

<b>Course Title</b>	: East Asian Cinemas
<b>Course Code</b>	: VIS3004
<b>Recommended Study Year</b>	: Year 3 or above
<b>No. of Credits/Term</b>	: 3
<b>Mode of Tuition</b>	: Lecture-tutorial mode
<b>Class Contact Hours</b>	: 2-hour lecture per week 1-hour tutorial per week
<b>Category</b>	: Programme Elective
<b>Prerequisite</b>	: VIS2105 Introduction to Film Studies
<b>Co-requisite</b>	: Nil
<b>Exclusion</b>	: Nil
<b>Exemption Requirement</b>	: Nil

**Brief Course Description:**

This course introduces to students different cinemas from the East Asian sphere. Course contents include the industry, history, filmmakers, style, policy and current trends of a selected number of national cinemas in the region. The course includes lectures, screenings, and tutorials.

**Aims:**

The course aims to install a broad knowledge of the history, institutions, politics, and stylistic features of East Asian cinemas. At the end of the course, students should demonstrate their understanding of the artistic conventions and institutional constraints of the various national cinemas.

Teaching Method: lectures, screenings, tutorial discussions. Assessment by means of tests, class participation and final project.

**Learning Outcomes:**

1. Recall, and explain in their own words, the key concepts, principles and theories underlying main issues of East Asian cinema, including those related to industry, institution, style, history, and film directors.
2. Conduct meaningful analysis of industry, institution, style, and film directors.
3. Apply the appropriate concepts, principles and theories of East Asian cinema to selected case studies from a number of national cinemas in the region.
4. Use the key concepts, principles and theories of East Asian cinema to analyze and evaluate contemporary films, production modes, patterns, tendency and trends.

**Indicative Content** (the actual content depends on the countries selected in each term):

1. Poetics of Japanese Cinema
2. Japanese New Wave and the Studio System
3. Anime, TV and Film Synergy
4. Korean National Cinema: War, Censorship and Auteurs
5. Korean Film Renaissance and Film Policy
6. Taiwan Cinema: the Colonial Screen
7. Chinese Cinema and Marketization
8. CEPA Pictures and Hong Kong Independents

9. Taiwan New Cinema
10. Singapore Film
11. East Asian Cinema and Contemporary Art

**Teaching Method:**

2 hours of lecture and 1 hour of tutorial per week, with occasional screenings scheduled in the evenings.

**Measurement of Learning Outcomes:**

1. Students' ability to recall and explain the key concepts, principles and theories of Asian Cinema will be assessed in a written test. The test is a combination of short answer or short essays that assess basic knowledge of course concepts and principles. (LO1, LO2)
2. Students' ability to conduct meaningful analysis of industry, institution, style, and film directors is assessed in tutorial discussion via guided Q&A. (LO2).
3. Students' application of concepts, principles and theories of East Asian cinema to case studies from the region will be assessed in their final projects in which they present a diagnostic, comparative, and informative summary of production modes, patterns, tendency and trends. (LO3, LO4)

**Assessment:**

Type of Assessment	Weighting
Tests	30%
Tutorial discussion and participation	20%
Final Project	50%

**Selected Screening List**

- 100 Years of Japanese Cinema* (Oshima Nagisa, 1995, 60m)  
*Genroku Chushingura: The 47 Ronin* 元祿忠臣藏 (Mizoguchi Kenji, 1941, 241m)  
*The Story of the Late Chrysanthemum* 殘菊物語 (Mizoguchi Kenji, 1939, 142m)  
*Rashômon* 羅生門 (Kurosawa Akira, 1950, 88m)  
*Cruel Story of Youth* 青春殘酷物語 (Oshima Nagisa, 1960, 96m)  
*Bayside Shakedown* ㄑる大捜査線 (Motohiro Katsuyuki, 1998, 119m)  
*My Magic* (Eric Khoo, 2008, 82m)  
*Singapore Gaga* (Tan Pin Pin, 2005, 55m)  
*A Single Spark* (Park Kwang-su, 1995, 96m)  
*The Host* (Bong Joon-ho, 2006, 119m)  
*Spirited Away* 千與千尋 (Miyazaki Hayao, 2001, 125m)  
*Bell of Sayon* 莎韻之鐘 (Shimizu Hiroshi, 1943, 75m)

*Dragon Gate Inn* 龍門客棧 (King Hu, 1967, 111m)  
*Cloud of Romance* (Chen Hung-lieh, 1977, 96m)  
*The Sandwich Man* 兒子的大玩偶 (Hou Hsiao-hsien, Wan Jen and Tseng Chuang-hsiang, 1983, 105m)  
*Beyond Beauty-Taiwan From Above* (Chi Po-lin, 2013, 93m)  
*Lingchi: Echoes of a Historical Photograph* (Chen Chieh-jen, 2002, 22m)  
<https://vimeo.com/149458400>  
*Walker* 行者 (Tsai Ming-liang, 2012, 30m)  
<https://vimeo.com/49339358>

### **Required Readings**

- Davis, Darrell William, and Emilie Yueh-yu Yeh. "The Power of Small Screens." In *East Asian Screen Industries*, 64-84. London: BFI, 2008.
- Davis, Darrell William. *Picturing Japaneseness: Monumental Style, National Identity, Japanese Film*, 1-10. New York: Columbia University Press, 1996.
- Kirihara, Donald. *Patterns of Time: Mizoguchi and the 1930s*, 131-148. London: The University of Wisconsin Press, 1992.
- Le Fanu, Mark. *Mizoguchi and Japan*, 1-14. London: BFI, 2005.
- Prince, Stephen. *The Warrior's Camera: the Cinema of Akira Kurosawa*, 127-135. Tokyo: Kodansha International, 2001.
- Phillips, Alastair, and Julian Stringer, eds. *Japanese Cinema: Texts and Contexts*, 168-179, 308-321. London and New York: Routledge, 2007.
- Richie, Donald. *A Hundred Years of Japanese Film: A Concise History*, 17-42. Tokyo: Kodansha International, 2001.
- Tessier, Max. "Oshima Nagisa, or the Battered Energy of Desire." In *Reframing Japanese Cinema: Authorship, Genre, History*, edited by Arthur Nolletti Jr. and David Desser, 69-90. Bloomington, IN: Indiana University Press, 1992.
- Yoshimoto, Mitsuhiro. *Kurosawa: Film Studies and Japanese Cinema*, 182-189. Durham: Duke University Press, 2000.
- Lee, Hyangjin, "The Creation of National Identity: A History of Korean Cinema" from *Contemporary Korean Cinema*, 45-62. New York: Manchester University Press, 2000.
- Lee, Nikki, "Localized Globalization and a Monster National: the *Host* and the South Korean film industry" *Cinema Journal*, 50.3 (2011): 45-61.
- Paquet, Darcy, *New Korean Cinema: Breaking the Waves*, 44-91. London: Wallflower, 2009.
- Baskett, Michael. *The Attractive Empire: Transnational Film Culture in Imperial Japan*, 13-20. Honolulu: University of Hawai'i Press, 2008.
- Berry, Michael. "Chen Chieh-jen's *Lingchi* and the Dissection of History." In *The History of Pain: Trauma in Modern Chinese Literature and Film*, 32-51. New York: Columbia University Press, 2011.
- Hung, Guo-Juin. *Taiwan Cinema: A Contested Cinema on Screen*, 11-32. New York: Palgrave Macmillan, 2011.
- Lin, Wench. "More than escapist romantic fantasies: Revisiting Qiong Yao films of the 1970s." *Journal of Chinese Cinemas* 4, no. 1(2010): 45-50.
- Tsai, Beth. "The Many Faces of Tsai Ming-liang: Cinephilia, the French Connection and Cinema in the Gallery." *International Journal of Asia Pacific Studies* 13, no. 2 (2017):141-160. [http://ijaps.usm.my/?page\\_id=3794](http://ijaps.usm.my/?page_id=3794)
- Yeh, Emilie Yueh-yu, and Darrell William Davis. *Taiwan Film Directors: A Treasure Island*, 26-90. New York: Columbia University Press, 2005.

- Yeh, Emilie Yueh-yu. "Taiwan: Popular Cinema's Disappearing Act." In *Contemporary Asian Cinema: Popular Culture in a Global Frame*, edited by Anne Tereska Ciecko, 156-168. Oxford, New York: Berg Publications, 2006.
- Uhde, Jan and Yvonne Ng Uhde, "Singapore: Developments, Challenges, and Projections." In *Contemporary Asian Cinema: Popular Culture in a Global Frame*, 71-82. New York: Berg, 2006.

Important Notes:

- (1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
- (2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.
- (3) Students are required to submit writing assignment(s) using Turnitin.
- (4) To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on <https://pla.ln.edu.hk/>.