**Course Description:**

This course surveys the arts and history of a broad range of international cinemas produced in the non-western world. We begin with the widespread decolonization movement in the 1960s and the 1970s, and discuss how various commercial and avant-garde films, ranging from Hong Kong martial arts to Iranian art cinema, were produced in the dynamic contexts of postcolonialism and globalization. Key filmmakers we will introduce include Wong Kar-Wai, John Woo, Hou Hsiao-Hsien, Takeshi Kitano, Hayao Miyazaki, Mira Nair, Abbas Kiarostami and Alejandro González Iñárritu, with screening titles such as *A Better Tomorrow, Chungking Express, Spirited Away, Ringu, Oldboy, Bombay, Close-up, City of God* and others.

**Student Outcome**

1. Students will build their literacy and knowledge about a wide range of films, filmmakers, film histories and cultures throughout the world. They will recognize the historical developments, industrial practices, artistic styles, major themes, genres and auteurs of a series of national and regional cinemas.

2. The particular focus of the class is to address the relationship between cinema and broader social, cultural, and historical issues. Students will demonstrate knowledge about how various popular and avant-garde films were produced, distributed and received in specific contexts of many different countries and regions; how a wide variety of cinematic forms and genres (e.g. martial arts, melodramas, new waves, anime, and etc.) were developed globally; and how these films can be interpreted in relations to broader social and political questions (e.g. postmodernism, postcolonialism, nationalism, and globalization).

3. Students will also demonstrate their mastery of the basic tools and methods in film analysis, establishing literacy of fundamental vocabulary, concepts and theories to examine the history, forms, and cultures of world cinema.
*This course meets all Baccalaureate Core criteria for Literature and the Arts as well as Cultural Diversity.*

**Literature and the Arts Baccalaureate core outcomes**

1. Recognize literary and artistic forms/styles, techniques, and the cultural/historical contexts in which they evolve.
2. Analyze how literature/the arts reflect, shape, and influence culture.
3. Reflect critically on the characteristics and effects of literary and artistic works.

**Cultural Diversity Baccalaureate core outcomes**

1. Identify and analyze characteristics of a cultural tradition outside of European American culture.
2. Demonstrate an understanding of how perspectives can change depending on cultural or historical contexts.
3. Describe aspects of Non-Western culture that influence or contribute to global cultural, scientific, or social processes.

**Course Requirements:**

**1. Attendance and Participation:**

Attendance in class is mandatory. Attendance sheets will be signed at every lecture. Students are expected to come to classes well prepared, having completed the assigned readings and ready to participate actively. Missing more than three lectures will reduce your final grade.

**2. Screenings:**

Weekly screenings are essential and mandatory for this course, and attendance sheets will be signed at every screening session. There are also some “optional” films that students are recommended, but not required, to watch on their own. Both the mandatory and optional screening titles are on reserve in the library.

More than three unexcused absences in either lectures or screenings will drop one’s final grade by one-half letter (e.g. from A to A-).

**3. Assignments:**

Written assignments must be completed on time. Late assignments will automatically be graded as “D,” except in cases of documented medical or family emergency.
Evaluation:
15% Attendance and Participation
15% Reading Responses
15% Take-home Quizzes
20% Midterm Exam
35% Final Essay

Assignments:

1. Reading Response (1 page weekly): You are required to read and write response to at least one article in each week’s reading list. These responses can be one or two paragraphs, outlining your critical thoughts on the readings, and they should be posted on Blackboard before our meeting for each class. **Missing more than three responses will drop your final grade by one-half letter.**

2. Take-home Quizzes (1-2 pages each): You will be given a question regarding a film or a reading piece, and required to write a critical response to the question in 1 or 2 pages.

3. Midterm Exam (3 pages, double spaced): You will be given five questions about the films and topics that we discussed in the class. Choose ONE question and answer it with a short 3-page essay. You are required to use class readings as your references.

4. Final Essay (5-8 pages, double spaced): The assignment will require you to develop a well-researched formal essay that examines the films, ideas and historical information taken up in the course readings and screenings. The paper can be about a film, a filmmaker, a genre, a theme, or a theoretical question, and you should frame your analysis within certain historical contexts that we’ve discussed. **You are required to submit a written proposal about your paper topic with properly formatted bibliography and get it approved before the final week.**

Academic or Scholarly Dishonesty:

Academic or Scholarly Dishonesty is defined as an act of deception in which a Student seeks to claim credit for the work or effort of another person, or uses unauthorized materials or fabricated information in any academic work or research, either through the Student’s own efforts or the efforts of another.

CHEATING - use or attempted use of unauthorized materials, information or study aids, or an act of deceit by which a Student attempts to misrepresent mastery of academic effort or information. This includes but is not limited to unauthorized copying or collaboration on a test or assignment, using prohibited materials and
texts, any misuse of an electronic device, or using any deceptive means to gain academic credit.

FABRICATION - falsification or invention of any information including but not limited to falsifying research, inventing or exaggerating data, or listing incorrect or fictitious references.

ASSISTING - helping another commit an act of academic dishonesty. This includes but is not limited to paying or bribing someone to acquire a test or assignment, changing someone's grades or academic records, taking a test/doing an assignment for someone else by any means, including misuse of an electronic device. It is a violation of Oregon state law to create and offer to sell part or all of an educational assignment to another person (ORS 165.114).

TAMPERING - altering or interfering with evaluation instruments or documents.

PLAGIARISM - representing the words or ideas of another person or presenting someone else’s words, ideas, artistry or data as one's own, or using one's own previously submitted work. Plagiarism includes but is not limited to copying another person’s work (including unpublished material) without appropriate referencing, presenting someone else’s opinions and theories as one's own, or working jointly on a project and then submitting it as one's own.

Statement Regarding Students with Disabilities:

Accommodations are collaborative efforts between students, faculty and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to statement of Expectations for Student Conduct
http://oregonstate.edu/studentconduct/regulations/index.php

Required Texts:
Weekly readings will be uploaded to Blackboard.

Recommended Texts (for an introduction to film studies):
(Items marked with “*” are optional screening titles that are not required but recommended.)

**Week 1**

**Postcolonial Hong Kong 1: The Martial-arts World and Kung-fu Heroes.**

**Screening (Feature):**
- *Dragon Gate Inn* (King Hu, 1967), 111 min.
- *Once Upon a Time in China II* (Tsui Hark, 1992, starring Jet Li), 113 min.

**Screening (Clips):**
- *Fist of Fury* (1972, starring Bruce Lee);
- *Five Venoms* (Chang Cheh, 1978)
- *Drunken Master* (Yuen Woo-ping, 1978, starring Jackie Chan)
- *The Legend of the Swordsman* (Tsui Hark, 1992, starring Jet Li)

**Readings:**

**Week 2**

**Postcolonial Hong Kong 2: Urban Gangers and New-Wave Directors**

**Screening (Feature):**
- *A Better Tomorrow* (John Woo, 1986), 95 min;
- *Chungking Express* (Wong Kar-Wai, 1994), 98 min.

**Screening (Clips):**
- *City on Fire* (Ringo Lam, 1987)
- *The Killer* (John Woo, 1989);
- *The Mission* (Johnnie To, 1999)

**Readings:**

**Week 3**

**Taiwanese New Wave: Modernist Styles and the Postmodern City**

**Screening (Feature):**
- *Goodbye, South, Goodbye* (Hou Hsiao-hsien, 1996), 124 min.
Screening (Clips):
* A Time to Live and a Time to Die (Hou Hsiao-hsien, 1988);
* A City of Sadness (Hou Hsiao-hsien, 1989);

Readings:
Yeh Yueh-yu, "Politics and Poetics of Hou Hsiao-hsien’ Films" *Post Script* 20 2/3 (2001), 61-76

**Week 4**

**Chinese Fifth and Sixth Generations: Gender, Politics, and the Cinematic Gaze**

Screening (Feature):
* Raise the Red Lantern* (Zhang Yimou, 1991), 125min.
* Suzhou River* (Lou Ye, 2000) 83min.

Screening (Clips):
* Yellow Earth* (Chen Kaige, 1985)
* Beijing Bicycle* (Wang Xiaoshuai, 2001)
* Unknown Pleasures* (Jia Zhangke, 2003)

Readings:

**Week 5**

**Post-recession Japan: A Roadmap to Ruins**

Screening (Feature):
* Fireworks* (Takeshi Kitano, 1997) 103min.
* Ringu* (Hideo Nakata, 1998) 96min
* Spirited Away* (Hayao Miyazaki, 2001), 125min, (optional).

Screening (Clips):
* Akira* (Katsuhiro Ohtomo, 1988)
* Tetsuo, the Iron Man* (Shin’ya Tsukamoto, 1989);
* Cure* (Kiyoshi Kurosawa, 1997)

Readings:

*Midterm Exam.*
Week 6

New Korean Cinema: Clowns, Crimes, and Capital

Screening (Feature):
Memories of Murder (Joon-ho Bong, 2003), 129min.
Save the Green Planet! (Joon-Hwan Jang, 2003), 118min.
*Oldboy (Chan-wook Park, 2003), 120min.

Screening (Clips):
Sympathy for Mr. Vengeance (Chan-wook Park, 2004);
The Host (Joon-ho Bong, 2006)
Oldboy (Chan-wook Park, 2003)

Readings:

Week 7

From Bombay to Bollywood: National Cinema, Global Audience

Screening (Feature):
Bombay (Mani Ratnam, 1995), 141min.

Screening (Clips):
Roja (Mani Ratnam, 1992)
Satya (Ram Gopal Varma 1998)
Dabangg (Abhinav Kashyap 2010)

Readings:
Lalitha Gopolan, Bombay (BFI Classics, 2008). 9-16, 37-82

Week 8

New Latin American Cinema: Identity, Exile, and Globalization

Screening (Feature):
City of God (Fernando Meirelles, Kátia Lund, 2002), 130min.
Y Tu Mamá También (Alfonso Cuarón, 2001), 106min.

Screening (Clips):
Amores Perros (Alejandro González Iñárritu, 2000);
Central Station (Walter Salles, 1998)
Readings:

Week 9 (Nov. 19, 21)
Post-Revolution Iranian Cinema: Realism and Religion
Screening (Feature):
Close-Up (Abbas Kiarostami, 1990), 98min.
Children of Heaven (Majid Majidi, 1998), 89min
Screening (Clips):
Ten (Abbas Kiarostami, 2000)
A Moment of Innocence (Mohsen Makhmalbaf, 1996)
Crimson Gold (Jafar Panahi, 2003)

Readings:

Week 10
Accented Cinema: Diasporic Filmmakers in a Global Map
Screening (Feature):
The Wedding Banquet (Ang Lee, 1993), 106min.
Salaam Bombay! (Mira Nair, 1988), 113min.
Screening (Clips):
Mississippi Masala (Mira Nair, 1991)
Eat a Bowl of Tea (Wayne Wang, 1989)
Better Luck Tomorrow (Justin Lin, 2002)

Readings:
Ray Chow, Sentimental Fabulations, Contemporary Chinese Films (Columbia U Press, 2007), 127-143.

Final Paper Due.