

Ethnographic Film in the Late Twentieth Century

Week 1: Introduction & Presentation of the Syllabus

Reading:

- Fischer, M.M.J. 1992. Collage of Quotes & Paraphrases from Film Theorists on Four Themes of the Course: Cine-writing, Cultural Codes/critique, Ethnographic/Documentary/Narrative Formats, Reception and Social Functions
- Birch, Noel. 1979. To the Distant Observer: Form & Meaning in the Japanese Cinema. (U. Cal.): preface (pp. 11-17: statement of the position that Japanese cinema is culturally distinctive drawing on its own aesthetic precursors), ch. 5 (pp. 61-66, brief history of the Hollywood grammar of illusionism)
- Sato, Tadao. 1982. Currents in Japanese Cinema. (Kodansha International): ch. 1 (pp 15-30: the two types of lead male roles that carry over from kabuki to cinema)
- Zizek, Slavoj. 1991. Looking Awry: An Introduction to Jacques Lacan through Popular Culture. (MIT): pp. 3-6 (Zeno's paradoxes and the staging of the repetitive circuits of desire)

Week 2

- Films: (1) Wend Kuuni
(2) Trinh T. Minh-ha. "Surname Viet Given Name Nam"
[supplementary:] Trinh T. Minh-ha. "Naked Spaces" at MFA, Jan. 26]

Reading:

- Diawara, Manthia. 1989. "Oral Literature and African Film: Narratology in 'Wend Kuuni.'" Pines & Willeman, ed., Questions of Third Cinema. (BFI).
- Fischer, M.M.J. - Introductory Notes & Queries re. "Surname Viet . . ."
- Partial Transcript of "Surname Viet Given Name Nam"
- Thong, Huynh Sanh. 1983. "Introduction" to The Tale of Kieu. Yale.

Week 3

- Films: (1) Furtado, Jorge. 1989. "Ilha das Flores" (Island of Flowers). 15min.
(2) Passolini, Pier Paolo. "Notes Towards an African Orestes".
[Supplementary: Elizabeth & Frances Copola. 1991. "Hearts of Darkness" at the Greenway]

Readings:

- Brooks, Peter. 1984. Reading for the Plot. (Random House): ch. 10, on *sjuzet ifabula*, and the four orderings of narration in Freud's cases
- Burroughs, William. 1975. "Screenwriting and the Potentials of Cinema." in Keith Cohen, ed. 1991. Writing in a Film Age: Essays by Contemporary Novelists. Univ. of Colorado Press

ETHNOGRAPHIC FILM IN THE LATE TWENTIETH CENTURY

- Goals: (a) film as cine-writing (rhetorical like prose) for particular kinds of cultural critique;
(b) cultural codes and genres from different traditions used in film making;
(c) ethnographic film and documentary formats.

Attention especially to

- (i) reception and/or cultural-historical functions of films;
- (ii) positionality of film-makers and audience, e.g. the difference between ethnicity as used by Hollywood and films by ethnics about themselves

Week 1-2: Cine-Writing (montage & editing), Modernity & the Challenges of Ethnography

Reading: cine-writing, desire, pastness, & cultural critique

- Brunette, Peter. "Derrida and Film" 1989. In R. Barton Palmer, ed. *The Cinematic Text: Methods and Approaches*. N.Y.: AMS
- Rouve, Pierre. 1986. "Reel to Real: The Cinema as Technological Co-Reality." In Rene Berger & Lloyd Eby, ed., *Art & Technology*. N.Y.: Paragon
- Stam, Robert. 1989. "Hitchcock and Bunuel: Desire & the Law" in Palmer ed.
- Zizek, Slavoj. 1991. *Looking Awry*: ch. 1.
- Santer, Eric. 1990. *Stranded Objects: epilogue*
- Naficy, Hamid. 1980. "Exile Culture: Fetishized TV in Los Angeles."

Films:

- Passolini, P. *Africa-Orestes*
- Kimiavi, Parviz. *Moghul-ha (The Mongols)*
- Furtado, Jorge. *Ilha das Flores (Island of Flowers)*
- (Dehlavi, Jamil - *Towers of Silence*)

Week 3-4: Cultural Codes

Reading:

- Diawara, Manthia. 1989. "Oral Literature & African Film: Narratology in *Wend Kuuni*" In Pines & Willeman, ed. *Questions of Third Cinema*
- Fischer, M. 1984. "Towards a Third World Poetics: Seeing Through Short Story and Film in the Iranian Culture Area."
- Sato, Tadao. 1982. "The Two Leading Men in Japanese Film" ch. 1 in *Currents in Japanese Cinema*.

Films:

- Wend Kuuni*
- Agha-ye Holu*

Week 5-6: Ethnographic Film & Documentary Formats

Reading:

- Trinh Minh Ha.
- Turner, Terence.

Films:

- Kayapo films*
- Surname Viet Given Name NaM*
- Ntai, the Story of a !Kung Woman*
- Waiting for Harry*
- The Body Beautiful*
- History & Memory*
- Pixote*

Weeks 7-13: organize by country? Maghrebian films, Iran, India, Argentina, Poland, Japan

ETHNOGRAPHIC FILM IN THE LATE TWENTIETH CENTURY

Theory

- Cohen, Keith. 1979. *Film & Fiction: The Dynamics of Exchange*. Yale.
Pines, Jim & Paul Willeman. 1989. *Questions of Third Cinema*. BFI.
Sorlin, Pierre. 1991. *European Cinemas, European Societies, 1939-1990*. Routledge.
Stam, Robert. 1989. *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film*. JHU
Virilio, Paul. 1984/1989. *War and Cinema: the Logistics of Perception*. Verso.
Zizek, Slavoj. 1991. *Looking Awry: An Introduction to Jacques Lacan through Popular Culture*. MIT.

Germany

- McCormick, Richard W. 1990. *Politics of the Self: Feminism & the Postmodern in West German Literature and Film*. Princeton UP
Santer, Eric. 1990. *Stranded Objects: Mourning, Memory, and Film in Postwar Germany*. Cornell U.P.

India

- Mishra, Vijay. 1985. "Towards a Theoretical Critique of Bombay Cinema" *Screen*.
Nandy, Ashish. 1987-88. "An Intelligent Critic's Guide to Indian Cinema." *Deep Focus*.
Prasad, Madhava. 1987. "Escape from Childhood: The Development of the Hero in Popular Cinema." *Deep Focus*.

Iran

- Fischer, M.M.J. 1984. "Towards a Third World Poetics." *Knowledge & Society*.
Fischer, M.M.J. 1990. *Debating Muslims: see index under "film"*
Naficy, Hamid. 1990. "Exile Discourse and Television." Ph.D. diss., UCLA.
Naficy, Hamid. n.d., "Exile Culture: Fetishized T.V. in Los Angeles." ms.

Japan

- Sato, Tadao. 1982. *Currents in Japanese Cinema*.

Chicano

- Kellman, Steven G. 1991. "Splendors of Chicano Cinema." *Texas Observer*, 20 July.

Films:

Montage Techniques

- Dehlavi, Jamil -- *Towers of Silence* (Pakistan)
Furtado, Jorge. 1989. "Ilha Das Flores" (Island of flowers). 12 min. (Brazil)
Kimiavi, Parviz. 19 *Moghul-ha* (The Mongols) (Iran)
Passolini, P -- *Africa Orestes* (Italy-Africa)
Stojanovic, Lazar. 1967. *Plastic Jesus* (Yugoslavia)
(Bertelli, Gian Carlo. *The Secret Life of Sergei Eisenstein*)

Documentaries

Ethnicity in the USA, GB

- Chen, *Mississippi Triangle* (Chinese-American in the Delta)
Onwurah, Ngozi. 1988. "Coffee Colored Children" (Nigerian-English)
Onwurah, Ngozi. 1990. "The Body Beautiful." 23 min
Tajiri, Rea. 1991. "History & Memory" 32 min. (Japanese-American)
Trinh Minh Ha. "Surname Viet Given Name NaM"
"Naked Spaces Livy In Round"

Aboriginals, Tribals

- Kayapo films
Nlai, the Story of a IKung Woman
Trobriand Cricket

- Waiting for Harry (Australian aboriginals)
- Politics
Rosey the Riveter
Garrin, Paul. 1990. "By any Means Necessary" (NY effort to burn out homeless)
- Shorts (Brazil)
Amaral, Tata. 1991. Viver A vida. 10 min.
Ferrari, Marcio. 1991. Moleque de Rua (Street Kid/the Noble Pact). 10 min.
Filho, Francisco Cesar. 1991. "Rota ABC (Suburban Route). 11 min.
Filho, Francisco Cesar. 1990. "Hip Hop SP" (Hip hop Sao-Paolo) 11 min.
- Urban Street Children
Benegal, Shyam. - (India)
Bunuel - Les Olivides (Mexico)
Naderi, Amir. Davandeh (The Runner). (Iran)
Nair, Mira. Salaam Bombay. (India)
Pixote (Brazil)
Pasic, Mirza. Time of the Gypsies (Dom Za Vesanje). (Yugoslavia: Forum Sarajevo
screenplay: Gordon Mihic & Emir Kusturica.

Narrative Films/Quasi Documentaries/Present-Tense Ethnographic Archives

- Sandakan 8 - Japanese co-prosperity sphere
White Dawn - Inuit and whalers
Zagdansky, Andrei. 1990. the Interpretation of Dreams. (Freud, the Bolshevik
Revolution, and the Nazis)
- Africa
Finzan (Bambara)
Manpantsula (political struggle in slums of South Africa)
Saaraba (Senegal)
La Vie est Belle (Zaire: urbanization)
Wendkuuni (Mali or Bukina Faso)
Yeelen (Bambara)
Zan Boko (destruction of a kingdom)
- North Africa & Levant
Allouche, Merzak. 1976. Omar Gatlao. 90 min. (Tunisian)
Ben Lyazid, Farida. 1988. Door to the Sky. 90 min. (Morocco)
Boughedir, Ferid. 1987. Camera Arabe: 20 Years of Arab Cinema. 60 min.
Khleifi, Michel. 1990. Canticle of Stones. 90 min. (Palestinean)
Khleifi, Michel. 1980. Fertile Memory. (Palestinean)
Shahin, Youssef. 1978. Iskandariya leh? (Alexandria Why?) 133 min. (Egypt)
- Iran
Baiza'i, Bahram. 1972. The Downpour (Ragbar)
Baiza'i, Bahram. 1985. Bashu, the Little Stranger, 130 min.
Bani'etemad, Rakhshan. 1987. Off the Limit. (Kharej az Mahdudeh). 100 min.
Ebrahimian, Ghassim. 1988. The Suitors.
Ebrahimifar, Sa'id. 1988. Nar' o Nay. 100 min.
Farmanara, Bahram. 1974. Prince Ehtejab. 93 min.
Kimiavi, Parviz. 1973-74. Moghul-ha.
Makhmalbaf, Mohsen. 1986. The Peddler (Dastforush). 95 min.
Makhmalbaf, Mohsen. 1988. Marriage of the Blessed (Arusi-ye Khuban). 95min.
Mehrju'i, Dariush. 1986. The Lodgers. (Ejarehneshinha) 130 min.
- India
Benegal, Shyam. 1981. Kalyug.
Benegal, S. Junoon
Benegal, S. Trikal
Benegal, S. Anugraham.

Mehta, Ketan. 1989. Spices.
Mirza, Saeed Akhtar. 1989. Salim Langda Pe Mat Ro
Mirza, Saeed. 1984. Mohan Joshi Haazir Ho.
Mirza, Saeed. 1980. Albert Pinto ko Gussa Kyon Ata Hai.
Mirza, Saeed. 1976. Arvind Desai Ki Ajeeb Dastaan.
Mirza, Saeed. Nukad (The Corner), TV serial
Misra, Sudhir. Main Zinda Hoon.
Nihalani, Govind. Tamas

Genre Films Abroad

India

Puri, Ramesh. 1990. Tejaa.
Varma, Ramgopal. 1990. Shiva.

Poland