SYLLABUS

SINGAPORE CINEMA
Instructor: Alison Groppe
Language of Instruction: English
UO Credits: 4
Contact Hours*: 40
Total Hours of Student Engagement (THSE) in all course activities*: 120

SINGAPORE, THE REPUBLIC OF SINGAPORE

COURSE DESCRIPTION
This course introduces students to recent Singapore cinema by spotlighting the films and filmmakers that have attracted the most international attention to this vibrant but still-emergent “small nation” cinema. In this course, films are viewed as both artistic and cultural expressions; we will analyze each film both in terms of its aesthetics and use of film form, as well as how it reflects critically upon Singapore as a multiethnic, multilingual and post-immigrant society. We will also discuss the depiction of gender, identity and family in the films, and Singapore’s relations to Hong Kong and Hollywood cinemas (among others).

COURSE OBJECTIVES
The course will:
• Introduce students to Singapore cinema in a contemporary and historical context, Singapore cinema’s most critically acclaimed films and filmmakers, and the themes, issues, and cultural politics with which this cinema engages (Global Perspectives)
• Introduce students to the basics of film analysis and film analysis terminology (Arts & Letters: Creative Thinking [acquiring competencies & innovative thinking])
• Help students improve their writing skills (Arts & Letters: Written Communication [genre/disciplinary conventions; rules/conventions; sources and evidence])
• Help students improve their abilities to interpret (film) texts and construct successful arguments based on their interpretations (Arts & Letters: Critical thinking [explanation of issues, assumptions or hypotheses; using relevant & credible evidence to draw conclusions; facility with methods of reasoning appropriate to the discipline])

Student Outcomes. Students who successfully complete this course will:
• Gain an understanding of Singapore cinema in a contemporary and historical context and the themes, issues and cultural politics with which Singapore cinema engages
• Gain an appreciation for Singapore cinema’s most critically acclaimed films and filmmakers
• Gain an ability to analyze film texts using the terminology and practices of film studies
• Refine their writing abilities
**INSTRUCTIONAL METHODOLOGY**

This course will be conducted through class meetings, which will consist of lectures and discussions, and film screenings, which will consist of brief introductions prior to the film and brief discussions following it. More detailed introductions to and discussions of the film will take place during class meetings. The course will also involve excursions to the National Museum of Singapore and the Cathay Gallery. The following schedule is anticipated:

- **Week 1:** (2 days orientation); 1 lecture (2.5 hours); visit to National Museum of Singapore (5 hours real time; 2.5 contact hours); 1 screening (2 hours) (total 7 hours)
- **Week 2:** 2 class meetings (2.5x2 = 5); 2 screenings (2x2 = 4) (total 9 hours)
- **Week 3:** 2 class meetings (2.5x2 = 5); 2 screenings (2x2 = 4) (total 9 hours)
- **Week 4:** 2 class meetings (2.5x2 = 5); 2 screenings (2x2 = 4) (total 9 hours)
- **Week 5:** screening, lecture, final exam (total 6 hours)

Total contact hours: 40

Required films (shown during screenings):


Other required readings listed below.

**METHOD OF EVALUATION (GRADING)**

20% Attendance & active participation
10% Quizzes on readings/films (1 quiz/week for weeks 2-4; 8 hours review)
20% (10% each) 2 Screening reports, 3-4 pages double-spaced [15 hours, including re-watching parts of film being written on]
10% Scene Analysis (practice in class; take-home assignment through Canvas) [15 hours review & doing the analysis itself]
20% Final Paper (5-7 page critical essay, as described in Corrigan, 13) [30 hours, which includes re-watching film or films being written on as well as planning & writing]
20% Final Exam (including questions re: objective knowledge [multiple choice]; identification [short answer]; and scene analysis (short essay) [22 hours of review]

**COURSE OUTLINE**

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Topic: Introduction to Singapore &amp; Singapore Cinema</th>
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<tr>
<td>Film: <em>I Not Stupid</em> (2002)</td>
<td><strong>Total pages: 80.5</strong></td>
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<tr>
<td>Readings:</td>
<td><strong>Reading time: 8 hours</strong></td>
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<td>• Ch. 1 &amp; excerpts from Chs. 3 &amp; 4 from <em>Latent Images: Film in Singapore</em>, 2-13; 54-56; 65-68; 109-</td>
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| Week 2 | **Topic:** Family Dramas; Intro to Film Analysis  
Readings:  
- From *Latent Images*: 145-147; 72-80  
- Ch. 8, “Singapore cinema: Eric Khoo and Jack Neo—critique from the margins and the mainstream,” 117-125 (8 pages)  
- Ch. 15, “Singapore as a Society of Strangers,” from *Chinese Connections*, 205-219 (14 pages)  
- Ch. 6, *A Short Guide to Writing about Film*, 86-111 (25 pages)  
| Total pages: 68  
Reading time: 7 hours  
1st Screening Report due on Canvas by end of Friday |
| Week 3 | **Topic:** Singapore Cinema Auteurs; Eric Khoo and The Revival  
Readings:  
- “Singapore cinema: Eric Khoo and Jack Neo—critique from the margins and the mainstream,” 117-125 (8 pages)  
- Ch. 15, “Singapore as a Society of Strangers,” from *Chinese Connections*, 205-219 (14 pages)  
- Ch. 6, *A Short Guide to Writing about Film*, 86-111 (25 pages)  
| Total pages: 69  
Reading time: 7 hours  
Scene Analysis take-home exam on Canvas, due by end of day Friday |
| Week 4 | **Topic:** Genre (Horror, Documentary, Musical) & the Global  
Films screened in lecture: documentaries by Tan Pin Pin  
Readings:  
- “Transnational spectres and regional spectators: Flexible citizenship in new Chinese horror cinema,” 41-64 (23 pages)  
- “Mapping spectral tropicality in The Maid and Return to Pontianak,” 24-33 (9 pages)  
- Ch. 8, “The National in the Transnational,” from *China on Screen*, 195-222 (28 pages)  
| Total pages: 60  
Reading time: 6 hours  
2nd Screening Report due by end of day Friday |
| Week 5 | **Topic:** Genre & the Local/Translocal  
Film: *881* (2007) (Sunday night)  
Reading:  
- “Gender and Class in 881,” 1-18 (18 pages)  
Final Exam (Wednesday 10am-12pm)  
| Total pages: 18  
Reading time: 2 hours  
Final Paper due uploaded to Canvas by Wednesday midnight (timing?) |
COURSE READINGS

BIBLIOGRAPHY
5. [articles on Tan Pin Pin]
Academic Misconduct
The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students’ obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at researchguides.uoregon.edu/citing-plagiarism.

Prohibited Discrimination and Harassment Reporting
Any student who has experienced sexual assault, relationship violence, sex or gender-based bullying, stalking, and/or sexual harassment may seek resources and help at safe.uoregon.edu. To get help by phone, a student can also call either the UO’s 24-hour hotline at 541-346-7244 [SAFE], or the non-confidential Title IX Coordinator at 541-346-8136. From the SAFE website, students may also connect to Callisto, a confidential, third-party reporting site that is not a part of the university.

Students experiencing any other form of prohibited discrimination or harassment can find information at respect.uoregon.edu or aaeo.uoregon.edu or contact the non-confidential AAEO office at 541-346-3123 or the Dean of Students Office at 541-346-3216 for help. As UO policy has different reporting requirements based on the nature of the reported harassment or discrimination, additional information about reporting requirements for discrimination or harassment unrelated to sexual assault, relationship violence, sex or gender based bullying, stalking, and/or sexual harassment is available at Discrimination & Harassment.

The instructor of this class, as a Student Directed Employee, will direct students who disclose sexual harassment or sexual violence to resources that can help and will only report the information shared to the university administration when the student requests that the information be reported (unless someone is in imminent risk of serious harm or a minor). The instructor of this class is required to report all other forms of prohibited discrimination or harassment to the university administration. Specific details about confidentiality of information and reporting obligations of employees can be found at titleix.uoregon.edu.

Mandatory Reporting of Child Abuse
UO employees, including faculty, staff, and GEs, are mandatory reporters of child abuse. This statement is to advise you that your disclosure of information about child abuse to a UO employee may trigger the UO employee’s duty to report that information to the designated
authorities. Please refer to the following links for detailed information about mandatory reporting: Mandatory Reporting of Child Abuse and Neglect.

**Students with Disabilities**
The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center in 360 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.