

## **New Waves of East Asian Cinema**

School of Film and Media Studies

Purchase College, State University of New York

CIN3757, CRN 47046

Fall 2019, Mondays, 2:30 PM - 6:10 PM

Humanities Building, HUM2052

Instructor: Prof. Joel Neville Anderson

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Office: Music Building, MUS0053

Office Hours: Wednesdays, 11 AM - 12 PM, 3-4 PM and by appointment

### **Course Description:**

In the last decade, we have witnessed a rising international interest in the “new waves” of East Asian cinema—the new waves as “national cinemas” that offer an alternative to the ever-increasing dominance of the mainstream. Consequently, this course will pay primary attention to this re-conceptualization of the new wave as a critical *and* aesthetic problem. How has the model of a national cinema been re-interpreted from its initial European iteration, and how has it informed both the production and reception of East Asian cinema? How has the question of constructing a national identity through cinema been promoted or challenged by the various new waves with a radicalization of both content and form? Focusing on internationally acclaimed auteurs of Japan, China, Taiwan, Hong Kong, and Korea, this course will address key historical issues that have shaped the contours of East Asian cinema from the post-war to the contemporary moment. With a close formal analysis of each film, we shall see how the radicalization of filmmaking is intricately intertwined with not only attempts to assert an identity in the midst of decolonization, modernization and globalization, but also endeavors to move beyond the binds of nationalism via issues of class, gender and sexuality, race and ethnicity.

### **Reading and Viewing Assignments:**

Readings will be posted on Moodle as PDFs. Films/videos assigned for viewing outside class will be available on reserve at the library or via online streaming, as specified by the instructor. (Whatever devices you choose to use to watch films/videos outside of class, I encourage you to do so in an environment free of distractions so you may concentrate on the creators’ work.) Texts and film/video offered on a weekly basis as “Recommended” sources are optional and meant for students with a particular interest in the topic, possibly for later reference as part of the Final Essay assignment.

### **Weekly Responses:**

Each week, students are required to respond to the assigned viewing and reading material, analyzing the form and content of given cinematic works, and incorporating the historical contexts, theories, or arguments of the texts. This is not an informal film review, but an opportunity to demonstrate the modes of analysis we are learning in the course, while offering your own thoughtful observations and questions. Each written response should address at least

one film/video and at least one text assigned for that week. Post to Moodle under the appropriate weekly listing. Posts should be a minimum of 400 words in length. Students can miss one response out of the ten total due and still receive full credit. *Due by 9 AM on the day of class, beginning the second week, and due every following week until several weeks before the end of the semester to give students time to work on their Final Essay.*

### **Curatorial Lab:**

Students are required to put their skills interpreting and analyzing cinema history and theory to intensive use in this assignment, in which they produce a curated program of works closely related or in response to “new waves of East Asian cinema.” Programs may consist of a program of short films or a series of feature films, and could be organized around thematic, historical, technical, or auteurist ideas. Requirements concerning the written component and in-class presentation will be provided. This detail-oriented assignment will be good preparation for the cohesive historical and theoretical analysis required in the Final Essay. *Due at the start of class midway through the semester.*

### **Final Essay:**

Students are required to write a final essay analyzing a cinematic work and topic related to material from the class (10-12 pages, double-spaced, 12 point Times New Roman font, Chicago Manual of Style citations). I will distribute a prompt listing potential films/videos and topics, along with further guidelines. Students may consult with me during office hours to choose from the suggested films/videos/topics and discuss their approach, or propose a new one. Students are encouraged to choose which works and theoretical models they engage with, but if you would like to pursue titles and topics outside the list of prompts, it must be discussed with and approved by the instructor in advance. The “Recommended” readings each week will be useful in furthering students’ original research. *Due at the start of the final class meeting.*

### **Grading:**

Attendance/Participation: 25% of final grade

Weekly Responses: 20%

Curatorial Lab: 20%

Final Paper: 35%

### **Policies and Guidelines:**

- Attendance: Your attendance at each class is mandatory, and repeated absences will result in a lowered grade. Please clear any expected absences with me in advance, and provide appropriate documentation (such as record of a medical visit). If you do miss class, please check with me or your peers to catch up on assignments and handouts. Arriving to class after the start time on two occasions will be recorded as one absence. Arriving more than 20 minutes after the start time will be considered an absence.
- Preparation and Participation: Approximately two to three hours of screening material, in addition to one to two articles or book chapters will be assigned each week. Students are expected to review the material in detail, and come prepared to participate in discussion. Your

thoughts are valuable to me and your fellow students. Students are responsible for all assignments, even if they are absent, unless otherwise discussed.

- **Respecting Yourself and Others:** You are expected to treat others in the class with respect. This means listening to their words and choosing your own with care.
- **Classroom Technology:** Laptops, tablets, and mobile phones are not to be used once class has begun. Laptops or tablets may be used during class presentations. Please bring a notebook and pen or pencil to class.
- **Breaks:** There will be a short break during class, usually between the lecture/discussion and screening portions. Returning after the class resumes will count as a late arrival. Please only leave the class outside of this set break time in case of emergencies. It is not necessary to ask for the instructor's permission, but please return within five minutes, and do not leave more than once. Inform the instructor at the start of the semester if you require an accommodation.
- **Food and Drinks:** Food and drink are allowed when class is held in the Humanities Building (HUM2052), though please be discrete and be sure to dispose of any trash. Please note there will not be time to run and purchase a snack outside the classroom building during break. However when class is held in the Center for Media, Film, and Theatre screening room (CMFT0065), there are strict rules regarding food and drink due to the sensitivity of technology. Please only bring water into the CMFT screening room. (You may eat a snack during the break.)
- **Email Correspondence:** Please check your university email regularly for announcements and updates to the syllabus and assignments.
- **Moodle:** Moodle will be an important resource for this class, and students should check it regularly for announcements.
- **Instructor Delay:** In rare instances, the instructor may be delayed arriving to class due to an emergency. If the instructor has not arrived by the time class is scheduled to start, students must wait a minimum of thirty minutes for the instructor's arrival before leaving. In the event that the instructor will miss class entirely, a sign will be posted at the classroom.

### **Academic Integrity Policy:**

The Purchase College academic integrity policy explicitly forbids cheating, plagiarism, and other forms of academic dishonesty. Plagiarism is the appropriation or imitation of the language, ideas, and/or thoughts of another person and the representation of them as one's own original work. Students are responsible for familiarizing themselves with the definition of plagiarism and the acceptable methods of attribution. These are serious matters and you need to be aware of what is and is not permissible. See <https://www.purchase.edu/offices/community-standards/student-code-of-conduct/section-a-academic-integrity/index.php> and related links for more information.

### **Tutoring Support:**

All students at Purchase College can take advantage of tutoring services in the Learning Center (LIB0009) and the Einstein Corner (NSB3044). These are free, 45-minute, peer-to-peer tutoring sessions in a variety of subjects and in writing across the disciplines. I encourage you to take advantage of this service to help you excel in this class, as well as your other courses. Please visit the Learning Center (<https://www.purchase.edu/offices/learning-center/>) and Einstein Corner

(<https://www.purchase.edu/academics/school-of-natural-social-sciences/academic-support/index.php>) websites for more information.

### **Accessibility:**

The Office of Disability Resources collaborates directly with students who identify with disabilities to create accommodation plans, including testing accommodations, in order for students to access course content and validly demonstrate learning. For students who may require accommodations, please contact the Office of Disability Resources as soon as possible: (914) 251-6035, ODR@purchase.edu (Student Services Building, 316A), [www.purchase.edu/odr](http://www.purchase.edu/odr).

### **Religious Accommodations:**

If you require academic accommodations for a religious observance, please speak with me as soon as possible to consider a reasonable modification.

### **Course Schedule:**

(Note: all readings/screenings should be completed *before* the class for which they are assigned)

#### **Week 1 (August 26): Course Overview and Introduction: Crisis of the Postwar Subject**

In-class screening: *Rashomon* (Akira Kurosawa, 1951)

Recommended: Mitsuhiro Yoshimoto, *Kurosawa: Film Studies and Japanese Cinema* (excerpts); Kojin Karatani, “The Discursive Space of Modern Japan.”

#### **Week 2 (September 2): No class—enjoy**

#### **Week 3 (September 10): Japanese New Wave: Radical Critiques of the Nation-State No class Sep. 10—makeup class held Thursday, Sep. 5, 6:30-9:10 PM (Center for Media, Film, and Theatre, CMFT0065)**

In-class screening: *Death by Hanging* (Nagisa Oshima, 1968)

Read: Nagisa Oshima, *Cinema, Censorship, and the State: The Writings of Nagisa Oshima* (excerpts, with introduction by Annette Michelson); David Desser, *Eros Plus Massacre: An Introduction to the Japanese New Wave Cinema* (excerpts).

Recommended: James Tweedie, *The Age of New Waves: Art Cinema and the Staging of Globalization* (excerpts).

**\* First Weekly Response (on Moodle) due today and each following week unless noted.**

#### **Week 4 (September 16): Collectivist Documentary in Japan**

In-class screening: *Devotion: A Film About Ogawa Productions* (Barbara Hammer, 2000)

Read: Abé Markus Nornes, *Forest of Pressure: Ogawa Shinsuke and Postwar Japanese Documentary* (excerpts).

Recommended: *Devotion* Q&A with Barbara Hammer and Kazuhiro Soda ([link](#)); Yuriko Furuhashi, “Returning to actuality: *fukeiron* and the landscape film.”

**Week 5 (September 23): Body and Empire in Japanese Personal Documentary**

In-class screening: *The Emperor's Naked Army Marches On* (Kazuo Hara, 1987)

Read: Kazuo Hara, *Camera Obtrusa* (excerpts); Jun Okada, "Hara Kazuo and *Extreme Private Eros: Love Song 1974*."

Recommended: Joel Neville Anderson, "*Sennan Asbestos Disaster: Kazuo Hara Discusses His First Film in 10 Years*."

**Week 6 (September 30): After the Chinese Cultural Revolution: The Fifth Generation**

In-class screening: *Raise the Red Lantern* (Yimou Zhang, 1991)

Read: Tonglin Lu, "The Zhang Yimou Model: *Raise the Red Lantern*."

Recommended: Sheldon Hsiao-peng Lu, "National Cinema, Cultural Critique, Transnational Capital: The Films of Zhang Yimou."

**Week 7 (October 7): Post-Tiananmen Film Consumption and New Chinese Documentary**

In-class screening: *Self-Portrait: Birth in 47 KM* (Mengqi Zhang, 2016)

Read: Jing Meng, "Documenting the past: performativity and inter-subjectivity in the memory project."

Recommended: Zhen Zhang, *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century* (excerpts).

**Week 8 (October 14): Taiwanese New Cinema of the 1980s**

In-class screening: *City of Sadness* (Hsiao-Hsien Hou, 1989)

Read: June Yip, "Constructing a Nation: Taiwanese History and the Films of Hou Hsiao-Hsien."

Recommended: James Udden, *No Man an Island: The Cinema of Hou Hsiao-hsien* (excerpts).

**Week 9 (October 21): Curatorial Lab**

**\* Curatorial Lab texts and presentations due today. (No Weekly Response due.)**

**Week 10 (October 28): Queering the Patriarch in Contemporary Taipei, Taiwan**

In-class screening: *The Hole* (Ming-Liang Tsai, 1998)

Read: James Tweedie, "Morning in the New Metropolis: Taipei and the Globalization of the City Film;" Gina Marchetti, "On Tsai Ming-Liang's *The River*."

Recommended: Michel Foucault, "The History of Sexuality."

**\* Potential films/videos and topics for Final Essay assignment distributed today.**

**Week 11 (November 4): Struggles over Hong Kong National Identity and Asian Diasporas**

In-class screening: *Happy Together* (Kar-Wai Wong, 1997)

Read: Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance* (excerpt); Rey Chow, "Nostalgia of the New Wave: Romance, Domesticity, and the Longing for Oneness in *Happy Together*."

Recommended: Peter X. Feng, *Identities in Motion: Asian American Film and Video* (excerpts).

**Week 12 (November 11): Popular Hong Kong Cinema and Activist Documentary**

In-class screening: *Yellowing* (Tze-woon Chan, 2016)

Read: TBD (contemporary journalistic sources).

**\* Students should have chosen topics for the Final Essay by today.**

**Week 13 (November 18): Gwangju and After: Korean Cinema of the 1980s and '90s**

In-class screening: *Sopyonje* (Kwon-taek Im, 1993)

Read: Kyung Hyun Kim, "The Transnational Constitution of Im Kwon-Taek's *Minjok* Cinema in *Chokpo*, *Söp'yönje*, and *Ch'wihwasôn*."

Recommended: David James, Kyung Hyun Kim, *Im Kwon-taek: The Making of a Korean National Cinema* (excerpts).

**\* Last Weekly Response due today.**

**Week 14 (November 25): Contemporary Korean Cinema and Mediating History**

In-class screening: *Memories of Murder* (Joon-ho Bong, 2003)

Read: Jinhee Choi, *The South Korean Film Renaissance: Local Hitmakers, Global Provocateurs* (excerpts); Darcy Paquet, *New Korean Cinema: Breaking the Waves* (excerpts).

Recommended: Joshua Schulze, "The sacred engine and the rice paddy: globalization, genre, and local space in the films of Bong Joon-ho."

**Week 15 (December 2): New Waves and Parallel Cinemas from Southeast Asia and Beyond**

In-class screening: *By the Time it Gets Dark* (Anocha Suwichakornpong, 2016)

Read: Jinjin Xu, "Memories Silenced, Unspool: Anocha Suwichakornpong's *By the Time it Gets Dark*;" Zarul Albakri, Teddie Co, Nick Deocampo, Kidlat Tahimik, Noriaki Tsuchimoto, Hsiung-ping "Peggy" Chiao, Manop Udomdej, Su-Chang Kong, Stephen Teo and Shinsuke Ogawa, "The Asian Filmmakers at Yamagata YIDFF Manifesto;" Arun Kaul and Mrinal Sen, "Manifesto of the New Cinema Movement;" Omar Ahmed, "Re-claiming Indian Parallel Cinema."

**Week 16 (December 9): No class**

**\* Final Essays due by email.**