

Teaching Toolkit 2: Paired Screenings and Readings

This second toolkit comprises suggestions for pairing theoretical texts and films in order to teach theory within a global frame. The teaching materials set out in the sections below could feature as modular components on film theory courses, for example, to diversify courses that currently focus predominantly on North American and European theory. They could also be included on other themed courses; for example, some of the theoretical material would be suitable for courses on political cinema, documentary, or melodrama.

There are seven broadly configured topics in the sections below that emerge from network discussions, two of which (topics 2 and 4) each have three subsections, and one of which (topic 7) could also be split into separate sections. In total, then, there are over thirteen weeks of teaching materials set out below which can be modified to suit a range of courses.

1 'The Theory Complex' (Gerow) in Japanese Film Studies (this material would work equally well on a documentary course or a course that explores theories of realism in a global frame)

Screening: *Bicycle* (Matsumoto Toshio, 1955) or *Nishijin* (Matsumoto Toshio, 1962) or *The Song of Stone* (Matsumoto Toshio, 1963) or *Funeral Parade of Roses* (Matsumoto Toshio, 1969).

Readings:

Matsumoto Toshio, 'A Theory of Avant-Garde Documentary,' trans. Michael Raine, *Cinema Journal*, 51.4, 2012, pp. 148-154.

Aaron Gerow, 'Theorizing the theory complex in Japanese film studies,' *Journal of Japanese and Korean Cinema*, 11.2, 2019, pp. 103-108.

Naoki Yamamoto, Extract. *Dialectics without Synthesis: Japanese film theory and realism in a global frame* (Berkeley: University of California Press, 2020), pp. 1-20.

Suggested Further Readings:

Aaron Gerow, 'Introduction: The Theory Complex,' *Review of Japanese Culture and Society*, 2010, pp. 1-13.

Mika Ko, 'Neo-documentarism' in *Funeral Parade of Roses: the new realism of Matsumoto Toshio*, *Screen*, Volume 52, Issue 3, Autumn 2011, pp. 376-390.

Naoki Yamamoto, 'Negation of the Negation: Tracking Documentary Film Theory in Japan,' in Joshua Malitsky, ed., *A Companion to Documentary Film History* (New Jersey: Wiley Blackwell, 2021), pp. 47-70.

2 Theory, Theorizing, and 'Asia as Method' (Chen) in relation to Chinese cinema and theory

Option (i) Screening: *The Drive to Win* (Zhang Nuanxin, 1982) or *Yellow Earth* (Chen Kaige, 1984).

Readings:

Zhang Nuanxin and Li Tuo 'The Modernisation of Film Language,' [1979] trans. Hou Jianping, in George S. Semsel, Xia Hong and Hou Jianping, eds, *Chinese Film Theory: A Guide to the New Era* (New York: Praeger, 1990), pp. 10-20.

Shu-mei Shih, 'Theory in a Relational World,' in *Comparative Literature Studies* 53, no. 4 (2016), pp. 722-46.

Marc Steinberg and Alexander Zahlten. 'Introduction'. In *Media Theory in Japan*. Eds. Steinberg and Zahlten (Durham, N.C.: Duke University Press, 2017), pp. 1-30.

Option (ii) Screening: *Spring in a Small Town* (Fey Mou, 1948).

Readings:

Bao Weihong, Extract from Introduction, *Fiery Cinema: The Emergence of an Affective Medium in China, 1915-1945* (Minneapolis: University of Minnesota Press, 2015), pp. 1-36.

Victor Fan, Extract from chapter, 'Fey Mou: The Presence of an Absence,' in *Cinema Approaching Reality: Locating Chinese Film Theory* (Minneapolis: University of Minnesota Press, 2015), pp. 109-152.

Option (iii) Screening: *A Touch of Zen* (King Hu, 1971) or *Dragon Inn* (King Hu, 1968).

Readings:

David Bordwell, 'Richness through Imperfection: King Hu and the Glimpse,' in *The Cinema of Hong Kong: History, Arts, Identity*, ed., Poshek Fu and David Desser (Cambridge: Cambridge University Press, 2000), pp. 113-136.

Hector Rodriguez, 'Questions of Chinese Aesthetics: Film Form and Narrative Space in the Cinema of King Hu,' *Cinema Journal* 38, no. 1 (1998), pp. 73-97.

Suggested Further Readings relevant for all above 'Theory, Theorizing, Asia as Method' options:

Kuan-hsing Chen, *Asia as Method: Toward Deimperialization*. Durham, N.C.: Duke University Press, 2010).

Victor Fan, *Cinema Illuminating Reality: Media Philosophy through Buddhism* (Minneapolis: University of Minnesota Press, 2022).

Françoise Lionnet and Shu-mei Shih, *The Creolization of Theory* (Durham, NC: Duke University Press, 2011).

Gayatri Chakravorty Spivak, *Other Asias* (Malden, Mass.: Blackwell Publishing, 2008).

Heasook Tae, 'From Inter-Asia Studies Toward Tricontinental Studies', *Inter-Asia Cultural Studies*, October 2014, 15 (4)

https://www.researchgate.net/publication/269467751_From_inter-Asia_studies_toward_tricontinental_studies.

Nayoung Aimee Kwon, Takushi Odagiri and Moonim Baek, eds., *Theorizing Colonial Cinema: Reframing Production, Circulation, and Consumption of Film in Asia* (Bloomington: Indiana University Press, 2022).

3 'At What Cost "Theory"?' Theorizing by Other Means (referring to Kay Dickinson's article in *Framework* (cited below), the material in this pairing explores theorizing through manifestos or poetry. Dickinson's book *Arab Film and Video Manifestos* has several suggestions for film pairings if the below screening materials are not available.)

Screening: *They Do Not Exist* (Mustafa Abu Ali, 1974).
Palestine in the Eye (Mustafa Abu Ali, 1976).

Readings:

Kay Dickinson, 'At What Cost "Theory"?' An Economics and Poetics of Uptake,' *Framework: The Journal of Cinema and Media*, vol. 56, no. 2, Fall 2015, pp. 433-450.

Kay Dickinson, ed., Chapter 4, from *Arab Film and Video Manifestos: Forty-Five Years of the Moving Image Amid Revolution* (Basingstoke: Palgrave Macmillan, 2018), 'Cinema within Armed Struggle: 'Manifesto of the Palestinian Cinema Group' (1972) and Popular Front for the Liberation of Palestine, 'The Cinema and the Revolution,' pp. 126-162.

Suggested Further Readings:

Alia Arasoughly, ed., and trans., *Screens of Life: Critical Film Writing from the Arab World*, vol. 1 (St-Hyacinthe, Quebec: World Heritage, 1996), pp. 1-18.

Nick Denes, 'Between Form and Function: Experimentation in the Early Works of the Palestine Film Unit, 1968-1974,' *Middle East Journal of Culture and Communication* 7, 2014, pp. 219-241.

Guy Hennebelle, 'Arab Cinema,' *MERIP Reports* 52, 1976, pp. 4-12.

Laura U. Marks, *Hanan Al-Cinema: Affections for the Moving Image* (MIT Press, 2015).

Nadia Yaqub, *Palestinian Cinema in the Days of Revolution* (Austin: University of Texas Press, 2018).

4 Third Cinema and Theory

Option (i) On Third Cinema

Screening: *The Hour of the Furnaces* (Fernando Solanas and Octavio Getino, 1968).

Readings:

Fernando Solanas and Octavio Getino, 'Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World (Argentina, 1969), in Micahael Chanan, ed., *Twenty-Five Years of the New Latin American Cinema* (London: BFI: 1983), pp. 17-27.

Robert Stam, 'The Hour of the Furnaces and the Two Avant-Gardes,' in Julianne Burton, ed., *The Social Documentary in Latin America* (Pittsburgh: University of Pittsburgh Press, 1990), pp. 251-266.

Michael Chanan, 'The Changing Geography of Third Cinema,' *Screen*, 38.4 (1997), pp. 372-388.

Option (ii) On 'Third World' Cinema and 'First World' Theory

Screening: *The Blood of the Condor* (Jorge Sanjinés, 1969) or *Ukamau* (Jorge Sanjinés and the Ukamau group, 1966).

Readings:

Julianne Burton-Carvajal, 'Marginal Cinemas and Mainstream Critical Theory,' *Screen* 26, nos. 3-4 (May-August 1985), pp. 2-21.

Gabriel, Teshome H. 'Colonialism and "Law and Order" Criticism,' *Screen* 27, nos. 3-4 (May-August 1986), pp. 140-48.

Jorge Sanjinés, 'Cinema and Revolution,' *Cinéaste* 4, 3 (Winter 1970-71), pp. 13-14.

Option (iii) On South Korean engagement with Third Cinema discourse

Screening: 'P'annori Arirang' (1980) in *Five selected Korean short independent films in 1970s and 1980s* (Seoul: Korean Independent Film Association, 2006),

<https://worldcat.org/title/74670171>; 'Surise' (1984) in *Movements on Screen* (Seoul, Korean Film Archive, 2018), <https://worldcat.org/title/1081324621>

Readings:

Jang Sun-woo, 'Toward an Open Cinema,' (trans. Darcy Paquet), *Nang* 6 (2019), pp. 28-31. Translator's note on Jang's manifesto, Darcy Paquet, 'An Exuberant Vision of Artistic Renewal,' *Nang* 6 (2019), pp. 32-35.

Seung-hoon Jeong, 'The Seoul Film Collective: Leftist Strife, Open Cinema, and the Last Chapter of Korean Film Theory,' *Quarterly Review of Film and Video* 34, no. 4 (2017), pp. 348-360.

Suggested Further Readings relevant for all above 'Third Cinema and Theory' options:

Cristina Alvares Beskow, 'A Combative Cinema with the People: Interview with Bolivian Filmmaker Jorge Sanjinés,'

<http://www.ocec.eu/cinemascomparativecinema/index.php/en/36-n-9-eng/469-interview-sanjines-eng>, *Cinema Comparat/ive Cinema*, no. 9, 2016, pp. 21-28.

Jonathan Buchsbaum and Mariano Mestman, 'Introduction: Documenting Third Cinema (1968-1979): Overlooked and Little-Known Documents Around Third Cinema,' 5-21, and Dossier of Articles, in *Framework: The Journal of Cinema and Media*, vol. 62, no. 1, Spring 2021. <https://www.jstor.org/stable/10.13110/framework.62.issue-1>

Matthew Croombs, 'In the Wake of Militant Cinema: Challenges for Film Studies' *Discourse* 41, No. 1 (Winter 2019), pp 68-89.

Julio García Espinosa, 'For an Imperfect Cinema,' trans. Julianne Burton, *Jump Cut* 20 (May 1979), pp 24–26, reprinted in Aviva Chomsky, Pamela Maria Smorkaloff, Alfredo Prieto, Barry Carr, eds., *The Cuba Reader* (Durham NC; Duke University Press, 2020), pp. 414-421. Teshome Gabriel, *Third Cinema in the Third World: The Aesthetics of Liberation* (UMI Research Press, 1982).

Molly Geidel, 'Sowing Death in Our Women's Wombs': Modernization and Indigenous Nationalism in the 1960s Peace Corps and Jorge Sanjinés' 'Yawar Mallku,' in *American Quarterly*, September 2010, vol 62, no 3, pp. 763-786.

Hieyoon Kim, *Celluloid Democracy: Cinema and Politics in Cold War South Korea* (Berkeley: University of California Press, 2023), pp. 90-106.

Michael T. Martin, ed., *New Latin American Cinema: Theory, Practices, and Transcontinental Articulations* (Wayne State University Press, 1997).

David Wood, 'Indigenismo and the Avant-garde: Jorge Sanjinés' Early Films and the National Project,' *Bulletin of Latin American Research*, 25.1 (2008), pp. 63-82.

5 Theorizing through Encounters: Circulations between Europe and Africa

Screening: *Afrique 50* (René Vautier, 1950).
Afrique Sur Seine (Paulin Soumanou Vieyra and Mamadou Sarr, 1955).

Readings:

Paul Fileri, 'The Work of Displacement in Colonial Documentary: History, Movement, and Collectivity Between the Postwar Metropole and Colonial French West Africa,' in Joshua Malitsky, ed., *A Companion to Documentary Film History* (New Jersey: John Wiley, 2021), pp. 27-46.

Mélissa Gélinas, 'In Translation: Paulin Soumanou Vieyra,' *Journal of Cinema and Media Studies* 58 (3) (2019), pp. 118–36. <https://doi.org/10.1353/cj.2019.0025>.

Alexie Tcheuyap, 'African Cinema(s): Definitions, Identity, and Theoretical Considerations,' *Black Camera*, vol. 12 no. 2, 2021, pp. 258-279. *Project MUSE* muse.jhu.edu/article/794793

Further Reading:

Michael T. Martin and Gaston Jean-Marie Kaboré, eds., *African Cinema: Manifesto and Practice for Cultural Decolonization: Volume 1: Colonial Antecedents, Constituents, Theory, and Articulations* (Bloomington: Indiana University Press, 2023).

Elena Razlogova, 'Paulin Soumanou Vieyra, the Soviet Union, and Cold War Circuits for African Cinema, 1958-1978,' *Black Camera*, vol. 13 no. 2, Spring 2022, pp. 451-473.

Keyan G. Tomaselli, 'Africa, film theory and globalization: Reflections on the first ten years of the *Journal of African Cinemas*,' in *Journal of African Cinemas*, vol 13, issue 1, December 2021, pp. 3-28 https://doi.org/10.1386/jac_00041_1

Stéphane Vieyra, 'The Pioneering *Afrique sur Seine* Sheds New Light on Black Paris in the 1950s,' <https://www.moma.org/magazine/articles/735>

6 Theory, Travel, and Global Circulations

Screening: *What Time is it There?* (Tsai Ming-Liang, 2001).

Readings:

James Clifford, 'Notes on Travel and Theory', in *Inscriptions*, vol. 5,

<https://culturalstudies.ucsc.edu/inscriptions/volume-5/james-clifford/>

Jean Ma, 'Tsai Ming-Liang's Haunted Movie Theater,' in Rosalind Galt and Karl Schoonover, eds, *Global Art Cinema: New Theories and Histories* (Oxford: Oxford University Press, 2010), Chapter 19, pp. 519-544.

Masha Salazkina, 'Introduction: Film Theory in the Age of Neoliberal Globalization,' in *Framework: The Journal of Cinema and Media*, vol. 56, no. 2, Fall 2015, pp. 325-249,

<https://muse.jhu.edu/pub/27/article/593744>

Suggested Further Readings:

Luca Caminati, *Traveling Auteurs: The Geopolitics of Postwar Italian Cinema* (Bloomington: Indiana University Press, 2024).

Usha Iyer, 'A Pedagogy of Reparations: Notes towards Repairing the Film and Media Studies Curriculum,' *Feminist Media Histories* 8 no 1 (2022), pp.181–193.

Edward W. Said, 'Traveling Theory,' in *The World, the Text, and the Critic* (Cambridge MA: Harvard University Press, 1983), pp. 226-247.

Masha Salazkina, ed., 'Dossier: Geopolitics of Film and Media Theory,' *Framework: The Journal of Cinema and Media*, vol. 56, no. 2, Fall 2015,

<https://muse.jhu.edu/issue/32494/print>

7 Theories of Melodrama in a Global Frame (India, Latin America, Japan, Egypt)

Screening: the following texts refer to multiple films which could form the basis for one or several pairings with a selection of the texts below.

Readings/Further Readings:

Ravi Vasudevan, *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema*. New York: Palgrave Macmillan, 2011.

Ravi S. Vasudevan, 'Melodrama,' *BioScope: South Asian Screen Studies*, 12:1–2 (2021), pp. 125-128.

Jesús Martín-Barbero, 'Memory and Form in the Latin American Soap Opera,' in *To Be Continued...Soap Operas around the World*, ed. Richard C. Allen (New York: Routledge, 1995), pp. 382-383.

Carlos Monsiváis, 'One suffers but one learns (melodrama and the rules of lack of limits),' in *Melodrama Unbound: across history, media, and national cultures*, eds. Christine Gledhill and Linda Williams (Columbia: Columbia University Press, 2018), pp. 151-169.

Lila Abu-Lughod, 'Egyptian Melodrama: Technology of the Modern Subject?'

In Faye D. Ginsburg, Lila Abu-Lughod, and Brian Larkin, eds, *Media Worlds: Anthropology on New Terrain* (Oakland: California University Press, 2002), Chapter 5, pp. 115-133.

Mitsuhiro Yoshimoto, 'Melodrama, Postmodernism, and Japanese Cinema,' in *Melodrama and Asian Cinema*, ed. Wimal Dissanayake (Cambridge: Cambridge University Press, 1993), pp. 101-26.