I. Cultural Theory

Travel and Cosmopolitanism


Theorizing Cultural Production


*Anderson, Benedict. Imagined Communities.*


---. *Mythologies.*

Baudrillard, Jean. *Simulacra and Simulation.*


*Bhabha, Homi. The Location of Culture.*

*Cesaire, Aime. Discourse on Colonialism.*

Chow, Rey. *Writing Diaspora: Tactics of Intervention in Contemporary Cultural Studies.*

Debord, Guy. *Society of the Spectacle.*

de Certeau, Michele. *The Practice of Everyday Life.*


*Harvey, David. The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change.*


Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism.*


II. Cultural Phenomenon: Globalization and Asia

i. Films

Japan
Rashomon (1950)
Tokyo Story (1953)
Seven Samurai (1954)
Ringu (1998)
Ju-On (2002)
One Missed Call [Chakushin Ari] (2008)

Korea
The Isle (2000)
Bad Guy (2001)
A Tale of Two Sisters (2003)
Spring, Summer, Fall, Winter...and Spring (2003)
3-Iron (2004)
The Bow (2005)
The Host (2006)

China & Hong Kong
Chungking Express (1994)
Happy Together (1997)
In the Mood for Love (2000)
Hero (2002)
Infernal Affairs (2002)
Let the Bullets Fly (2010)

Taiwan
A City of Sadness (1989)
*What Time Is It There? (2001)
*Café Lumiere (2003)
*Visage (2009)

United States
The Ring (2002)
Dark Water (2005)
The Departed (2006)
The Eye (2007)
One Missed Call (2008)
Comprehensive Exam Reading List

ii. Secondary Texts

Postcolonialism

(Trans)Nationalism

Diaspora and Global Identities
Comprehensive Exam Reading List
Beth Tsai


Global/Local

張小虹，假全球化，台北：聯合文學，民國 99 年。

Cinema and Globalization

孫松榮，『「複訪電影」的幽靈效應：論侯孝賢的《珈琲時光》與《紅氣球》之「跨影像性 』』，變／遷／留／轉：視域之徑，台北：書林，民國 100 年。
III. Historical Period: The Avant-Gardes and European Cinema before 1930

i. Films:
*The Cabinet of Dr. Caligari* (1919, Robert Wiene)
*Nosferatu* (1921, F.W. Murnau)
*Metropolis* (1927, Fritz Lang)
*Wonder* (1920, Walter Ruttmann)
*Opus I* (1921, Walter Ruttmann)
*Berlin: Symphony of a Great City* (1927, Walter Ruttmann)
*Rhythm 21* (1921, Hans Richter)
*Film Study* (1926, Hans Richter)
*Diagonal Symphony* (1925, Viking Eggeling)
*Return to Reason* [Le retour a la raison] (1923, Man Ray)
*Intermission* [Entr’acte] (1924, Rene Clair & Francis Picabia)
*Mechanical Ballet* (1923-4, Fernand Leger)
*Anemic Cinema* (1926, Marcel Duchamp)
*Ghosts Before Breakfast* (1928, Hans Richter)
*The Seashell and the Clergyman* (1927, Germaine Dulac)
*Emak Bakia* (1927, Man Ray)
*Un Chien Andalou* (1928, Luis Bunuel & Salvador Dali)
*October* (1927, Sergei Eisenstein)
*Man with a Movie Camera* (1929, Dziga Vertov)

ii. Secondary Texts

*Modernity Thesis*  


---. “An Aesthetics of Astonishment: Early Film and the (In)credible Spectator.” *Art and Text* (Fall 1989).


### Theory of Early Avant-Garde Cinema


IV. Special Topic: Transnational Connections between Cinema in Europe and Cinema in Taiwan

I am interested in exploring the reflexivity and intertextuality in the films of Taiwanese art-house filmmaker Tsai Ming-liang and Hou Hsiao-hsien, these are films that are self-consciously about the subject of cinema itself, and in which the meta-cinematic element bespeaks cinema history in a global frame. I consider whether the films of these two directors, through their formalistic aspects, entail a crossover between European cinema (especially French New Wave and Italian Neo-realism) and the cinema in Taiwan. More specifically, the films of Tsai and Hou, who pioneered the New Cinema in the early 1980s, were not entirely favored by the local Taiwanese audiences. After their films have been circulated in European film festivals—Cannes, Venice and Berlin—local Taiwanese perception changed quickly. Film critics, festival goers, and cineasts often find themselves compelled to invoke the names of European auteurs as the lens through which to validate New Taiwan Cinema—Francois Truffaut, Jean-Luc Godard, Alain Resnais, Michaelangelo Antonioni, to name a few. One Cahiers du Cinema critic, Olivier Assayas, even implied that the French New Wave had been resurrected in Taiwan, thereby designating Europe, as the origin of the global new wave phenomenon. I am interested in examining the geopolitical and cultural dynamics between cinema in Europe and cinema in Taiwan, and question the role film festivals played in influencing, reshaping and initiating new practices of national, transnational, and global Asian Cinema.

i. Films
Tsai, Ming-liang
Rebels of the Neon God (1992)
Vive L’Amour (1994)
The River (1997)
The Hole (1998)
*What Time Is It There? (2001)
Good Bye, Dragon Inn (2003)
The Wayward Cloud (2005)
I Don’t Want to Sleep Alone (2006)
*Visage (2009)

Hou, Hsiao-hsien
Good Men, Good Women (1995)
Goodbye, South, Goodbye (1996)
Flowers of Shanghai (1998)
Millennium Mambo (2001)
*Café Lumiere (2003)
Three Times (2005)

Michelangelo Antonioni
L’avventura (1960)
Comprehensive Exam Reading List
Beth Tsai

Red Desert (1964)
Blow-Up (1966)
The Passenger (1975)
Eros (2004)

Jean-Luc Godard
Breathless (1960)
Pierrot le Fou (1965)
2 or 3 Things I Know About Her (1967)
La Chinoise (1967)
Weekend (1967)
First Name: Carmen (1983)

Alain Resnais
Night and Fog (1955)
Hiroshima, mon amour (1959)
Last Year at Marienbad (1961)

Francois Truffaut
The 400 Blows (1959)
Stolen Kisses (1968)
Bed & Board (1979)

Others
The Red Balloon (1956, Albert Lamorisse)
*Tokyo Story (1953, Yasujiro Ozu)
Late Autumn (1960, Yasujiro Ozu)
La Jetée (1962, Chris Marker)

ii. Secondary Texts
Image and Thought in Film Theory
Comprehensive Exam Reading List
Beth Tsai


Film Festival Theory


Asian Cinema in a Global Frame


