ASN3201: East Asian Cinema

Course Information:
Day and Time: TBA
Location: TBA

Instructor:
Mei-Hsuan Chiang
Office: CPR 401
Office Hours: Tuesdays & Thursdays, 2:00 pm - 3:00 pm, or by appointment
Contact: meihsuanc@usf.edu

Course Description:
This survey course focuses primarily on recent masterpieces from Japan, mainland China, Hong Kong, Taiwan, and South Korea. We will look at directors, studios, genres, and film movements that are leaving a lasting mark on film history. Weekly topics include cinematic techniques and approaches of East Asian national cinemas, representations of sexuality and violence in mainstream and festival films, trans-East Asian collaboration and the relationships between East Asian national cinemas and Hollywood. Much of the class will revolve around in-class discussions of the works viewed and the articles read. No prior knowledge of any East Asian languages is required. All required films carry English subtitles, and all reading is done in English.

Course Objectives:
The overarching goal of this course is to introduce students to East Asian cinema through film viewing, readings, lectures, and discussions. Students will be introduced to different national cinemas from East Asia and the development of these film industries. Important aspects of East Asian societies and cultures as reflected in film will be highlighted throughout the course so that students gain a deeper understanding of both the nation’s unique cultural norms and aesthetics. A secondary goal of this course is to explore the complex relationships between national cinemas in the East Asia, and the two-way cultural exchanges between East Asian film industries and Hollywood.
Learning Outcome:
By the end of the course students should be able to:
• Analyze a film with basic film language
• Identify various filmmakers, stars, studios, and film movements in East Asia
• Compare different East Asian film industries and discuss Japanese, Korean, Chinese, Taiwanese and Hong Kong cultures that are depicted in the films
• Analyze the trans-East Asia and transnational connections on film
• Discuss the complexity of cultural production and consumption in the global context
• Engage in scholarly discourse and produce written and oral analysis of various aspects of East Asian cinema.

Required Texts:
• E- Reserve on Canvas- “USF Library Course Reserves”
• All the films are on reserve in the library.

References:
• Berry, Chris and Feii Lu, ed. Island On The Edge: Taiwan New Cinema And After. Hong Kong: Hong Kong UP, 2005.

Grading:
• Attendance & participation: 15%
• Weekly quizzes: 10%
• Response papers: 40% (4 total, 10% each)
• Midterm exam: 15%
• Final paper: 20%

Final grades in this course will be granted based on a general scale listed below. There will be no curving of the grade distribution.
**Percentage Grade Scale**

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<tr>
<th>Percentage</th>
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<tbody>
<tr>
<td>93-100</td>
<td>A</td>
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<tr>
<td>90-92</td>
<td>A-</td>
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<td>88-89</td>
<td>B+</td>
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<tr>
<td>83-87</td>
<td>B</td>
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<td>80-82</td>
<td>B-</td>
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<td>60-62</td>
<td>D-</td>
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<td>59</td>
<td>Fail</td>
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*Extensions on assignments will be allowed only if complete official documentation of the reason is provided in advance. Assignments turned in late will be marked down one notch (an A becomes an A-, an A- becomes a B+) for every calendar day it is late. Papers more than one week late will not be accepted.*

**Requirements:**

- **Participation:**
  Read all the assigned readings and arrange individual viewing of films before each class. All the films are on reserve in the school library. Attend all classes and participate actively in discussions. There will sometimes be short in-class writing assignment, which will contribute to the course participation grade. Absences without a valid reason will result in a grade penalty. If any attendance problems arise, consult with the instructor in advance.

- **Weekly Quizzes:**
  Weekly quizzes start from week 2. The quizzes take place at the beginning of the classes on Thursdays, and there is no make-up for the quizzes.

- **Response Papers:**
  Write four response papers of 2-3 double-spaced pages. The paper should analyze a designated film and discuss issues that you consider noteworthy. It is important to note that the papers should be analytic rather than descriptive.

- **Midterm exam:**
  There are two parts in the exam: Short Answers and Essay Questions.

- **Final paper:**
  8-10 pages, double-spaced. The final paper should focus on one of the films listed on the syllabus—either primary or secondary. The paper requires in-depth analysis of primary sources as well as scholarship related to your topic. You are encouraged to use sources in addition to items from the syllabus.

**Course Policies:**

- **Disability Accommodations:**
  Any student with a disability is encouraged to meet with me privately during the first week of class to discuss accommodations. Each student must bring a current Memorandum of Accommodations from USF’s Students with Disabilities Services; this is a prerequisite for receiving accommodations. Accommodated examinations through Students with Disabilities Services require two weeks notice.

- **Student Conduct and Academic Dishonesty:**
  Students are expected to read the University's Undergraduate Catalog regarding policies on student conduct, academic dishonesty, etc.: www.ugs.usf.edu/catalogs/0607/adadap.htm. Academic dishonesty in any form will not be tolerated. The University of South Florida has an account with an automated plagiarism detection service which allows instructors to submit student assignments to be checked for plagiarism. I reserve the right to submit assignments to this detection system. Assignments are compared automatically with a huge database of journal articles, web articles, and
previously submitted papers. The instructor receives a report showing exactly how a student’s paper was plagiarized.

- Taping of Classes
  Arrangements can be made for students with documented learning disabilities to tape class lectures. Otherwise, the taping and sale of class lectures is not permitted.

* For more information, please refer to the university policies: http://www.ugs.usf.edu/ugc/standard_policies.htm

Class Schedule:

- = Primary films (in bold)
- o = Secondary films
-  = Required readings

Week 1: Introduction to East Asian Cinema

1/7:
- Introduction
- In- class screening: *Millennium Actress* (Kon Satoshi, 2001)

1/9:
- Introduction to Japanese cinema
- In- class screening: *Millennium Actress* (Kon Satoshi, 2001)
  - *Paprika* (Kon Satoshi, 2006)
  - Donald Richie, “Introduction.” *A Hundred Years of Japanese Film.*

Week 2: Wartime Masculinity in Japanese New Wave Cinema

1/14:
- *Merry Christmas, Mr. Lawrence* (Oshima Nagisa, 1983)
  - *The Face of Another* (Teshigahara Hiroshi, 1966)

1/16:
- Morris Low, “The Emperor’s Sons Go to War: Competing Masculinities in Modern Japan.” *Asian Masculinities: The Meaning and Practice of Manhood in China and Japan.*

Week 3: What is Anime? From Postwar Cinema to Post-human Paranoia

1/21:
- *Akira* (Otomo Katsuhiro, 1988)
  - *Nausicaä of the Valley of the Wind* (Miyazaki Hayao, 1982)

1/23:
- Susan J. Napier, ”Anime and Local/ Global Identity.” *Anime: From Akira to Howl’s Moving Castle.*
Week 4: Studio Ghibli and Its Anime Empire
--- First response paper due on 1/28: on *Merry Christmas, Mr. Lawrence* or *Akira*

1/28:
- **Princess Mononoke** (Miyazaki Hayao, 1997)
  - *My Neighbor Totoro* (Miyazaki Hayao, 1988)

1/30:

Week 5: Taiwan New Cinema: Auteurs In Style

2/4:
- **A Time to Live, A Time to Die** (Hou Hsiao-hsien, 1985)
  - *The Sandwich Man* (Hou Hsiao-hsien, Wan Ran, Tseng Chuang-hsiang, 1983)

2/6:

Week 6: Modern Family on the Verge

2/11:
- **Yi Yi: A One and A Two** (Edward Yang, 2000)
  - *Tokyo Sonata* (Kurosawa Kiyoshi, 2008)

2/13:
- David Leiwei Li. “Yi Yi: Reflections on Reflexive Modernity in Taiwan,” *Chinese Films in Focus II*.

Week 7: Midterm week

2/18:
- Review

2/20:
- Midterm exam

Week 8: *wuxia* Film Goes Hollywood
--- Second response paper due on 2/25: on *A Time to Live, A Time to Die* or *Yi Yi: A One and A Two*

2/25:
- **Crouching Tiger Hidden Dragon** (Ang Lee, 2000)
  - *Hero* (Zhang Yimou, 2002)
2/27:


**Week 9: Chineseness in Fifth Generation Films**

3/4:

- *Ju Dou* (Zhang Yimou, 1990)
  - *Raise the Red Lantern* (Zhang Yimou, 1991)

3/6:


**Week 10: Spring Break (3/10-15)**

**Week 11: Border Crossing in Sixth Generation Films**

3/18:

- *The World* (Jia Zhangke, 2004)
  - *Beijing Bicycle* (Wang Xiaoshuai, 2001)

3/20:


**Week 12: Korean Oral Tradition in Films**

--- Third Response paper due on 3/25: on *Ju Dou* or The World

3/25:

- *Chunhyang* (Im Kwon-taek, 2000)
  - *Chi-hwa-seon* (Im Kwon-taek, 2002)

3/27:


**Week 13: The Unspeakable Through Film**

4/1:

- *Secret Sunshine* (Lee Chang-dong, 2007)
  - *Poetry* (Lee Chang-dong, 2011)

4/3:

Week 14: Remake and Re-presentation of Violence and Sex

4/8:
  ➢ *Oldboy* (Park Chan-wook, 2003)
    o *Sympathy for Lady Vengeance* (Park Chan-wook, 2005)
    o *Oldboy* (Spike Lee, 2013)

4/10:

Week 15: The Making of a Transnational Hero

-- Fourth Response paper due on 4/15: on Secret Sunshine or Oldboy

4/15:
  ➢ *The Killer* (John Woo, 1989)
    o *A Better Tomorrow* (John Woo, 1986)

4/17:

Week 16: Hong Kong Hollywood

4/22:
  ➢ *Chungking Express* (Wong Kar-Wai, 1994)
    o *My Blueberry Nights* (Wong Kar-Wai, 2007)

4/24:
  ❖ David Bordwell, “Romance on Your Menu: Chunking Express.” *Planet Hong Kong: Popular Cinema and the Art of Entertainment.*

• Course conclusion

Week 17: Final week (final paper due on 4/29)