**Course Change Proposal**
**Form A**

<table>
<thead>
<tr>
<th>Academic Group (College): Arts and letters</th>
<th>Academic Organization (Department): History</th>
<th>Date: 10/28/09</th>
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<tbody>
<tr>
<td>Type of Course Proposal:</td>
<td>Department Chair: Chris Castaneda</td>
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<tr>
<td>New <em>X</em>_ Change ____ Deletion ____</td>
<td>Submitted by: Jeffrey Dym</td>
<td></td>
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<tr>
<td>Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes ___ No <em>A</em>_</td>
<td>For Catalog Copy: Yes <em>X</em>_ No ____</td>
<td>Semester Effective: Fall ___ Spring <em>X</em>., 20_10__</td>
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<td>CCE (Extension): Yes ___ No ________________</td>
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This course replaces experimental course Subject Area (prefix) and Catalog Nbr (course number): N/A

If changing an existing course, should new version be considered a repeat of the original version? If so, the same Course ID will be maintained. If not, a new Course ID will be assigned. Note: In PeopleSoft terminology, the Course ID is the unique system identifier, not the Catalog Nbr.

<table>
<thead>
<tr>
<th>Change from:</th>
<th>Change to:</th>
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<tbody>
<tr>
<td>Subject Area (prefix) &amp; Catalog Nbr (course no.):</td>
<td>Title: Modern East Asian Cinema</td>
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<td>_____ _____</td>
<td>Units: 3</td>
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**JUSTIFICATION:**

This course is currently offered as HRS 144 (Asia 177). Offering this course through History instead of HRS will provide the instructor more flexibility in scheduling and will allow the instructor to approach the course from a more historical perspective.

**NEW COURSE DESCRIPTION:** (Not to exceed 80 words, and language should conform to catalog copy. See http://www.csus.edu/umanual/acad.htm - Guidelines for Catalog Course Description)

SAME AS BEFORE: Survey of the development of cinema in Asia, focusing primarily on cinematic masterpieces from China, Hong Kong, and Japan. Focuses on directors, actors, and studios that left a lasting mark on cinema history. Also focuses on how the Asian aesthetic sense differs from the Hollywood norm.

**Note:**

Prerequisite: This is a writing intensive course, so writing intensive course prerequisites are required: (GWAR Certification before Fall 09, or WPJ score of 80+, or C or higher grade in ENGL 109 M/W, or C- grade in ENGL 109 M/W or WPJ score 70/71 and ENGL 109X co-requisite)

Enforced at Registration: Yes _X__ No ____

Corequisite:

Enforced at Registration: Yes _X__ No ____

Graded: Letter _X__ Credit/No Credit ____

Instructor Approval Required? Yes ___ No ________________

Course Classification (e.g., lecture, lab, seminar, discussion): 03

Instructor Approval Required? Yes ___ No ________________

Course Classification (e.g., lecture, lab, seminar, discussion): Modern East Asian Cinema

Title for CMS (not more than 30 characters): Modern East Asian Cinema

Cross Listed? Yes _X__ No ________________

If yes, do they meet together and fulfill the same requirement, and what is the other course. Yes; Asia 140 (Currently Asia 177, but that number is being changed to match new history number)

How Many Times Can This Course be Taken for Credit? ___ One ________________

Can the course be taken for Credit more than once during the same term? Yes ___ No _XX__
FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:

Description of the Expected Learning Outcomes: Describe outcomes using the following format: “Students will be able to: 1), 2), etc.” See the example at http://www.csus.edu/acaf/example.htm

**Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean’s office, not Academic Affairs.

Assessment Strategies: A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

For whom is this course being developed?
Majors in the Dept ___ Majors of other Depts ___ Minors in the Dept ___ General Education ___ Other ___

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes ___ No ___

If yes, identify program(s):

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes ___ No ___

If yes, attach a description of resources needed and verify that resources are available.

Indicate which department or programs will be affected by the proposed course (if any).

The Department Chair’s signature below indicates that affected programs have been sent a copy of this proposal form.

**Approvals:** If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

Signatures: 
Department Chair: ___________________________ Date: 11/20/09

College Dean or Associate Dean: ___________________________ Date: 11-20-09

CPSP (for school personnel courses ONLY)

Associate Vice President and Dean for Academic Programs

Distribution: Academic Affairs (original), Department Chair and College Dean. Dean’s office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.
MODERN EAST ASIAN CINEMA
ASIA 140/HIST140

GENERAL INFORMATION
Prof. Jeffrey Dym
Office: Tahoe 3088
Office Hours: And by appointment!

Office Phone: 278-4425
e-mail: Dym@csus.edu

CATALOG DESCRIPTION
Survey of the development of cinema in Asia, focusing primarily on cinematic masterpieces from China, Hong Kong, and Japan. Focuses on directors, actors, and studios that left a lasting mark on cinema history. Also focuses on how the Asian aesthetic sense differs from the Hollywood norm. GE: Area C4 and Writing Intensive.

COURSE DESCRIPTION
An historical examination of East Asian cinema that focuses primarily on recent masterpieces from mainland China, Hong Kong, Taiwan, Japan, and Korea. The course will focus on directors, actors, and studios that are leaving a lasting mark on cinema history. It will also focus on how Asian aesthetics differs from the Hollywood norm. The aim of this course is not only to introduce students to Asian motion pictures but also to use cinema as a window into Asian history, culture, and sensibilities. We will be viewing one feature film per class. Much of the class will revolve around in-class discussions of the works viewed and the assigned readings.

COURSE OBJECTIVES
• To provide a historical introduction and overview of East Asian cinema, focusing primarily on the works of recent directors.
• To acquire a greater aesthetic understanding of the differences between Chinese, Hong Kong, Taiwanese, Japanese and Korean cinema.
• To come to a greater understanding of the history and cultures of East Asia that are depicted in the films and that produced the films.
• To develop a critical sense and appreciation for Asian cinema

REQUIRED TEXTS

Napier, Susan. Anime: from Akira to Howl’s Moving Castle.

READINGS
I expect the readings listed for a particular week to be read. We will be talking about the readings during the discussion following the film. Those who show they have done the reading will earn higher participation marks than those who have not. The readings will also help you in writing your papers.
REQUIREMENTS & GRADING CRITERIA

Class participation will form a major portion of your grade.

<table>
<thead>
<tr>
<th>Class participation &amp; attendance</th>
<th>Papers</th>
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<tr>
<td>20%</td>
<td>80%</td>
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</table>

93-100% = A  
90-92% = A-
B+ = 87-89%  
B- = 83-86%  
C+ = 77-79%  
C- = 73-76%  
D+ = 67-69%  
D- = 60-62%  
F= 59% or below

PAPERS

All papers should be at least 1,000 words in length. That is roughly 3-4 double spaced pages. Use the word count function in your word processor to verify the number of words in your paper. If I think that a paper is less than 1,000 words because of margins, pagination, or font I will ask for an electronic copy of the paper to verify that the paper is 1,000 words in length. Papers should be written using a 12 point font. Do not insert blank lines between paragraphs.

Papers will be evaluated using the University’s Writing Across the Curriculum’s writing rubric. This rubric is located at:

http://www.csus.edu/wac/rubric.htm

I will not accept any late papers. All papers are do at the beginning of class on the dates listed below. If you fail to hand in a paper on time, then you may pursue the bonus/make-up option.

General expectations:

- The paper must have a thesis!
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- Ideally the thesis will be expressed in a well articulated sentence in the introductory paragraph. You should lay out your argument without explicitly saying, "In this paper I am going to show..."
- There should be a smooth transition of ideas between paragraphs. The paper should flow seamlessly between arguments.
- There should be a conclusion that sums up your paper and contains some insight and interpretation.
- Your paper should have a good title; NOT: Paper # 1
- The paper should be clearly written and free of errors, especially blatant ones like missing pages that indicate you did not proofread.
- Papers should be free of spelling and grammatical errors.
- All character’s names should be spelled correctly
- Please pay attention to the Writing Standards: www.csus.edu/wac/rubric.htm
BONUS/MAKE-UP PAPER
For those students who want to improve their grade, you have the option of turning in a 6th paper and I will then count your 5 highest papers to determine your final grade. This paper option is also available for those who fail to turn in a paper on time.

For this paper you must compare and contrast two films from two different directors. The list of films you may chose from is at the end of this syllabus. You are responsible for locating and viewing the films on your own.

If you are going to pursue this option, you must turn in a topic sentence as well as the titles of the films you are comparing on the last day of class. The paper is due at the scheduled final exam time.

NOTE: If a student turns in a plagiarized paper, they DO NOT have the option of turning in a bonus/make-up paper.

ACADEMIC HONESTY This course follows the CSUS Academic Honesty policy. If you are not familiar with California State University, Sacramento’s Policies and Procedures Regarding Academic Honesty, please read them. They can be found at:

http://www.csus.edu/admbus/umanual/UMA00150.htm

In short, CHEATING OR PLAGIARISM will not be tolerated and may result in failure of the course and possible referral for academic discipline. If you plagiarize any part of your paper, the paper will earn an F and you will be prohibited from making up or changing that grade. I expect your papers to be your own work. If they are not, beware!

ATTENDANCE & CLASS PARTICIPATION
You are expected to attend every class, arrive on time, stay to the end, and to participate in class discussions. Your participation is an integral part of your grade.

CLASSROOM MANNER
All cellular telephones must be turned off or on vibrate mode. A disruption of class caused by your phone ringing will be held against you.

I expect you all to keep silent during the viewing so as not to distract your fellow classmates.
COURSE OUTLINE AND SCHEDULE

Week 1  Sept. 5  *A Taxing Woman* (Itami Juzo)

Week 2  Sept. 12  *Chungking Express* (Wong Kar-Wai)

Week 3  Sept. 19  Discussion of *A Taxing Woman* and *Chungking Express*
               Paper # 1 Due

               **Essay Question:** Compare and contrast the narrative style of Itami
               Juzo’s *A Taxing Woman* with Wong Kar-Wai’s *Chungking
               Express.*

Week 4  Sept. 26  *Violent Cop* (Kitano “Beat” Takeshi)

Week 5  Oct.  3  *The Killer* (John Woo)

Week 6  Oct. 10  Discussion of *Violent Cop* and *The Killer*
               Paper # 2 Due

               **Essay Question:** Compare and contrast Kitano Takeshi’s use of
               violence in *Violent Cop* with John Woo’s use of violence in
               *The Killer.*

Week 7  Oct. 17  *Akira*
               Reading: Napier, Susan. *Anime.* Chapters 1, 2, 3

Week 8  Oct. 24  *Princess Mononoke* (Miyazaki Hayao / Studio Ghibli)
               Reading: Napier, Susan. *Anime.* Chapters 10, Conclusion,
               Appendix.

Week 9  Oct. 31  Discussion of *Akira* and *Princess Mononoke*
               Paper # 3 Due

               **Essay Question:** Compare and contrast the animation styles of
               *Akira* and *Princess Mononoke.*

Week 10  Nov. 7  *Blue Kite* (Zhuangzhuang Tian)

Week 11  Nov. 14  *To Live* (Zhang Yimou)

Week 12  Nov. 21  THANKSGIVING HOLIDAY

Week 13  Nov. 28  Discussion of *Blue Kite* and *To Live*
               Paper # 4 Due
Essay Question: Compare and contrast how the Cultural Revolution is depicted in Zhuangzhuang Tian's *Blue Kite* with Zhang Yimou's *To Live*. In this essay, you must incorporate arguments from *Ten Years of Madness* into your paper.

Week 14  Dec. 5  *Chunhyang* (Im Kwon Taek)

Week 15  Dec. 12  *Farewell My Concubine* (Chen Kaige)
Bonus/Make-up Essay: Titles of the two films to be compared and topic sentence due.

Exam Week  
Wednesday Dec. 19th, 5:15-7:15  
Paper # 5 Due  
Bonus/Make-up Essay due.
Discussion of *Chunhyang* and *Farewell My Concubine*

Essay Question: Compare and contrast how Im Kwon Taek in *Chunhyang* and Chen Kaige in *Farewell My Concubine* incorporate the traditional theatrical elements—Pansori and Beijing Opera—into their films.

FILMOGRAPHIES
NOTE: Filmography titles in bold are videos or DVDs in the CSUS library.
Films marked with “***” may not be used in the paper.

Itami Juzo’s filmography as a director:

Wong Kar-Wai’s feature film filmography:
- *As Tears Go By* (Wangjiaokamen, 1988); *Days of Being Wild* (A-fei zhengzhuan, 1990); *Chungking Express* (Chongqing Senlin, 1994); *Ashes of Time* (Dongxie xidu, 1994); *Fallen Angels* (Duoluo tianshi, 1995); *Happy Together* (Chunguang zhaxie, 1997); *In the Mood for Love* (Huayang nianhua, 2000); *Eros* (2004) (segment *The Hand*); 2046 (2004); *Lady from Shanghai* (2006).

Kitano Takeshi’s filmography as director:
- *Violent Cop* (Sono otoko, kyobo ni tsuki, 1989); *Boiling Point* (3-4x jugatsu, 1990); *A Scene at the Sea* (Ano natsu, ichiban shizukana umi, 1991); *Sonatine* (1993); *Getting
Any? (Minna yatteruka, 1995); Kids Return (Kidzu ritan, 1996); Fireworks (Hanabi, 1997); Kikujiro (Kikujiro no natsu, 1999); Brother (2000); Dolls (2002); Zatoichi (2003); Takeshis’ (2005).

John Woo’s filmography as a director:
The Young Dragons, 1973; Games Gamblers Play, 1974; The Dragon Tamers (Nuzi Tai-quan Qun Yinghui, 1975); Hand of Death (Shaolin Men, 1976); Princess Chueng Ping (Dina Hua, 1976); The Private Eyes, 1977; Money Crazy (Fa Qian Han, 1977); Follow the Star (Da Shaxing Yu Xiao Motou, 1977); The Contract, 1978; Last Harrah For Chivalry (Hao Xia, 1978); Hello, Late Homecomers (Halou Yeguiren, 1978); From Riches to Rags (Qian Zuoguai, 1979); Laughing Times (Huaji Shidai, 1981); To Hell with the Devil (Modeng Tianshi, 1982); Plain Jane to the Rescue (Bacai Lin Azhen, 1982); The Time You Need a Friend (Xiao Jiang, 1984); Run, Tiger, Run (Liang Zhi Lao Hu, 1985); A Better Tomorrow (Yongxiong Bense, 1986); Heroes Shed No Tears (Yongxiong Wu Lei, 1986); A Better Tomorrow II (Yongxiong Bense II, 1987); The Killer (Dixiex Shuang Xiong, 1989); Just Heroes (Yidan Qun Ying, 1990); A Bullet in the Head (Dixie Jietou, 1990); Once a Thief (Zongsheng Sihai, 1991); Hard-Boiled (Lashou Shentan, 1992); The Killer (1992); Hard Target (1993) ***; Broken Arrow (1995) ***; Face/Off (1997) ***; BlackJack (1998) ***; King’s Ransom (1999) ***; Mission Impossible 2 (2000) ***; The Windtalkers (2002) ***; The Hire: Hostage (2002) ***; Paycheck (2003) ***; All the Invisible Children (2005) ***.

Films marked with “***” may not be used in the paper.

Miyazaki Hayao’s filmography as a director:
Lupin III (Rupan sansei: Kariosutoro no shiro, 1971); The New Lupin III, 1977; Castle Of Cagliostro (Rupan sansei: Kariosutoro no shiro, 1979); Nausicaä of the Valley of Wind (Kaze no tani no Naushika, 1984); Laputa: The Castle in the Sky (Tenku no shiro Rapyuta, 1986); My Neighbor Totoro (Tonari no Totoro, 1988); Grave of the Fireflies (Hotaru no haka, 1988) Kiki’s Delivery Service (Majo no takkyubini, 1989); Only Yesterday (Omohide poro poro, 1991); Porco Rosso (Kurenai no buta, 1992); Pom Poko (Heisei tanuki gassen ponpoko, 1994); Princess Mononoke (Mononoke Hime, 1997); My Neighbors the Yamadas (houhokkeyo tonari no Yamada-kun);
Spirited Away (Sen to Chihiro no Kamikakushi, 2001); Howl’s Moving Castle (Hauru no ugoku shiro, 2004).

Zhuangzhuang Tian filmography as a director:
Our Corner (Women de jiaolu, 1980); Red Elephant (Hong xiang, 1982); A Summer Experience (Xiatian de jingli, 1982); September (Jiyue, 1984); On the Hunting Ground (Lie chang zha sha, 1985); The Horse Thief (Dao ma zai, 1986); Story-tellers (Gushuyiren, 1987); Rock ‘n Roll Kids (Yaogun qingnian, 1988); Illegal Life (Feifa shengming, 1990); Eumuch Li Lianying (Da taijian Li Lianying, 1991); The Blue Kite (Nan fengzheng, 1993); Springtime in a Small Town (Xiao cheng zhi chun, 2003); Delamu (Cha ma gu dao xi lie 2004).
Zhang Yimou's filmography:

*Red Sorghum* (Hong Gaoliang, 1987); *Operation Cougar* (Meizhou Bao Xingdong, 1988); *Ju Dou*, 1990; *Raise the Red Lantern* (Da Hongdeng Long Gaogao Gua, 1991); *The Story of Qiu Ju* (Qiu Ju da guansi, 1991); *To Live* (Huozhe, 1994); *Shanghai Triad* (Yao a yao dao wai po giao, 1995); *Keep Cool* (You Hua Haohao Shuo, 1997); *Not One Less* (Yi Ge Dou Buneng Shao, 1998); *The Road Home* (Wo de Fuqin Muqin, 1999); *Happy Times* (Xingfu Shiguang, 2000); *Hero* (Ying xiong, 2002); *House of Flying Daggers* (Shi mian mai fu, 2004); *Riding Alone for Thousands of Miles* (Qian li zou dan qi, 2005); *Autumn Remembrance* (2006).

Im Kwon Taek Filmography:

* Farewell to the Duman River* (Dumanganga jal itgeola, 1962); *Old Man in the Combat Zone* (Jeonjaenggwa noin, 1962); *The Prince's Revolt* (Danjang lok, 1963); *Actors Disguised as Women* (Namjaneun anpallyeo, 1963); *A Wife Turned to Stone* (Mangbuseog, 1963); *The Throne Memorial Drum* (Shinmunog, 1963); *The End of Desire* (Yogmangui gyeolsan, 1964); *Father of Ten Daughters* (Shibjamae seonsaeng, 1964); *Queen Yongwha's Avenger* (Yonghwa mama, 1964); *The Ten-Year Rule* (Simnyeon sedo, 1964); *The Latecomer* (Dangol jikaksaeng, 1964); *A Bogus Nobleman* (Wang-gwa sangno, 1965); *Death of an Informer* (Bisog e Jida, 1965); *A Triangle in Noble Families* (Nilliri, 1966); *I Am a King* (Naneum wang-ida, 1966); *Schoolmistress on the Battlefield* (Cheonjaeng-gwa nyeogyosa, 1966); *Miss Ok and the Divided Court* (Beopchang-eul Ullin Ok-I, 1966); *Swordsmen* (Pungunui gomgaek, 1967); *A Wife Retrieved* (Manghyang cheolli, 1967); *The Feudal Tenant* (Cheongsa chongol, 1967); *Concubine Jang Hui-bin* (Yohwa Jang Huibin, 1968); *Return From the Sea* (Tola-on oensonjabi, 1968); *The Waking Woman* (Mongnyeo, 1968); *A Man Called the Wind* (Baramgateun sanai, 1968); *Full Moon Night* (Sibo ya, 1969); *Would You Help Me?* (Shinsom ji jiauyo, 1969); *Escape from Shanghai* (Shanghae Talchul, 1969); *Three Generations of Men* (Sanai samdai, 1969); *Thunder Sword* (Roe Gom, 1969); *Eagle of the Wilderness* (Hwangya ui toksuri, 1969); *Best Friends and Their Wives* (By naerineun gomoreung, 1969); *Swords Under the Moon* (Weolha ui geom, 1970); *A Snapshot and a Murder* (Sokunseobi-i kin yeoja, 1970); *A Woman Pursued* (Ke yeoja reul jjochala, 1970); *Unmarried Mother* (Iseulmajeun baekil hong, 1970); *A Vagabond's Story* (Binarineun sonchangka, 1970); *The Flying Sword* (Bigeom, 1970); *Hidden Investigator* (Bamcha-ro on sanai, 1970); *One-Eyed Mr. Park* (Aekunun Mr Park, 1970); *Swordswoman* (Yogeom, 1971); *Revenge of Two Sons* (Weonhan ui tu kkobchu, 1971); *Snowing on Grudge Street* (Weonhan ui kori e nun-i naerinda, 1971); *A Stepmother's Heartache* (Tuljiae onomi, 1971); *In Search of the Secret Agent* (Nareul deo isang goreopijimara, 1971); *Gangsters of Myongdong* (Myongdong samkukchi, 1971); *The 30-Year Showdown* (30 nyeon man ui taegyol, 1971); *Cruelty on the Streets of Myongdong* (Myeongdong janhoksas, 1972); *Seize the Precious Sword* (Samguk dae hyeob, 1972); *Arrivals and Departures* (Dora-on jawa ddonya hal ja, 1972); *The Testimony* (Jung eon, 1973); *The Deserted Widow* (Jabcho, 1973); *Five Hostesses for the Resistance* (Gisaeng obaekhwa, 1973); *Pursuit of the Bandits* (Dae chu-gyeok, 1973); *The Hidden Princess* (Yeonhwa, 1974); *I'll Never Cry Again* (Ulji aneciuri, 1974); *The Hidden Princess, Part 2* (Sok yeonhwa, 1974); *Wives on Parade* (Anaeuel ui haengjin, 1974); *Who and Why?* (Wae geulaess-teunga, 1975); *Yesterday, Today and
Tomorrow (Eoje, oneul keurigo naeil, 1975); A Byegone Romance (Wang sibni, 1976); Commando on the Nakdong River (Nakdong-gang eul euncunka, 1976); Overcome by Misfortunes (Maenbal ui nungil, 1976); The Industrious Wife (Anae, 1976); The Virtuous Woman (Okye ki, 1977); Madame Kye in the Imjin War (Imjinrang-gwa Kye weolhyang, 1977); The Evergreen Tree (Sangnok su, 1978); Near Yet Far Away (Kakkakodo mongil, 1978); Genealogy (Chopko, 1978); The Little Adventurer (Cheo padowie comma colgul-I, 1978); The Divine Bow (Shingung, 1979); Again Tomorrow (Naeil to naeil, 1979); The Hidden Hero (Kipparomneun gisu, 1979); High School Tears (Usang ui nunmul, 1980); Pursuit of Death (Tchak Ko, 1980); The Wealthy Woman (Pokbuin, 1980); Mandala, 1981; The Polluted One (Oyomdoen Jashik-dul, 1982); In the Bosom of a Butterfly (Nabipum-eso ulcssda, 1982); Village in the Mist (Angae MauI, 1982); Abenko gongsu gundan, 1982; Daughter of the Flames (Pul-ui Tal, 1983); The Eternal Flow (Hurunun gangmoool-ul ochi magurya, 1984); Gilsodom (Gilsottum, 1985); Ticket, 1986; The Surrogate Woman (Sibaji, 1986); Diary of King Yonsan (Yonsan Ilgi, 1987); Adada, 1988; Come Come Come Upward (Aje Aje Bara Aje, 1989); Son of the General (Janggunui adeul, 1990); Son of a General II (Janggunui adeul II, 1991); Fly High Run Far - Kae Byok (Kae Byok, 1992); Son of a General III (Janggunui adeul III, 1992); Seo-Pyon-Jae (Sopyonje, 1993); Taebak Mountains (Taebek sanmaek, 1994); Ch’ukje (1996); Chunhyang (2000); Painted Fire (Chihwaseon, 2002); Low Life (Haryu insaeng, 2004).

Chen Kaige’s filmography as a director:
Yellow Earth (Huang tu di, 1984); The Big Parade (Da yue bing, 1986); King of the Children (Hai zi wan, 1987); Life on a String (Bian zou bian chang, 1991); Farewell My Concubine (Ba wang bie ji, 1993); Temptress Moon (Feng yu, 1996); The Emperor and the Assassin (Jing ke ci qin wang, 1999); Killing me Softly (2002)***; Together (He ni zai yi qi, 2002); The Promise (Wu ji, 2005).

Films marked with “***” may not be used in the papers.