etc are citizens-workers of the cinema city.

Imagination: The city of cinema is as much about real locations as it is imaginary. A history of shooting-locations reveals the evolution of a system of collective reference as well as a popular perception of the sites. Popular city locations in cinema such as – VT/CST station, Marine Drive, local train, Juhu beach, chawl, labyrinth of a slum, Haji Ali mosque, Babulnath temple, docks, chimneys, bazaars etc. – have become common sources for certain social and emotional responses.

These will be the touch stone to look at the existence of cinema in the city. Practical classes and field visits will be conducted in order to make the students understand the production process and spatial issues related to cinema. The resource persons will be film professionals, writers, visual artists, architects and town planners.

Framing:			10 hours
	Communities and settlements as locations	Lecture-Demonstration	
	Role of cinematography	Lecture-Demonstration	
	Cityscapes and architecture in cinema	Lecture-Demonstration	
	City space in relation to public/private, gentrification, gender etc.	Lecture-Demonstration	
Construction			14 hours
	Iconisation through studio practices	Lecture-Demonstration	
	Methodology in reading film texts	Lecture-Demonstration	
	Role of audio in narrative structure	Lecture-Demonstration	
Production			6 hours
	Cinema settlement: cinema of Malegaon	Lecture-Demonstration	
	Cinema settlement: cinema of Manipur	Lecture-Demonstration	
	Contemporary documentary practices	Lecture-Demonstration	
Practical workshop	Camera, editing, script writing		17 hours
Field visit			7 hours
Encounter			6 hours

Resource Material

Books

Illuminations by Walter Benjamin

Fingerprinting Popular Culture, Eds Vinay Lal and Ashis Nandy

Interrogating Modernity, Eds Tejaswini Niranjana, P. Sudheer and Vivek Dhaneswar, Seagull Books

Films

Kagaz ke Phool, Guru Dutt, Hindi

Bhumika, Shyam Benegal, Hindi

Mukaddar ka Sikandar, Prakash Mehra, Hindi

Bobby, Raj Kapur, Hindi

Amar Akbar Anthony, Manmohan Desai, Hindi

Zanjeer, Prakash Mera, Hindi

Chalbaaz, Pankaj Parashar, Hindi

Salaam Bombay: Meera Nayar, Hindi

Slumdog Millionaire, Danny Boyle, English

Zakham: Mahesh Bhat, Hindi

Bunty aur Babli, saad Ali, Hindi

Mumbai Meri Jaan: Nishikant Kamat, Hindi

Dombivali Fast: Nishikant Kamat, Hindi

International Films

Godfather series

Lisbon Story, Wim Wenders

Documentary

Superman of Malegaon, Faiza Ahmed Khan

Jari Mari, of Cloth and Other Stories, Surabhi Sharma

John and Jane, Aseem Aluwalia

Module 4

Representations

Cinema, being the overarching urban phenomenon, often produces its own icons and quotations, which then go back into circulation as a motif for urbanity. Simply putting, cinema quotes itself and thus develops a commonly perceived convention. The Bombay cinema over the years has created an archive of such urban typology through a well developed visual and linguistic signifying system. For example, the metaphor of nights for issues concerning desire, sexuality and crime, the labyrinths

of horizontal ghettos and the inaccessible vertical skyscrapers for dark secrets, units of family for contestation between individual and tradition, migration as the core discourse on nationalism and so on.

Yet, the city's mulilinguality and multiple cultural realities often dislodge the homogenizing effort and leave its watermarks in the film text. The 'filmi' language becomes only another layer in the complex language-scape of the city. This continuous process of re-make, re-mix and re-generation between the city and its cinema invokes a culture that is conducive to all sort of ideological and cultural permeations.

In this section those points of permeations will be examined. The resource persons will be cultural commentators and practitioners of various art forms.

Urbanity			12 hours
	Imagination of modernity and nationalism in city narratives	Lecture-Demonstration	
	Global city, local film and diasporic audience: Geography of new Hindi cinema	Lecture-Demonstration	
	Performance conventions in urban cinema	Lecture-Demonstration	
Language			10 hours
	Multi-linguality of the city	Lecture-Demonstration	
	Bombaiya boli and pan-Indian dialogue track	Lecture-Demonstration	
	City sound and Bollywood music	Lecture-Demonstration	
	Exercise in reading film texts	Lecture-Demonstration	
Archive			10 hours

	City narratives and archiving practices	Lecture-Demonstration	
	The re-makes, remixes and re-circulations in digital era	Lecture-Demonstration	
	Autobiographies of women artists	Lecture-Demonstration	
	News and projected reality in fiction films	Lecture-Demonstration	
City-zens			**8 hours**
	Portraits of cinema citizens	Lecture-Demonstration	
	Foreigners in Mumbai city and Bombay cinema	Lecture-Demonstration	
Encounter			**4 hours**
Film Screening			**16 hours**

Resource Material

Books

Ideology of the Hindi Film: a Historical Construction by Madhav Prasad, OUP

Talking Films: Conversation on Hindi Cinema with Javed Akhtar by Nasreen Munni Kabeer, OUP

Helen: Jerry Pinto

Golpitha, Namdeo Dhasal, Hindi

Namdeo Dhasal: Poet of the Underworld, translated by Dilip Chitre, English

Kalaghoda Poems, Arun Kolatkar, English

Midnight's Children, Salman Rushdie, English

Mee Durga Khote, by Durga Khote, translated by Shanta Gokhale, Marathi / English

Chanderi Duniya by Leela Chitnis, Marathi

Sangte Aika by Hansa Wadkar, Marathi

Pramila, monograph by Sparrow

Ketaki Dutta, Nijer Kathay, tukro Lekhay, ed. Shameek Bandopadhay, Theema publication, Bengali

Hindi Film Song, Music Beyond Boundaries by Ashok Da. Ranade, English

Films

Half Ticket, Kalidas, Hindi

Pyasa, Guru Dutt, Hindi

Mammo: Shyam Benegal, Hindi

Dil to Pagal Hai, Yash Chopra, Hindi

Dil Chahta Hai, Farhan Akhtar, Hindi

Zakham, Mahesh Bhat, Hindi

Dev D, Anurag Kashyap, Hindi

Don, Chandra Barot, Hindi

Don, Farhan Akhtar, Hindi

Chandni Bar: Madhur Bhandarkar, Hindi

Pandu Havaldar, Dada Kondke, Marathi

Documentaries

Fearless: the Hunterwali Story by Riyad Wadia, English

Articles:

Kaushik Bhaumik: "Sulochana: Clothes, Stardom and Gender in Early Indian Cinema." In: R.Moseley (Ed.): Fashioning Film Stars, London: bfi, 2005

Special Programme:

- Encounter with eminent writers, filmmakers, visual artists and camera persons.
- Workshops on script writing, camera framing and editing.
- Field visits to film / sound studios and old cinema theatres.
- Weekly public screenings of world cinema on cities at Edward Theatre