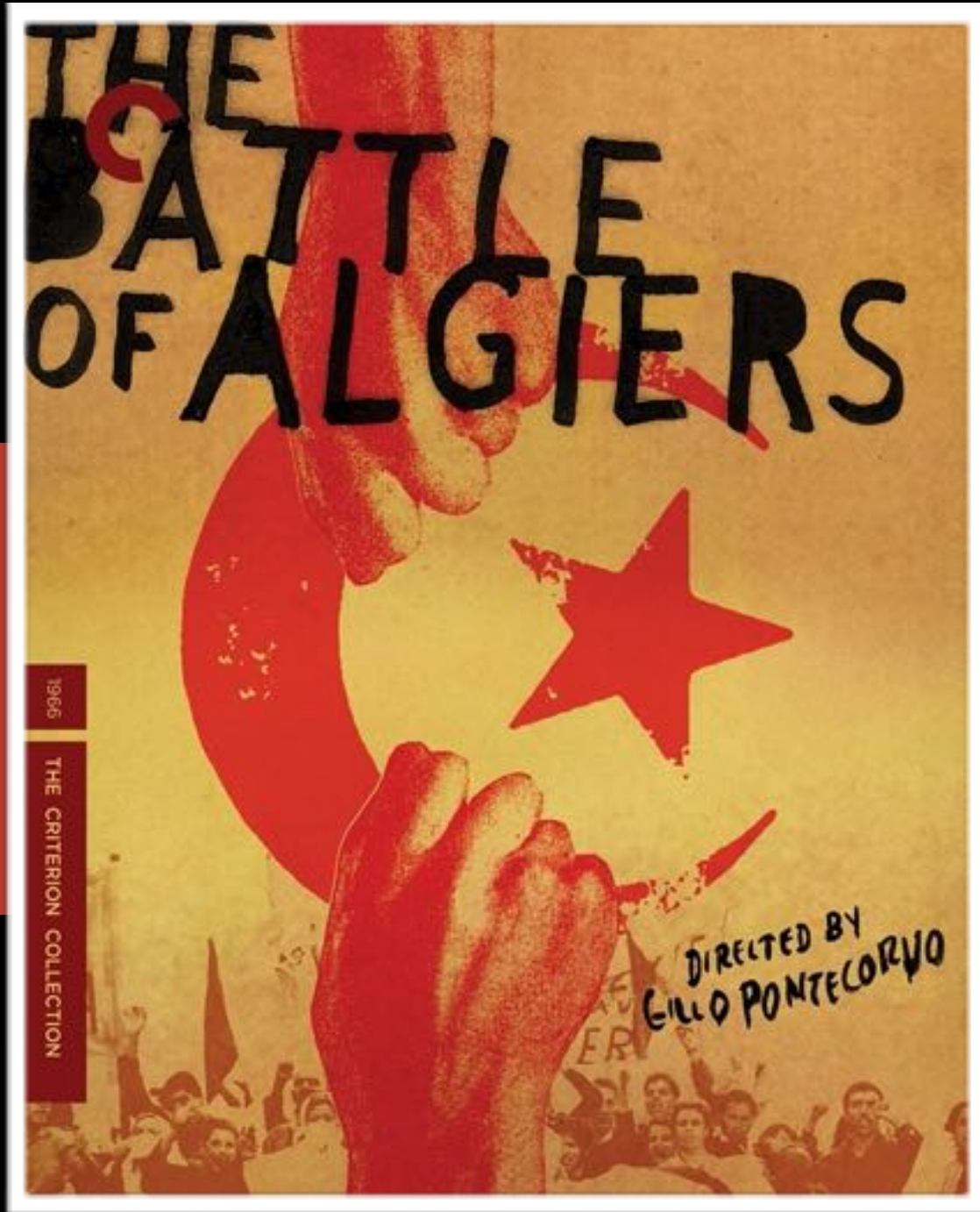


CTCS 201: International Cinema since WWII

Professor Lan Duong | Mondays 10-1:50 PM | NCT



This course surveys a wide range of international films that was produced on the global stage after 1945. We take as our beginning the end of World War II, which left in its wake, social and economic devastation, the redrawing of borders, and mass displacements across the globe. Cinema and the concept of the “national” came into being when nation-states started to rebuild their economies, bolster their borders, and fortify their cultural industries in the years following the war. We will interrogate how national identities have been constructed through film, analyzing the film styles and innovative technologies that underlie major cinematic movements, such as Italian Neorealism, the French New Wave, and Third Cinema. Our lens will widen considerably to include works by directors who originate from Cuba, Iran, Senegal, India, Japan, Mainland China, Australia, Hong Kong, and South Korea, in thinking through how these inter/national films were produced in the shifting contexts of the Cold War (its beginning and demise), decolonization, and globalization. Other topics will include such events as China’s Cultural Revolution in 1966, the formation of the Iranian diaspora in 1979 and Hong Kong’s Handover to China in 1997. We will discuss different national industries and their modes of production and distribution as well as various categorizations of film—for example, independent/art cinema, state-sponsored films, and the blockbuster. In particular, we will interrogate the representational politics of these works and pay attention to images of indigeneity, gender, class, sexuality, and race, in terms of what they signify and how they impact us as spectators of film.