SYLLABUS: INTRODUCTION TO ASIAN CINEMA CULTURE

Lecture Period/Location: Tuesday 2nd Period★ 10:30--12:00
School of Letters, Lecture Room 131
Lecturer: MA Ran/馬然
Email: maran@lit.nagoya-u.ac.jp
Office Location: School of Letters, Rm 224
Office Hours: by email appointment
Lecture Blog: nu2016introafc.blogspot.jp/
[we update PDFed readings and important notice here]

Course Description & Objective
This survey course aims to introduce to the students’ the diverse dimensions and especially the recent development of contemporary Asian cinema culture(s) mainly through approaching their most visible regional and worldwide presence and influence at, for instance, international film festivals and markets. Importantly, we would situate our study of film culture at the conjuncture of cinéphile culture, national/regional film industries and business, and the global institution of art cinema, within the larger socio-cultural context across Asian societies that has been drastically changing since 1989. Although the lecture is basically structured in the classic format of national cinema, in each section we would also underscore the dynamics of transnational cinema by looking at the importance and role of film festivals and similar entities. Through this unusual journey, the students are encouraged to rethink and debate on crucial issues related to the film cultures and film movements across Hong Kong, Taiwan, the People’s Republic of China, South Korea, Japan and Southeast Asian countries such as the Philippines, Malaysia and Indonesia. Hopefully this course would shed light on advanced studies in film studies, area studies, gender studies, urban culture and sociology.

Course Prerequisites
This is a lecture of film studies. It is open to students who have demonstrated certain interest and background knowledge in cinema studies, and have the competency in reading and analyzing cinematic texts in English. Preferably we welcome students whose written and spoken English abilities are adequate enough for them to participate in presentations and to write short essays and so forth.

Course Approach:
✚Lectures, screenings, discussions/presentations and oral/written analyses. Under the academic guidance and facilitation of the lecturer, students are expected to critically
evaluate theories and arguments from their readings and learn to apply the concepts and theories in film analysis. It is also expected that the students could communicate (not mechanically reciting) their ideas effectively via discussions and presentations as well as in writing assignments.

Film-viewing underlines your study flow of the seminar. Screenings will 1) take place as part of the weekly class, or 2) the lecturer will book the classroom for film-viewing as extra to the weekly course plan; 3) assigned to the students for self-study. For students who cannot make the scheduled group screenings for good reasons, they are urged to loan the DVDs from the lecturer or at the local video-shops.

**Notes for Auditing Students:**
This course welcomes auditing students, nevertheless it must be made clear that any auditing student should try to keep full attendance and fully participate the classroom activities as the registered students do; unsatisfactory performance on auditing students would be immediately reported to the university office of academic affairs at any stage of the semester. We also engage with a wide spectrum of films, and when there is no in-class screenings, we expect the students to loan/watch films either from the library or from the lecturer to facilitate their study.

**Evaluation:**
10% Attendance
15% contribution to class discussion/presentation
15% take-home quiz/project
30% Reading Journal Assignments (15% x 2)
30% Final Paper

**NOTE:** Three absences, including in-class screenings without proper evidence provided equals FAIL

**Note on Plagiarism:**
*Plagiarism: A writer who presents the ideas of words of another as if they were the writer's own (that is, without proper citation) commits plagiarism.* Plagiarism is not tolerable in this course or at Nagoya University. You should avoid making quotes or drawing on figures from nowhere—you must provide sources of reference for quotation and/or citations you use in the paper. This applies to images and media clips as well. Failure to observe this would risk being charged of plagiarism.
Course Assignments:

**Reading Journal Assignment:** Due Dates TBA (submission via Email)
Students are expected to submit 2 reading journals (300 words, in WORD document; via email) reflecting upon their reading progress in the previous month.

**Take Home Quiz:** Due Dates TBA

**Final Paper:** Due Date TBA. 1000~1500 words. *(If you wish, you can go over the word limit.)*
Details and writing samples will be offered later.

**NOTE:** We have certain standard for academic writing in English. It would be really helpful if you take courses in academic writing and find a native-speaker consultant to check your writings. For self-study, a perfect instruction on writings for East Asian studies courses could be found here: [http://writingproject.fas.harvard.edu/files/hwp/files/writing_in_east_asian_studies.pdf](http://writingproject.fas.harvard.edu/files/hwp/files/writing_in_east_asian_studies.pdf)

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**SCHEDULE OF CLASSES**

**WEEK 1 OCT 4**  INTRODUCTION

*Required Readings*

(for the whole semester):


**WEEK 2 OCT 11**  ASIAN CINEMA CULTURE—BETWEEN THE NATIONAL AND THE TRANSNATIONAL I

*Required Readings*


WEEK 3 OCT 18  ASIAN CINEMA CULTURE—BETWEEN THE NATIONAL AND THE TRANSNATIONAL II

Required Readings


Higbee, Will, Lim, Song Hwee. “Concepts Of Transnational Cinema: Towards A Critical Transnationalism In Film Studies”, Transnational Cinemas, Volume 1, Number 1, January 2010, pp. 7-21(15).


WEEK 4 OCT 25

Screening: Ugetsu (雨月物語), Dir. Kenji Mizoguchi, 1953, 96min

1st Reading Journal Due on Oct 26 WEDNESDAY, 5pm

WEEK 5 NOV 1  SCREENING JAPAN I—TOUR DE FORCE OF THE MAESTROS

Required Readings


Tezuka, Yoshiharu. “Chapter 2: Internationalization Of Japanese Cinema: How Japan
Was Different From The West And Above Asia Before Globalization”, *Japanese Cinema Goes Global: Filmworkers' Journeys*, University of Hong Kong Press, 2011, p25-74

**WEEK 6 NOV 8  SCREENING JAPAN II—THE POST-STUDIO ERA**

**Required Readings**


**Homework Viewing:** *Raise the Red Lantern* (大紅燈籠高高掛), dir. Zhang Yimou, 1991

(English subtitled version available at YouTube)
WEEK 7 NOV 15 SCREENING CHINA I—STARTING/ENDING WITH THE FIFTH GENERATION?

Required Readings
(for week 7 & 8)

(for week 7)


Nov 17th THURSDAY
Special Screening: Summer Palace (颐和园), Dir. Lou Ye, 2006
Time: 6:30pm /Venue: Rm 131

Week 8 Nov 22 SCREENING CHINA II—FROM UNDERGROUND TO INDEPENDENT, AND TO DV-MADE CHINA

Required Readings

Zhang, Zhen & Angela Zito. “Introduction”, Zhang, Zhen, and Angela Zito, eds. DV-made China: Digital Subjects and Social Transformations After Independent Film.
University of Hawai, 2015.


Secondary Readings

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**Nov. 24th THURSDAY**

**Special Screening:** Flowers of Taipei: Taiwan New Cinema (光陰的故事-台灣新電影), Dir. Chinlin Shien, 2014, 109min

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**WEEK 9 NOV 29  ABOUT TAIWAN NEW CINEMA AND ITS AFTERLIFE**

**Required Readings**


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**2nd Reading Journal Due on Nov 30 WEDNESDAY, 5pm**
WEEK 10 DEC 6  Screening: *Election 2* (黒社會以和為貴), Dir. Johnnie To, 2006, 93min

WEEK 11 DEC 13 HONG KONG CINEMA FROM POST-1997 TO THE UMBRELLA REVOLUTION

*Required Readings*


WEEK 12 DEC 20 Screening: *The Host*, Dir. Bong Joon-ho, 2006, 119min

WEEK 13 DEC 27 THE RENAISSANCE OF KOREAN CINEMA AND ITS GLOBAL AUTEURS


Dec 22nd Thursday
Special screening: the Captive, Dir. Brillante Mendoza, 2012
TIME: 6:30pm/ Venue: Rm. 131

WINTER BREAK: DEC 28-JAN 7

WEEK 14 JAN 10TH A GLIMPSE INTO THE SOUTHEAST ASIAN INDEPENDENT CINEMA


3RD Reading Journal Due on JAN 11 WEDNESDAY, 5pm

WEEK 15 JAN 16 THESIS WORKSHOP