EXPLORING EAST ASIAN CULTURE THROUGH VIDEO CLIPS

Raise the Red Lantern ©1991 Orion Pictures Corp.

Yojimbo ©1961 Tōhō Company Ltd.

Farewell, My Concubine ©1999 Miramax Film Corporation

Empire of the Sun ©1987 Warner Brothers, Inc.

By Luding Tong and Mark Bagshaw

Several years ago, an articulate student first raised the question in one of our classes of whether showing video clips—brief excerpts from films—was a legitimate educational activity, or just some kind of delicious, illicit scam in which students get to groove on movies while hanging out, and faculty get to goof off while pretending to higher pedagogic purpose.

Today, we openly welcome such expressions of conspiratorial skepticism, to the point of sometimes referring in class to this form of learning experience as SCAMS—"Strategically Crafted Audiovisual Moments." Where the strategy comes in is in trying to break away from the idea that, in the classroom, the text is primary and the video clip secondary: we try to match the video clip (almost always less than ten minutes in length) and the course content closely enough to permit the clip to complement (rather than just supplement) the text content. The video clip is a dramatic way to capture a class's attention, and this helps us to achieve course objectives more effectively. Our ideal is to identify and apply a clip that not only grounds and realizes an important concept from the printed text in a concrete though unfamiliar context, but also allows us to extract and explore relevant related concepts in guided discussion. One reason for our confidence and enthusiasm about this technique is that we have seen marked improvement in student understanding of the course concepts we teach when we use video clips, compared to our earlier, textbook-only versions of our courses. Another reason is that, in their end-of-semester course evaluations, students rate the way video clips are used as one of the most effective features of both courses.

In this article, we describe some of the problems that we've encountered with student learning from clips in our classrooms, as well as some of the video clips we have used most successfully to illustrate East Asian content. For the convenience of readers, we have listed parenthetically both the location of the clip within the film and the time length of the clip (in that order) following the first mention of the film from which it is taken. The first time shown in parentheses is the approximate time into the film where the clip begins; the second time shown represents the length of the clip. Because VCR timers vary and exact timings are hard to achieve, we have started our VCR's counter at zero on the first appearance of the film's title on the screen.

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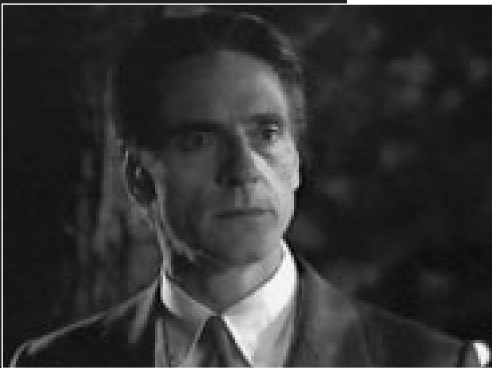
Potential Problems with Using Clips in the Classroom

Course participants quickly are disabused of the notion that showing bits of movies is an irrelevant classroom amusement by being called on to analyze and discuss the clips shown. Nevertheless, video clips present them with several other problems. One of these is the problem of what one might call *narratus interruptus*: while the typical clip has a unity of its own, students initially find it dislocative and exasperating to enter a cinematic world with only the instructor's verbal *mise-en-scene* by way of orientation. Then, when their attention has been engaged, they find it just as frustrating when the stream of the film's story is peremptorily cut off at the close of the clip.

Another problem for some students is that the scenes we choose to excerpt in class are not always from movies they know, or when from movies they know, not necessarily the scenes they want to see. Finally, and this occurs particularly when video clips and students are first introduced in the classroom, students who are used to Hollywood-style movies are not always prepared to receive and process multiple messages simultaneously—not prepared, in other words, for complex cognitive "multitasking." (We describe an example of a richly rewarding clip that requires multitasking of diverse messages—from *Farewell, My Concubine*—toward the end of our discussion.) We believe that an in-depth discussion of ways to meet the challenge of "training" students to view clips in a media-literate fashion would be useful, but it is beyond the scope and focus of this article. At present, we can offer only what we believe is the most effective instrument at our disposal to enhance students' multitasking capabilities, namely, the iterative nature of guided discussion, whereby, with a succession of appropriately leading questions, a student's understanding can begin to approximate the desired level, as suggested below in the discussion of *M. Butterfly*. It is not very high tech, but reframing and repeating the question seems to work best for us.

Relatedly, students also can be distracted (by the appeals of the film's plot or action, or by the limitations of their own culturally conditioned expectations) from elements in a scene that are important for the lessons we hope to teach. We are eclectic in our use of clips, employing both English-language clips and foreign-language clips with English subtitles, excerpting many serious and some fun movies (e.g., Jackie Chan's *Police Story*). We also use excerpts from documentaries (e.g., *A Village in China: Small Happiness*; and the *Wall Street Journal*/PBS four-part series *Emerging Powers*), but our use of these excerpts differs from our use of video clips. First, with documentaries, we tend to use segments longer than ten minutes, and this makes them more of an "immersion" experience than the typical video clip. Second, in contrast to the documentary film, the video clip is usually less baldly expository than the documentary and, like the culture it represents, invites more interpretation and permits more nuanced exploration of cultural concepts.



M. Butterfly ©1993 Geffen Film Company

Regardless of movie type, usually everyone "gets" the basic story and what characters in a scene are saying, and these are among a film's principal intended meanings, of course; but for some students, these meanings tend to absorb their complete attention and crowd out of consciousness other significant elements in the presentation. For example, we use the embassy-garden-recital scene in the 1993 *M. Butterfly* (02:14; 06:27) where Jeremy Irons's Rene Gallimar first meets John Lone's Mlle. Song to raise complex issues of colonialism and "orientalism"—particularly too-easy labeling of discrete attributes as East or West, including East/West stereotyping on the basis of culturally constructed gender characteristics: West is aggressive, male; East is submissive, female. We use Mlle. Song's remarks about experimentation on Chinese human subjects by the Japanese as an occasion to "extract and explore" the complicated history of the relationship between China and Japan, both on its own terms and as illustrative of the danger of making broad generalizations that presume a homogeneous "East Asia" that often exists principally as an analytical construct that seems more

M. Butterfly ©1993 Geffen Film Company

substantial with the greater distance and perspective that “North America” and “Western Europe” afford. Students viewing the *M. Butterfly* clip’s post-recital garden walk sequence for the first time grasp immediately that the two characters are attracted to each other, and many expect that they are seeing the beginnings of a romance developing that will probably follow a standard entertainment motif along cross-cultural lines, a la *West Side Story* or *Romeo Must Die*: dull French bureaucrat (from Western democracy) awakens to art and love for a Chinese artiste (from Communist bloc), they encounter political and cultural obstacles, and so on. Even those students who sense that there is something androgynous about one or both characters, or who have heard through the grapevine that “she is a guy,” are not able initially to get much beyond, at worse, the level of a cosmic joke on Gallimar (“Drag Queen Lola Dupes Gallic Don Juan”) or at best, the potential for pathos of *The Crying Game*. This is a situation where guided discussion helps to focus students’ attention on the relevant meanings and appropriate viewer responses in this context. Guided discussion proves invaluable in helping students to uncover the latent complexities of the encounter represented in the scene (e.g., “Why do you think the title is *M. Butterfly*? Why *M.*?”). By the midsemester exam, most students have become accustomed to receiving and analyzing simultaneous, diverse messages in the clips they see.

Exploring Cultural Concepts

In general, we try to choose video clips that will allow us to explore one particular major cultural concept at a time from the texts we teach. Two texts that are representative of our courses but show different scholarly approaches to cultural analysis are Hu Wenzhong’s and Cornelius L. Grove’s *Encountering the Chinese: A Guide for Americans* (Yarmouth, Maine: Intercultural Press, 1991), used in Tong’s Chinese culture course, and Lucian W. Pye’s *Asian Power and Politics: The Cultural Dimension of Authority* (Cambridge, Mass.: Harvard University Press, 1985), used in Bagshaw’s leadership course, where East Asian content is a major part of studying comparative leadership across nations and regions. In both courses, texts are used to introduce relevant concepts and, with guided discussion grounded in video clips, to increase students’ cross-cultural awareness. Both courses emphasize that what makes for cultural meaning (or effective leadership) in the United States may or may not have relevance or efficacy in other parts of the world. The following are a few of the major cultural concepts we discuss in connection with these texts, along with a description of the video clips we use to ground the discussion in a concrete situation.

Tai-Pan ©1986 DEG

“Face”

In discussing Hu and Grove’s, *Encountering the Chinese*, the operation of the concept of saving or losing face (*bao mianzi/diu mianzi*) is illustrated in a domestic context with a clip from the 1986 *Tai-Pan* (01:17:25; 09:12), a film based on the James Clavell novel about the early China Trade and the founding of Hong Kong by English trading dynasties. In this clip, Joan Chen’s character Meimei wants to surprise and please her British husband Tai-pan Struan (Bryan Brown) by dressing up for him in their private living quarters in the style of a European lady’s ballroom gown. (Concurrently, Struan is hosting a “no-Chinese-or-dogs-allowed” expat party in the public rooms downstairs.) Although the scene can be analyzed in terms of its colonialist content and rich East-West symbolism, we focus primarily on the fact that Struan is appalled by the apparition of Meimei in her puff-ball-punctuated red-and-green costume, and lets it show—causing her an immediate loss of face in front of him and her personal servant or *ama,* and rendering Meimei momentarily (and histrionically) suicidal. After a brief turn on the ballroom floor, the clip goes on to show how the contrite Struan goes about helping Meimei to recover face—by enacting the enraged lord and master, and feigning to beat her for her presumption, in the presence of domestic servants. This public scene allows Meimei to demonstrate the female virtue of submissive obedience to Struan, and to thereby regain her reputation as a worthy wife.

Tai-Pan ©1986 DEG

Tai-Pan ©1986 DEG

Empire of the Sun ©1987 Warner Brothers, Inc.

Saving face in a more public arena is shown in a clip from Steven Spielberg's 1987 *Empire of the Sun* (01:25:54; 02:52), in which the hero Jim, an English boy in a Japanese internment camp outside Shanghai during World War II, saves the life of the camp prisoners' physician by helping the Japanese commandant of the camp and adjacent airfield to save face. Although the military has located the internment camp beside the airfield to deter American bombing, the field is struck by low-level bombers, and in reprisal, the commandant leads his soldiers through the internment camp destroying the prisoners' modest vegetable gardens, damaging property, and breaking glass windows. When the camp physician tries to block the commandant from smashing the camp hospital's windows, the commandant is infuriated by this impudent breach of prisoner propriety and knocks the doctor to the ground, unconscious. A more thorough beating is about to ensue, when "young Jim" comes to the rescue, kowtowing to the commandant while making appropriately submissive and apologetic remarks, distracting the commandant from his anger and making him aware of the crowd of staring faces that has gathered. Mollified and assisted by Jim's public display of humility and submission, the commandant is able to pull himself together, toss aside his cudgel, and walk away with some pretense of dignity.

Group Identification

Yojimbo ©1961 Tōhō Company Ltd.

As part of the contrast between Japanese and Chinese patriarchal systems discussed in *Asian Power and Politics*, Pye states that, whereas Chinese notions of family (*jia*) and trust (*xinren*) are said to follow strict blood lines, Japanese notions of family (*ie*) incorporate trusted followers and close allies, and trust is extended to other non-blood groups, "circles (*kai*), cliques (*batsu*), factions (*ha*), and professional worlds (*dan*)" (Pye, 1985, p. 169). To show how important, pervasive, and far-reaching group identification is in Japanese society, we use three films—*Yojimbo, Black Rain,* and *Shall We Dance?*—to illustrate this concept in traditional and contemporary contexts, and to ground and make concrete aspects of Pye's description of Japanese group orientation. In Akira Kurosawa's 1962 historical romance *Yojimbo* (19:12; 05:44), two warring families vie for the services of an outsider, an adept samurai-for-hire (played by Toshiro Mifune) and take him into their confidence, despite his lack of blood connection to either; in the 1989 Michael Douglas movie *Black Rain* (01:28:28; 03:21), a dismissed Tokyo police lieutenant (played by Ken Takakura) explains to his new friend, Michael Douglas's AWOL New York City detective, his son's feelings of shame and disapproval, and his own feelings of anomie and invisibility, that accompany being expelled from his group and that prevent him from joining, as an individual, in the socially unauthorized vigilante initiative proposed by the American; in *Shall We Dance?* (00:00:11; 04:04), directed by Masayuki Suo and released in 1996, the commuting protagonist's wife and daughter enthuse about what an exemplary coworker and provider father is, because he does what every good husband-father-salaryman (*sarariiman*) is supposed to do, which is to serve his company as he serves his family.

Black Rain ©1989 Pegasus Film Partners

Shall We Dance? ©1996 Daiei Company, Ltd.

Pye also argues that, in Japanese culture, group identification can be so total, that there is a tendency to lose awareness of individuation and for the subordinate to completely identify with the superior—to the point of being unaware that subordinate's and superior's interests may not coincide (p. 169). We try to explore this idea of identification with the group, and with its leadership, using the opening scene of Kurosawa's 1962 *Sanjuro* (01:34; 10:35) in which a group of callow young samurai are congratulating

Sanjuro ©1921Tōhō Company Ltd.

themselves on uncovering incidents of corruption in their clan, and reporting their findings to the clan's "superintendent," who has assured them that the matter will be exposed and dealt with—although he himself is behind the corruption. The "boys" are disabused by the film's eponymous hero (again, Mifune), who suggests that the group's chief suspect, the clan's "chamberlain," is probably the only clansman who can be trusted.

Filial Piety

The Joy Luck Club ©1993 Buena Vista Pictures Distribution, Inc.

Filial Piety is the first term in the list of "Basic Chinese Values" that students find in *Encountering the Chinese* (p. 9). We approach the concept of filial piety somewhat melodramatically, with a clip from Wayne Wang's 1993 film version of Amy Tan's novel *The Joy Luck Club* (01:16:44; 05:30) in which a banished daughter, accused of having dishonored her family by breaking her vows as a widow, returns to nourish her dying mother by slicing into her own arm to provide blood for a life-giving broth—a deliberate echo of the twenty-four moral tales of filial piety written by Guo Jujing (1260–1368). In many of these stories, known as "The Twenty-Four Filial Exemplars," children sacrifice themselves for their parents. In the movie, the daughter's own child, An-mei, who in the film's present is a grown woman in her fifties, was a witness to the blood-letting. An-mei recalls the scene in a flashback accompanied by her own voiceover narration:

> *It was an old tradition. Only the most dutiful of daughters would put her own flesh in a soup to save her mother's life. My mother did this with her whole heart, even though my grandmother had disowned her. This is how a daughter honors her mother. The pain of the flesh is nothing. The pain you must forget. This is the most important sacrifice a daughter can make for her mother.*

The Last Emperor ©1987 Hemdale Film Corporation

This scene is bitter medicine for some student viewers, but it commands attention and makes the point. The discussion moves to a more symbolic and less individualized example of piety with a clip from Bertolucci's 1987 *The Last Emperor* (15:20; 04:15) in which China's child emperor Pu Yi, the Son of Heaven, is reverenced with simultaneous ceremonial kowtows from the assembled sons of earth in all of the courtyards of the Forbidden City. The clip allows us to explore in subsequent discussion the Confucian "three guiding principles" (*san gang*) of the State (*guojia*): Ruler guides subject, Father guides son, Husband guides wife.

Appearance and Reality (Seeming and Being)

The Emperor and the Assassin ©1999 Sony Pictures Classics, Inc.

Because filial piety prevents the expression of aggression against the natural targets of authority, Pye says that it is common for the Chinese to learn to separate their feelings from their actions, suppressing the former and controlling the latter by strict rules of etiquette, and by putting what Pye calls "a moralistic cloak" around discussions and uses of power (p.186). To illustrate this concept, a short but complex scene from Chen Kaige's 1999 *The Emperor and the Assassin* (05:20; 02:51) is used, in which the King of Qin's mother receives the King's prime minister (her former lover and the King's real father) in the presence of the prime minister's former servant (an ambitious climber who has been given a title, and serves as the Queen Mother's chief agent but who is also her current lover). The text of the conversation that takes place among the three is ostensibly about the appropriateness of a proposed bride-to-be that the Queen Mother and her scheming paramour have chosen for the King, but the subtext of the conversation is really about how the interests of all three will be served by preventing the King from waging war against the Kingdom of Han. This recognition is pursued in class by guided discussion in which students are asked to recall and explain what the three characters mean by what they say and do.

Sources of National Identity
Japan and China

"The Samurai Spirit" as Emblematic of "Japanese Character"

With regard to the Confucian legacy in Japan, Pye says:

> *Although, when Confucianism was first introduced, the Japanese did strive to erect a single monolithic structure of bureaucratic power [as in China], they soon reverted to their more natural feudal system, with autonomous lords commanding separate fiefdoms. Confucianism in Japan thus became the moral basis for a system of decentralized and highly competitive power. Confucian principles dictated the struggle of the lords, or* daimyos*, with their samurai knights, to dominate one another, with one finally being recognized as the supreme lord, or* shōgun*. Confucianism was thus turned into a warrior's ethic* (p. 57).

©1957 Columbia Pictures Industries, Inc.

The chief elements of this ethic—the double-edged sword of *bushidō* or "the warrior's way"—on the one hand, ruthless and unforgiving of failure; on the other hand, animated by a sense of honor and a sensibility tender to the point of morbidity—were caught up in the title of Ruth Benedict's famous study *The Chrysanthemum and the Sword.* We explore this dynamic in four scenes taken from three films: the first is the scene in David Lean's 1957 *The Bridge on the River Kwai* (19:40; 03:35) where the commandant of the Japanese prison camp, Colonel Saitō (Sessue Hayakawa), informs the captured British troops that, by surrendering, they have forfeited their honor and any right to be considered as warriors:

> *English prisoners: Notice I do not say "English soldiers"; from the moment you surrendered, you ceased to be soldiers. . . . All men will work. Your officers will work beside you. This is only just; for it is they who betrayed you by surrender. Your shame is their dishonor. It is they who told you, "Better to live like a coolie than die like a hero." It is they who brought you here, not I.*

Seven Samurai ©1954 Tōhō Company Ltd.

The second clip is a scene from Kurosawa's 1954 *The Seven Samurai* (27:58; 04:21) in which an itinerant samurai or *ronin* has his sense of honor and social responsibility reawakened when he realizes the sacrifice that has been made by the farmers who have been trying to hire him to lead an impossible defense of their rice crops against a mounted horde of bandits. (The farmers' sacrifice is that they have been eating millet in order to provide the samurai with rice for his dinner.) The samurai's recognition of their sacrifice leads him to feelings of indebtedness (*on*) and awakens his sense of mutual social obligation (*giri*).

The final set of two scenes occurs back-to-back in a clip from the 1950 Claudette Colbert vehicle *Three Came Home* (13:03; 07:12), a film about the capture and internment of British and American women and men living in North Borneo when the Japanese invade during World War II. Again Sessue Hayakawa, with sensitivity and brilliance, plays the Japanese officer who captures the Anglo-American settlement. In the first scene, the officer quickly loses patience with the settlement's civilian officials, who have destroyed fuel supplies, bridges, and other materiel. They claim they were only following orders from superiors elsewhere, but he sees them, first, as combatants because they have carried out "military orders,"—and second, as cowards for not admitting it. When the chief civilian official protests, taking a superior tone, the Japanese officer slaps him several times for not acting appropriately humble, as befits a defeated enemy, and compels the all-male civilian contingent to bow to him.

©1950 20th Century Fox

In the scene that immediately follows, in a complete turnaround, the officer invites one of the captured American women, a novelist (Colbert), to come to his office, where he compliments her on her work (which he has read), reminisces charmingly about his college years in America, shares personal information about his family, and asks her to autograph a copy of one of her books for him. The striking juxtaposition of the two scenes is used to underscore what Pye calls the "Japanese way of living comfortably with contradictions" by "compartmentalizing" (p. 163).

China's Character Legacy of Colonialism, Tradition, Feudalism, and Communism

Farewell, My Concubine
©1999 Miramax Film Corporation

A good example of a clip that works to several purposes, and that requires students to process what they are experiencing at different levels ("cognitive multi-tasking"), is taken from Chen Kaige's 1993 *Farewell, My Concubine* (39:35; 08:32), a scene set on the eve of the Japanese full-scale invasion of China in 1937. The protagonists Douzi and Shitou, children at the beginning of the film, are now all grown up and stars of the Peking Opera (*jingju*). They are on their way from a photo session to the theater when they are accosted by a hostile crowd that thinks they, giving performances as usual, are being suspiciously unpatriotic, given the troubled times. To calm the crowd, Shitou points to the shape of his "Chinese" nose to assert his non-Japanese ancestry and takes them up sharply, admonishing the crowd that "we Chinese must all stick together." This part of the scene becomes, in subsequent discussion, a hook for talking about traditional and contemporary Chinese notions of group solidarity, racial identity and racism generally, the history of various invasions and occupations of China, Japan's and Western nations' history of imperialism and colonialism in China and East Asia, as well as the attitudes of other Asian nations, such as Vietnam, toward the Chinese and Japanese.

Farewell, My Concubine ©1999 Miramax Film Corporation

The clip moves on to a traditional *jingju* performance, where we glimpse Shitou and Douzi, in elaborate *jingju* costume, performing in a scene from *Bawang bie ji*, the story of the King of Chu (Shitou) and his concubine Yu Ji (Douzi), from which the film *Farewell, My Concubine* takes its name. We see and hear enough to get a sense of what *jingju* is like, and for the instructor to proceed with a discussion of the history and characteristics of *jingju* as an art form, and its contemporary metamorphosis, under privatization, from an ideologically suspect but largely state-supported traditional entertainment, to one shaped primarily by attempts to attract the patronage, and appeal to the sensibilities, of Western and Westernized tourists by performing brief opera "highlights" with lots of acrobatics and very limited singing. (This discussion also tends to raise larger issues of national cultural preservation and restoration in China, and perpetuation of Chinese culture in the face of greater openness to other countries, and an apparently narrowing base of public support.) Description of the plot of the opera by the instructor elicits themes of honor, loyalty, and piety and becomes the basis for discussing "fundamental and basic" Chinese cultural values from a compilation by Michael Bond and his colleagues of the Chinese Cultural Connection that is reprinted, in list form, in *Encountering the Chinese* (p. 9).

The clip then follows Douzi and Shitou backstage, where they receive a local connoisseur and arts patron, Master Yuan, played by Ge You, whose tastes and demeanor as an artifact of "old feudal" society open up a discussion of the conditions and provocations that underlay twentieth-century revolutionary movements in China. In this discussion of feudalism, the actor Ge You serves as a convenient pivot for introducing a clip from Zhang Yimou's 1994 film *To Live* (*Huo zhe*) (43:48; 07:14) in which the protagonist Fugui, also played by Ge You, returns from the war (where he has served in the army, first for the Nationalists, then for the Communists)—just in time to see the conniving club owner who has seduced him out of the feudal patrimony of his family home and property by feeding his gambling vice, led away to his execution as a reactionary landlord and oppressor of the people—ironically, as an effect of that duplicitous transfer of ownership. Fugui's reaction to his situation in a discussion with his wife, Jiazhen, provides an appropriate occasion to discuss historical and ideological hypotheses of class and "national character," in conjunction with reading Lao She's story "Attachment" (1943) and Lu Xin's "The True Story of Ah Q" (1921).

Farewell, My Concubine
©1999 Miramax Film Corporation

To Live ©1994 Century Communications, Ltd.

Raise the Red Lantern
©1991 Century Communications, Ltd.

Chinese Family and Living Arrangements

Sometimes, though infrequently, we use clips not only to explore a particular concept but simultaneously to reveal an unfamiliar context in which that concept is embedded. We believe doing this helps to hold students' interest and allows them to visualize or realize what a concept looks like when it is lived. For example, to ground discussion of changes in the concept of family relationships, women's roles, and living situations in Chinese society (feudal, pre-revolutionary, Mao-era, and contemporary settings), we use, first, a scene from Zhang Yimou's 1991 *Raise the Red Lantern* (*Dahong denglong gaogao gua*) (15:35; 06:22) where the character Songlian, played by Gong Li, has come to the home of the wealthy Chen to be his fourth wife, and is shown around by the major domo: students see a conventional Chinese household layout around a courtyard, the family eating room, the family altar, the apartments of the various wives, see the protocol for domestic visits (the pecking order, the manners, a "getting-acquainted" conversation), and get a sense of the household political intrigues that rule domestic life in a patriarchal household. The relationships among the women are used to move beyond the idiosyncrasies of the actual household depicted to discuss behavioral expectations of women at that time, which included the Confucian ethical codes (*renlun*) of the "three obeys" (*san cong*)—obey father, obey husband, obey son (after death of a husband)—and the "four womanly virtues" (*si de*)—women's morality, proper speech, modest manner, diligent work. Typically, *Raise the Red Lantern* is paired, for comparison, with another clip from Zhang's *To Live* (01:29:02; 07:32), which shows the family relationships and living situation of Fugui, the formerly wastrel son of a formerly wealthy family, now living in reduced circumstances at the height of the Cultural Revolution. Subsequently, we explicitly compare these clips, first, with the living situations in a contemporary Chinese home (in Taiwan), specifically, a scene focused on the interaction of a widower and his three daughters at the family dining table in Ang Lee's 1994 *Eat Drink Man Woman* (10:20; 03:22), and then we explore with the puckish "Faye" the bleak contemporary apartment of the family-less young Hong Kong police officer who develops into one of the romantic leads in the 1994 *Chungking Express* (01:05:32; 02:35), directed by Wong Kar-Wai.

To Live ©1994 Century Communications, Ltd.

Eat Drink Man Woman
©1994 Central Motion Pictures Corporation

Chungking Express
©1995 Jet Tone Productions

Conclusion

What Bible stories, classical myths, legends, and fairy tales were to earlier generations of American students, films available for repeated viewing on TV, video, or DVD are to many of today's students. Works as apparently dissimilar as *The Matrix* and *Ferris Bueller's Day Off* have become potent sources of cultural values, and serve, with repeated viewings, as a ritual repository of cultural DNA for today and tomorrow. Consequently, excerpts from films on video—video clips—have tremendous power to focus attention and create learning in classroom discussions of culture.

Obviously, what students' attention is focused *on* will impact the learning that takes place, so we try to be critical about which clips we use in our classrooms, and try not to show a clip just because it is exquisite, or just for the sake of having a clip to "go with" the discussion of a particular concept, though we also add clips when we add new concepts that want illustration, and we delete clips when we find better ones to illustrate concepts currently in course discussions. We also rotate clips in and out of our active repertory to keep the courses (and ourselves) fresh.

One unintended consequence of using a lot of East Asia clips in both courses is that they have worked like movie house trailers in building an audience for a content-related course, Tong's upper-division Chinese film course. A team-taught companion course, "East Asian Cultures Through Film," is under consideration. Maybe a joint-authored "Culture Clip Compendium" should be next? ■

FILM REFERENCES

All films listed below are available at www.amazon.com. Films are listed here in the order they appear in the narrative.

M. Butterfly
Directed by David Cronenberg
1993. Color. 101 Minutes. VHS
Facets Video
1517 West Fullerton Ave.
Chicago, IL 60614
800-331-6197

Tai-Pan
Directed by Daryl Duke
1986. Color. 127 Minutes. VHS
Anchor Bay Entertainment
1699 Stutz Drive
Troy, MI 48084

Empire of the Sun
Directed by Steven Spielberg
1987. Color. 152 Minutes. VHS
Warner Brothers
505 N. Brand Blvd., 4th Floor
Glendale, CA

Yojimbo
Directed by Akira Kurosawa
1961. Black & White. 110 Minutes. VHS
Facets Video
1517 West Fullerton Ave.
Chicago, IL 60614
800-331-6197

Black Rain
Directed by Ridley Scott
1989. Color. 126 Minutes. VHS
Paramount Pictures
5555 Melrose Avenue
MOB 1200J
Hollywood, CA 90038

Shall We Dance?
Directed by Masayuki Suo
1997. Color. 118 Minutes. VHS
Facets Video
1517 West Fullerton Ave.
Chicago, IL 60614
800-331-6197

Sanjuro
Directed by Akira Kurosawa
1962. Black & White. 96 Minutes. VHS
Facets Video
1517 West Fullerton Ave.
Chicago, IL 60614
800-331-6197

The Joy Luck Club
Directed by Wayne Wang
1993. Color. 135 Minutes. VHS
Sam Goody
6110 Blue Circle Drive, Suite 220
Minnetonka, MN 55343
800-371-4425

The Last Emperor
Directed by Bernardo Bertolucci
1987. Color. 160 Minutes. VHS
Buy.Com
85 Enterprise
Alisa Viejo, CA 92656
888-880-1030

The Emperor and the Assassin
Directed by Chen Kaige
1999. Color. 161 Minutes. VHS
Facets Video
1517 West Fullerton Ave.
Chicago, IL 60614
800-331-6197

The Bridge on the River Kwai
Directed by David Lean
1957. Color. 161 Minutes. VHS
Sony Pictures Entertainment
3960 Ince Blvd.
Culver City, CA 90232

The Seven Samurai
Directed by Akira Kurosawa
1954. Black & White. 141 Minutes. VHS
Facets Video
1517 West Fullerton Ave.
Chicago, IL 60614
800-331-6197

Three Came Home
Directed by Jean Negulesco
1950. Black & White. 106 Minutes. VHS
Twentieth Century Fox Home Entertainment
2121 Avenue of the Stars, Suite 2500
Los Angeles, CA 90067
888-801-9122

Farewell, My Concubine
Directed by Chen Kaige
1993. Color. 155 Minutes. VHS
Facets Video
1517 West Fullerton Ave.
Chicago, IL 60614
800-331-6197

To Live
Directed by Zhang Yimou
1994. Color. 132 Minutes VHS
Cheng & Tsui Company
25 West Street
Boston, MA 02111-1213
800-554-1963

Raise the Red Lantern
Directed by Zhang Yimou
1991. Color. 125 Minutes. VHS
Facets Video
1517 West Fullerton Ave.
Chicago, IL 60614
800-331-6197

Eat Drink Man Woman
Directed by Ang Lee
1994. Color. 124 Minutes VHS
Cheng & Tsui Company
25 West Street
Boston, MA 02111-1213
800-554-1963

Chungking Express
Directed by Wong Kar-Wai
1994. Color. 103 Minutes. VHS
Facets Video
1517 West Fullerton Ave.
Chicago, IL 60614
800-331-6197

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