

Fall 2021

International Film Movements



AARH 267

Thursday 4:30 pm – 7:20 pm

LC 3B

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The course topic will focus on two primary national film movements in film history from an East-West perspective: the **French New Wave** (*la nouvelle vague*) and **Taiwan New Cinema** (*tai wan xin dian ying*). The term “new wave” in world cinema is a movement that has been regarded as originated in France with the *Cahiers du Cinéma* critics promoting a set of French films from the late 1950s and early 1960s. The concept

of the term “new wave” or “new cinema” is now shared by many film historians, critics, film festival curators, and professionals to associate films within the rhetoric of national cinema, new directions in filmmaking, and authorship. Taiwan New Cinema, for example, shares the spirit and many aspects of the cinematic form with the French New Wave. One *Cahiers du Cinéma* critic, Olivier Assayas, even implied that the French New Wave had been resurrected in Taiwan, thereby designating France as the origin of the global new wave phenomenon.

This class will offer a survey on the historical development of new wave cinema from the two countries (**France** and **Taiwan**) in their social, political, and cultural contexts and unravel the unbalanced complex power relationship between East and West. The last unit of the course will tackle the term “**movement**” in its literal sense and look at on-screen representations of issues relating to travel, border-crossings, and migrant workers. Through the methodological approach of **intertextuality in cinema**, students will be able to expand the scope of their study to topics ranging from film production, global circulation, and various dimensions of mobility and transnationality.

