

## ***The Asian Masters: Film and Its Discourses on Memory***

A Film Education Course for the Bryn Mawr Film Institute (June 2006)

Instructors:

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### **Wednesday, June 7, 10AM-1PM**

Topic: Japanese Cinema and its Many Crossroads—Presentational and Representational Aesthetics; Tradition and Modernity; “Japan” and the “West”

Reading: Noël Burch, “Film and ‘Democracy’” from *To the Distant Observer: Form and Meaning in the Japanese Cinema*

Screening: *Ugetsu*, dir. Mizoguchi Kenji (1953), 97 minutes

### **Wednesday, June 14, 10AM-1PM**

Topic: Chinese Cinema and Chinese Identity—Three Chinas and the Limits of the “National” Paradigm; The Evolving Challenges of Language, Culture, and Politics; A Distinctively “Chinese” Cinema?

Reading: Zhang Yingjin, “National Cinema and China” from *Chinese National Cinema*

Screening: *In the Mood for Love*, dir. Wong Kar Wai (2000), 98 minutes

### **Wednesday, June 21, 10AM-1PM**

Topic: Kurosawa, Literature, and the Moral Nature of Cinematic Consciousness

Readings: Akutagawa Ryunosuke, “In a Grove” and “Rashomon” from *Rashomon and Other Stories*

Screening: *Rashomon*, dir. Kurosawa Akira (1950), 88 minutes

### **Wednesday, June 28, 10AM-1PM (N.B.: Some adjustment to the meeting time may need to be made to accommodate the length of our film this day.)**

Topic: Traditional Chinese Theatre, Cinematic Memory, and the Cultural Revolution

Readings: Ba Jin, “Remembering Xiao Shan” and Wen Jieruo, “Living Hell (from her memoirs)” from *The Columbia Anthology of Modern Chinese Literature*  
Zhang Yingjin, “The PRC: Post-Socialist Cinema” from *Chinese National Cinema*

Screening: *Farewell My Concubine*, dir. Chen Kaige (1993), 172 minutes