Texts: *Rashomon and Other Stories* by Ryunosuke Akutagawa, trans. M. Kuwata; *Water*: Bapsi Sidwa; *The Life of Pi*: Yann Martel; *Slumdog Millionaire*: Vikas Swarup; recommended readings for films based on “traditional” English texts: *Death of a Salesman* by Arthur Miller for the 2016 film *The Salesman*, written and directed by Asghar Farhadi; *Pride and Prejudice* by Jane Austen for the 2005 film *Bride and Prejudice* (outside class assignment), directed by Gurinder Chadha.

**List of films follows:**

<table>
<thead>
<tr>
<th>Year</th>
<th>Director</th>
<th>Main Actors</th>
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</thead>
<tbody>
<tr>
<td><strong>For Wed. May 31</strong></td>
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<tr>
<td><em>Rashomon</em>, Japan</td>
<td>1949—1 h28 m. Akira Kurosawa w/ Toshira Mifune</td>
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<td><em>Hero</em>, China</td>
<td>2004—1 h39 m. Yimou Zhang w/ Jet Li</td>
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<td><strong>Monday, June 5</strong></td>
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<td><em>The Hidden Fortress</em>: discussion</td>
<td>1947—2 hr.18 min: Akira Kurosawa w/ Toshira Mifune; compare to <em>Star Wars</em> saga; cf <em>Ran</em> to Shakespeare’s <em>King Lear</em>; <em>Throne of Blood</em> to <em>Macbeth</em>—possible paper topics</td>
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<tr>
<td><em>Crouching Tiger, Hidden Dragon</em>, Zhang Ziyi</td>
<td>2000—2 h. Ang Lee w/Michelle Yeoh, Chow Yun Fat,</td>
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<td><strong>Wednesday, June 7</strong></td>
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<tr>
<td><em>House of Flying Daggers</em>, China</td>
<td>2004—1h.58. Yimou Zhang w/ Zhang Ziyi, Dandan Song, Andy Lau</td>
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<tr>
<td><em>Kung-Fu Hustle</em>, Hong Kong, China</td>
<td>2004 1h39 Stephen Chow w/Stephen Chow</td>
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<td><strong>Monday, June 12</strong></td>
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<td><em>Infernal Affairs</em>, Hong Kong</td>
<td>2002—1h. 41 min. d/Wai-keung Lau, Alan Mak, Elix Chong w/ Andy Lau, et al</td>
<td>(basis of Scorsese’s <em>The Departed</em>)</td>
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<td><em>Like Father Like Son</em>, Japan</td>
<td>2014—2h.—Masahhavu Fukuyama</td>
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<td><strong>Discussion</strong></td>
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<td><strong>Wednesday, June 14</strong></td>
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<tr>
<td>Long or Short Essay on Asian film (comparison or cultural/film industry commentary—ie different forms of Kung Fu films, etc.) discussion of Far Eastern films—see list of other films from China, Japan, Hong Kong, <em>Slumdog Millionaire</em></td>
<td>2009—2h: Danny Boyle &amp; Loveleen Tandan w/ Dev Patel, Irrfan Khan, et al</td>
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<tr>
<td><em>Bride and Prejudice</em>, Bollywood (India)</td>
<td>2004—2h2m—Gurinda Chadha—w/Martin Henderson, Nadra Babbar, et al</td>
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</tbody>
</table>
Monday, June 19

Water 2005—1h57 Deepa Mehta w/Lisa Ray, et al
The Lunchbox  India 2013—1h44 Ritesh Batia (w/d); Irrfan Khan, Nimrat Kaur

Wednesday, June 21

The Life of Pi  2012—2h7 Ang Lee w/Dev Patel, Irrfan Khan
Baahuboli Tollywood (Telugu) an epic 2014—2h39 w/d S.S. Rajamouli w/ Prabhas

Monday, June 26

The Salesman—Iran 2016—2h w/d Asghar Farhadi w/ T. Alisdoosti, S. Hosseini
with discussion

Wednesday, June 28

Band’s Visit—Israel 2007—1h27 w/d Eran Kolirin w/ S. Gabani & R. Elkabetz
with final discussion

Course Description: This Film/literature course seeks to introduce students to the extraordinary contributions to the film industry made by various film makers across the Asian continent through the post-WWII era up to present time. The films presented in this class are the tip of the iceberg—an introduction to vast sea of films whose origins spring from the experience of non-Western cultures. At the same time, the course looks at examples of how East and West are influencing each other (e.g.: George Lucas’s use of Kurosawa’s Hidden Fortress characters and aesthetic for the Star Wars saga, or Martin Scorsese’s use of Infernal Affairs [Hong Kong] as the basis of The Departed, or the incorporation of the play Death of a Salesman by Arthur Miller in the Iranian film, The Salesman, or references to American Jazz musician Chet Baker in The Band’s Visit, etc.).

Course Objectives: By the study of non-Western films listed above and fictional works such as Ryunosuke Akutagawa’s Rashomon and Other Stories, trans. M. Kuwata or Yann Martel’s Life of Pi, we will examine some of the cross-currents of East meets West in the films produced in such countries as Japan, China, Taiwan, India, Iran, and Israel. Whether an adventure, a confession, an epic, a police thriller, a quiet domestic drama, a revenge quest, or a rom-com via Bollywood, the films on the non-exhaustive course list and those suggested for further viewing represent some of the most interesting foreign language films from Asian countries made since WWII.

Requirements: Students will be required to complete classroom viewing assignments, reading assignments, and view at least one outside film. Students will be required to introduce two films from written notes to be handed in and around to class (get info from IMDb—Internet Movie Database)—see below for structure of this 1-3 minute introduction. Students must also write a 3-5 page literary response essay in paragraph form—typewritten, pt.12 font, double spaced and ideally with an arguable thesis or arguable claim, supported by two to three pieces of evidence garnered from the film (as in, you describe a scene or quote as best as possible from dialogue) or
text, with a viable conclusion, all due on the last day of the third week of classes. It’s okay if you sound unschooled in writing about film, but read professional and amateur reviews to get the hang of it). Students will also write one 8-10 page critical study on either 1: a comparison of two films from the in class film list; 2. a comparison of a book to film adaptation 3. a comparison of one film from class with one from the list of outside films below 4. a comparison between a film from class and a Western film that it influenced or was influenced by. The paper which will include an introduction, a cogent, arguable thesis that compares for good reason (ask me about that if you are not sure what I mean) your choice of subjects. At least three secondary sources (preferably professional reviews only) are required for the long paper; none are required for the short papers, but can be used in them. Although I do not require conferences during summer courses, students should make the effort to speak to me for a few minutes before or after at least one class before the last days of class. Hand-written work, other than an in-class essay, is never ever acceptable. No final exam. Long Essays due: Hand in papers from June 30-July 3 by 5:00 P.M (let me know early if you need an extension of a day—summer grading schedule is quick). Grade is reduced by half letter for each late day at my discretion.

Class discussions will usually be conducted by going around the room to each student when time allows. Questions are permitted as long as they are good ones, but each student is required to have a response, offered during the discussion, to assigned reading for every class. Your participation grade depends on your cogent comments during discussions.

Never turn in your only copy of a paper to me. If you turn in a late paper/essay under my door or in my mailbox, I am never responsible for it. Until you witness it in my hands, I do not have it, technically, and will not accept responsibility for it. Under these circumstances, it is to your advantage to put your paper in my hands.

Plagiarism is a serious offense. Just use quotation marks when you quote internet source or use someone else’s writing and either agree or disagree with it. You’re considered a scholar if you do and a fool and thief if you don’t. If you plagiarize on a paper and are caught, your paper will receive an automatic F on the first offense; 2nd offense, you will also have a meeting with me and will be asked to sign a report of academic dishonesty. I will then report the incident to your advisor, and the registrar (where a file is started on you). If a third incident occurs you both fail the course and will face formal charges before the Academic Council—a committee of faculty members representing each School/Discipline area. This committee will examine examples of your plagiarism in order to determine your standing at the University. UST takes plagiarism seriously, especially of late. I know of no student who has beat a charge of plagiarism at UST when brought before Academic Council.

Grades: All students start out with a hypothetical grade of A and work their way down. Work to earn good grades. Also, those who tell me they have a scholarship or “really want a good grade” are often people trying to manipulate me and I do not appreciate it. I suggest you refrain from such statements with me and work to earn good grades.

Grade breakdown: Att./Part. 20 (includes asking and answering
questions in class, class and event att./response paper, working in group); 10 for attend.; 10 for part.

short papers: 40  
long paper: 40  
Total: 100%

Since a full 20% of your grade is earned through attendance and participation efforts, it is to your advantage to consider how you will impress me in the classroom. You earn high participation grades by showing me you are prepared for class—answer questions I ask and/or ask sincere, appropriate and informed questions (that act requires a careful reading of assignments). Good attendance is, of course, helpful. Missing one class knocks you out of an A b/c each class is 4+ hours. Each hour missed receives a penalty (my new policy for those who know me); most A students miss 0 classes—with exception of accidents. If you are of ill-health and may to miss a few classes due to health problems or work issues, talk to me. I won’t fail you for missing an hour or two or even a class, but your chances for an A are almost impossible if you miss one full class. The summer sessions are brutal, but film classes work so well with long classes. 

Letter grades mean:

A: Outstanding: cogent thesis, well-argued, beautifully crafted, well-developed, insightful work; plenty of integrated quotes or sited material as evidence, a delight.
A-: Solid thesis, well-argued; integrated use of quoted or sited material, a wonderful work but lacking that highest degree of grace, elegance, and efficiency of expression noted above.
B+: Very very good—thoughtful, well-argued thesis, sensitive writing, with an admirable degree of honesty, clarity, and organization.
B: Very good—good thesis, not as well-argued as possible, but still fairly thoughtful and careful work, coherently and clearly organized.
B-: Good effort that perhaps needs more development but is clearly written.
C+: Acceptable, competent writing, shows promise.
C: Acceptable writing, but typical, predictable discussion and development.
C-: Still acceptable, but barely so.
D+,D: unacceptable to various degrees of disappointment.
F: Unacceptable on all counts

I do not ever give incompletes. Late papers are reduced 2 pts per day until day 2; after that I will not accept the paper.

Note on attendance:
If you disappear without a word or miss more than nine hours (two classes), your grade is an F unless you remember to drop it formally through the registrar. I can also drop you administratively. By remaining in this class, you indicate your agreement to the above terms. If you object, drop class now.
**Civility code:** Students are expected to abide by civility standards in the UST student handbook and to abide by the following guidelines:

1. Whenever I am lecturing or talking to the class, or when another student is talking to me and/or to the class, no chatting to other students is permitted.
2. NO TEXTING, unless there is an emergency of which you have alerted me as to the possibility. Either the classroom is a sort of sacred space or it’s not and in my book, it is. Texting lowers your participation grade by 5 full points out of 10.
3. No use of laptops unless I receive a note from the counseling and testing center stating why you need to use one b/c of a learning disability, or you **run it by me or I know you and trust you.** Too many students have reported porn or other distracting material flashing by other students’ computer screens.
4. No use of laptops for e-books unless you run it by me. Paper texts books only.
5. Students must report to class with textbooks in hand. You must always have the assigned text with you.
6. Discussion and disagreement is fine; belligerence and/or rude comments/behavior from students towards me or towards other students will not be tolerated, will influence your participation grade and may result in disciplinary action and your withdrawal from class.
7. If you are found to be in violation of any of the above terms, especially texting in class, you will have to surrender your phone to me upon entry to all classes and/or you will not be permitted to remain in class.
8. Violators of the points in this policy open themselves to a confrontation before classmates.
9. In cases of family or health emergencies, agreed to by me beforehand, you may take a call outside of class.
10. Use the restroom on breaks (different rules for film classes, however. After the long break, you may leave one other time at your discretion.)
11. In all cases, I am the authority in matters of discernment regarding the above. Staying in this class indicates your agreement to all terms of this syllabi, including the Civility Code. Other matters:

**Appendix A:**
Choose from this list for outside of class viewing of one film or another as long as you run it by me.

**Asian Films:**
- Any other Kurosawa film, e.g.: *Ran* (based on Shakespeare’s *Lear*)
  *Throne of Blood* (from *Macbeth*)

**Kaige Chan films, e.g.:**
  *The Empress and the Assassin* (1998)

**Yimou Zhang films, e.g.:**
  *Red Sorghum* (1987)
  *Raise the Red Lantern* (1991),
  *The Story of Qiu Ju* (1992)
 Flowers of War (2011) with Christian Bale
 The Great Wall (2016) with Matt Damon

John Woo films, e.g.
 A Better Tomorrow (1986)
 Hard Boiled—both with Yun-Fatt Chow

 The Banquet (2000)—directed by Viaogang Feng w/Zhyi Zhang and Daniel Woo

Films with Danny Yen or Andy Lau or Jet Li that look somewhat serious

India—other films by Deepa Mehta, e.g.:
 Earth
 Fire
Films by Mira Nairs, e.g.
 Salaam Bombay

Bollywood—there are hundreds—too many to name. Google Bollywood and Tollywood films—

Other Iranian films by Asghar Farhadi, e.g.:
 A Separation (2012)
 The Past (2014)

Palestinian documentary: 5 Cameras

Other Israeli films—
 Fill the Void (2012)

Appendix B: What your one-two minute introduction to films should look like is below. You should not hem or haw. Rush through the material and sit down briskly or your grade will be reduced considerably. This should be the shortest verbal presentation you’ve ever given in your life. No flourishes.

One:
 List title of film and production company
 running time of film
 year of release
 location(s) of filming;
 screenwriter(s) and source material (or is it an original storyline?)
 director and thorough filmography
 principal actors (which includes actresses who now prefer the term female “actors.”),
 and 3-4 other notable films by 2-3 main actors (filmographies)
 Composer of musical score and other notable film scores
Major awards: Oscars, Golden Globe, Cannes, etc.
One bit of relevant trivia or piece of information or anecdote about the filming, etc.