

FIRST YEAR SEMINAR:  
WORLD CINEMAS AND WORLD LITERATURES TODAY  
[420: 029 :007]  
**Fall 2010**  
FINAL DRAFT

Instructor:  
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Office hours: Monday 1-3 PM  
Thursday 4-5PM  
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Class meetings:

Screenings: Wed 8 -10:30 PM **E105 AJB**

Seminar: Fri 9:30 -10:20 AM **140 BHC**

This first-year seminar is built around the IWP Cinematheque, a screening series organized by the International Writing Program, whose participants will be introducing and presenting films of their choice. The FYS is comprised of attending these screenings and Q&As, then meeting for a discussion section. After the residency's ended, we will complete the unit by reading and discussing additional literary and film-critical texts.

Beyond looking closely at the style and form of a given text, we will also consider how different kinds of films and literary texts circulate on the world markets, how local cultures are reflected in filmmaking and/or literary styles, how translation and new technologies affect viewing and reading, and think more generally about possibilities and limits of cultural exchange through cinematic and literary texts. The seminar aims to encourage you to become informed, curious, and generous viewers of a variety of films from around the world, as a gateway to becoming informed, curious and generous readers of world literature.

**Attendance:** Each missed screening or class must be made up in consultation with the instructor. Unexcused or uncompensated absences will result in a lowered grade.

**Grading :**

- Class participation: **30%**

- Lock -and-key exercises : **30%**

Lock and Key is a informal writing strategy designed to help you formulate your thoughts about the films and/or the reading before you come to class. **A lock is a question** that you have about either the film or the reading that you would like to see discussed. **A key is an insight** you have about the materials that you think will help us better understand them. The best way to come up with these is to take notes while you are watching or reading, then turn your question marks or comments into locks and keys. You need to bring your lock-and-key sheet to each class: in addition to serving as the weekly attendance record, it will be the starting point for our discussions. The lock-and-keys will be graded on a [ + / V / - ] basis.

- Journal: **40%** A journal entry is an occasion for bringing together and integrating what you have seen, heard, read and thought. While it needs to take off from and refer to the assigned class materials, it then needs to go beyond these, to observations, speculations and ideas that connect this class to your reading, news, conversations and experiences at large. 2-3 double-spaced pages per week, typed, proofread. **The first installment is due in class on 10/9; the second on 11/19.** I will be happy to look over and discuss your journal entries before their due date, either during my office hours or by appointment.

**We need to hear from anyone who has a disability, which may require some modification of seating, testing or other class requirements so that appropriate arrangements may be made. Please contact us via email, phone or in conjunction with the class.**

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This course is given by the University College. This means that class policies on matters such as requirements, grading, and sanctions for academic dishonesty are governed by University College. Students wishing to add or drop this course after the official deadline must receive the approval of Associate Provost of Education Tom Rocklin. Details of this policy of cross enrollments may be found at: <http://www.uiowa.edu/~provost/deos/crossenroll.doc>

For Cinematheque listings go to <http://iwp.uiowa.edu/calendar/index.html>.

**Readings:**

- Weinberger and Paz, eds. *19 Ways of Looking at Wang Wei: How A Chinese Poem is Translated* (any edition). Available at Prairie Lights Books.
- The assigned articles: posted on ICON.
- IWP participants' writing samples: on <http://iwp.uiowa.edu/writers/index.html>

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**Provisional class schedule**

Week 1

8/27 Introductions.

A. O. Scott "What is a Foreign Film Now?" (ICON)

Week 2

No screening

9/3 Eliot Weinberger, « Anonymous Sources » and Viktor Pelevin, « Hermit and Six-Toes » (ICON)

Week 3

9/8 Farangis Siaphour presents two Siaphour shorts and *Turtles Can Fly* (Iraq/France/Iran, 2004, dir. B. Ghobadi)

9/10 Read: Interview w/ Basman Ghobadi.

Week 4

9/15 Billy Kahora presents a Kenyan short and *Soul Boy* (Germany/Kenya, 2010)

9/17 Read: Kahora writing sample; '21st c African Cinema' and "Pilgrimages" (optional)

Week 5

9/22 Andrea Hirata presents *Rainbow Troops* (Indonesia, 2009, dir. Riri Riza)

9/24 Read: Andrea Hirata's writing sample; "Muslim Cinema: an Introduction" and "Introduction to Indonesian Cinema" (optional)

Week 6 [Writers' travel period.]

9/29 no screening.

10/1 Catch-up class. Read R. Rich, "To Read or Not to Read"

Week 7

10/6 Jin Renshun presents *Green Tea* (China, 2004, dir. Zhang Yuan)

10/9 Read: Jin Renshun writing sample; review of *Green Tea* from 'Japanese Times.' B. Reynaud, "Zhang Yuan's Imaginary Cities" and "The 6th Generation of Chinese Cinema" (optional).

**1st set of journals due**

Week 8

10/13 Anisul Hoque presents *3<sup>rd</sup> Person Singular Number* (Bangladesh, 2007, dir. M.S. Farooki)

10/15 Read: Hoque writing sample, blog on Bangla Cinema

Week 9

10/20 Alan Cheresov presents *The Return* (Russia, 2003, dir. A. Zvyagintsev)

10/22 Read: A. Cheshire, "The Prodigal Father"; I. Strukov: "The Return of Gods: A. Zavygintsev's *The Return*" (optional).

Week 10

10/27 Kim Sae-in presents *The Day A Pig Fell Into A Well* (S. Korea, '96, dir. Hong Sang-su)

10/29 Read: Kim Sa-In's writing sample and short background to Korean literature (handout); Blog entry on *Pig in Well* (link in email); H. Behar, "Cultural Ventriloquism"

Week 11 [Last week of residency]

11/2 O Tam Chin Presents *881* (Singapore, 2007, Dir. Royston Tan)

11/4 Brenda Chen on "Gender and Class in *881*"; interview with Royston Tan (optional)

Week 12

11/10 no screening

11/12 Weinberger and Paz eds.: *19 Ways of Looking at Wang Wei. How a Chinese Poem is Translated*

Week 13

11/19 Wrap up.

**Second set of journals due.**

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