

New Waves of East Asian Cinema
School of Film and Media Studies
Purchase College, State University of New York
CIN3757, CRN 48012
Fall 2021, Tuesdays, 6:30 PM - 9:30 PM
Center for Media, Film, and Theatre, CMFT0065

Instructor: Prof. Joel Neville Anderson
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Office Hours: schedule a time here: <https://calendly.com/joelnanderson/office-hours>

Course Description:

In recent years, 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.

Course Goals/Student Learning Outcomes:

By the end of the semester, students will:

1. Demonstrate an understanding of significant film movements in East Asia from post-WWII to the present.
2. Understand and employ vocabulary terms and concepts corresponding to de-colonization, nationalism, and radical politics in relation to postwar and contemporary film.
3. Be able to program series of moving image works and prepare accompanying texts and visual media in a professional manner.

Reading and Viewing Assignments:

Readings will be posted on Moodle as PDFs. Films/videos assigned for viewing outside class will be available via online streaming (using the library website or other platforms freely accessible to students), 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.

Discussion Platform:

Students will be periodically 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: briefly describe the work while offering your own thoughtful observations and questions. Your posts to Moodle should be informal, offering thoughtful observations and questions (300 words minimum) based on a prompt question. The following day, students are required to post a response to a classmate’s post with further analysis (100 words minimum). (Students are encouraged to comment on these additional contributions with constructive responses, but are not required).

Curatorial Lab (Group Midterm Project):

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 those explored in the class. 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 method of distributing to the class will be provided. This detail-oriented, group assignment will be good preparation for the cohesive historical and theoretical analysis required in the Final Essay, as well as future work in film programming and/or moving image archiving. *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 pages, double-spaced, 12 point Times New Roman font, Chicago Manual of Style citations with footnotes and a bibliography: https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html). 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, submitted via Moodle.*

Grading:

Attendance/Participation: 25% of final grade
Discussion Platform: 20%
Curatorial Lab (Group Midterm Project): 20%
Final Paper: 35%

Policies and Guidelines:

- **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. Students violating this policy will be dismissed from class.
- **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 for students to watch and read outside class. 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.
- **Attendance:** Your attendance at each class is mandatory. Be sure to sign the attendance sheet. A single absence will be excused without question, however repeated absences will result in a lowered letter grade: 2 will result in a B as a maximum possible grade, 3 in a C, and 4 absences will result in automatic failure of the course. 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. Excusing absences will require consultation with the instructor and may require documentation, such as a doctor's note following a medical visit. If you do miss class, please also check with the instructor or your peers to catch up on assignments and handouts—this will be your responsibility.
- **Breaks:** There will generally be a short break during class. 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.
- **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, students will be contacted in advance via email or a sign will be posted at the classroom.
- **Food and Drinks:** The Center for Media, Film, and Theatre facilities have strict rules regarding food and drink due to the sensitivity of technology. You may eat a snack outside the building during the break, though please note there will not be time to run and purchase a snack outside the classroom building during break. Please prepare accordingly. Students violating this policy will be dismissed from class.
- **Classroom Technology:** Please bring a notebook and pen or pencil to class. Laptops, tablets, and mobile phones are not to be used once class has begun. Laptops or tablets may be used during class presentations.
- **Notes on Zoom Usage in Case of Virtual Sessions:**

- Remain engaged during lectures and discussions conducted via the Zoom video chat platform, and keep your webcam on as much as your situation permits.
- When attending class via Zoom, please do your best to contribute to a positive and accepting learning environment. As much as possible, create a dedicated space for class time, with ample light. Find a comfortable position and physical posture, feel free to use a virtual background, and use your own best judgment regarding attire, etc.
- Be prepared to take notes, whether using a desktop app or a notebook and pen/pencil.
- Do not become distracted by other desktop windows or electronic devices. Please keep mobile phones in a separate location or ensure they are turned off.
- Please adjust how your name displays on the Zoom interface to reflect how you would like to be addressed (including for example your preferred pronouns).
- Keep track of your Zoom meeting links and passwords. It's helpful to store links in a calendar application with each class or meeting entered into the correct day/time.
- If you encounter any issues with internet connectivity or computer performance, please quit any unnecessary applications or temporarily mute your webcam.
- Please contact the instructor if you have any issues regarding access to the internet or a reliable computer in order to find a solution in coordination with Campus Technology Services (CTS): <https://www.purchase.edu/offices/cts/>
- If any difficulties arise, don't hesitate to inform the instructor in order to discuss potential accommodations. We'll figure it out together.

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. These are free 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 website for more information: <https://www.purchase.edu/offices/learning-center/>.

Community Health During COVID-19:

To ensure that each of us has a healthy and safe learning experience, all students are required to remain informed and follow Purchase College Policy and/or any departmental, local, state, or federal laws, rules, or regulations for attending classes on campus and in a remote learning environment. Within courses that involve in-person contact, all students, faculty members, staff, and visitors are required to adhere to the expectations outlined on the College's COVID-19

website (<https://www.purchase.edu/covid-19-updates-and-plans/>). Failure to comply with requirements (e.g. wearing masks, maintaining social distancing where applicable) will result in the request to leave the classroom for that in-person class session. Students may also be referred to the Office of Community Standards (<https://www.purchase.edu/offices/community-standards/>). For the health of our entire community, please be sure to answer the daily health screening questionnaire thoroughly. Do not enter the conservatory/school building if you are experiencing any symptoms of COVID-19. Contact your faculty if you need to miss class because of COVID-19 symptoms. The conservatory/school will address on a case by case basis student absences due to COVID-19 symptoms, while awaiting test results, or during quarantine.

Accessibility:

It is my goal that this class be an accessible and welcoming experience for all students, including those with disabilities. You are welcome to talk to me at any point in the semester about course design concerns, but it is always best if we can talk as soon as possible about the need for any modifications. The Office of Disability Resources collaborates directly with students who identify documented disabilities to create accommodation plans, including testing accommodations, in order for students to access course content and validly demonstrate learning. For those students who may require accommodations, please call or email the Office of Disability Resources, (914) 251-6035, odr@purchase.edu, www.purchase.edu/odr.

Counseling:

Help is available at the Counseling Center on campus for difficulties with emotional wellbeing and psychological functioning. If distress is interfering in relationships, academics, work, or daily life, confidential support can be had right away. Contact the Counseling Center at (914) 251-6390 or COU.counseling.center@purchase.edu on M-F, 9 AM -5 PM. The Counseling Center's website lists after hours emergency resources for mental health crises, sexual assault or interpersonal violence emergencies (Campus Advocacy Services), self-help, and additional coping resources. <https://www.purchase.edu/counseling-center>.

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, unless otherwise noted)

Week 1 (August 31): Course Overview and Introduction: Crisis of the Postwar Subject

In-class screening: *Late Autumn* (Yasujiro Ozu, 1960)

Read after class: Kiju Yoshida, *Ozu's Anti-Cinema* (excerpts, translated by Daisuke Miyao and Kyoko Hirano); Kojin Karatani, "The Discursive Space of Modern Japan."

Watch after class: *Eros + Massacre* (Kiju Yoshida, 1969)

*** Discussion Platform: Complete first post within two days (300 words, Thursday, 9 AM), and second post responding to another student by the beginning of next week (100 words, Monday, 9 AM).**

Week 2 (September 7): Japanese New Wave: Radical Critiques of the Nation-State

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

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

Watch after class: *In the Realm of the Senses* (Nagisa Oshima, 1976)

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

Week 3 (September 14): 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).

Watch: *Forest of Oppression — A Record of the Struggle at Takasaki City University of Economics* (Shinsuke Ogawa, 1967)

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

*** Discussion Platform: First post due within three days (100 words, Friday, 9 AM), response post by the beginning of next week (75 words, Monday, 9 AM).**

Week 4 (September 21): 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*.”

Watch: *Extreme Private Eros: Love Song 1974* (Kazuo Hara, 1974)

Recommended: Joel Neville Anderson, “The One-Meter Rule: An Interview with Kazuo Hara and Sachiko Kobayashi.”

*** Curatorial Lab (Group Midterm Project) assigned today**

Week 5 (September 28): 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*.”

Watch: *Farewell My Concubine* (Kaige Chen, 1993)

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

*** Discussion Platform: First post due today (300 words, Tuesday, 9 AM), response post within two days (100 words, Thursday, 9 AM).**

*** Schedule group meetings with instructor this week to discuss Midterm Project: <https://calendly.com/joelnanderson/office-hours>**

Week 6 (October 5): 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.”

Watch: *Bumming in Beijing* (Wenguang Wu, 1990)

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

Week 7 (October 12): 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.”

Watch: *Taipei Story* (Edward Yang, 1985)

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

*** Discussion Platform: First post due today (300 words, Tuesday, 9 AM), response post within two days (100 words, Thursday, 9 AM).**

Week 8 (October 19): Curatorial Practices

Featured guest: K. F. Watanabe (programmer, Japan Society Film, Film at Lincoln Center)

*** Curatorial Lab (Group Midterm Project) texts due today via Moodle.**

Read: Felicia Chan, “The international film festival and the making of a national cinema.”

Week 9 (October 26): Queering the Patriarch in Contemporary Taipei, Taiwan

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

Read: Ming-liang Tsai, “Chasing the Film Spirit;” Jean Ma, “Delayed voices: Intertextuality, music and gender in *The Hole*.”

Watch: *Goodbye, Dragon Inn* (Ming-Liang Tsai, 2003)

Recommended: James Tweedie, “Morning in the New Metropolis: Taipei and the Globalization of the City Film;” Michel Foucault, “The History of Sexuality” (excerpts); Gina Marchetti, “On Tsai Ming-Liang’s *The River*.”

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

*** Discussion Platform: First post due today (300 words, Tuesday, 9 AM), response post within two days (100 words, Thursday, 9 AM).**

Week 10 (November 2): No class on election day—vote!

Week 11 (November 9): 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); Wimal Dissanayake, “Hong Kong in the Hollywood imaginary: Deterritorialization and reterritorialization in John Woo’s *A Better Tomorrow* and *The Killer*.”

Watch: *A Better Tomorrow II* (John Woo, 1987)

Recommended: Rey Chow, “Nostalgia of the New Wave: Romance, Domesticity, and the Longing for Oneness in *Happy Together*,” Peter X. Feng, *Identities in Motion: Asian American Film and Video* (excerpts).

* **Discussion Platform: First post due today (300 words, Tuesday, 9 AM), response post within two days (100 words, Thursday, 9 AM).**

* **Schedule meetings with instructor this week to discuss Final Essay: <https://calendly.com/joelnanderson/office-hours>**

* **Curatorial Lab (Group Midterm Project) revised texts due today via Moodle.**

Week 12 (November 16): Popular Hong Kong Cinema and Activist Documentary

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

Read: TBD (contemporary journalistic sources).

Watch: *Ordinary Heroes* (Ann Hui, 1999)

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

Week 13 (November 23): Gwangju and After: Korean Cinema of the 1980s and '90s

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

Read: Ayako Saito, “Note on IM Kwon-taek;” Steve Choe, “Catastrophe and Finitude in Lee Chang Dong’s *Peppermint Candy*: Temporality, Narrative, and Korean History.”

Watch: *Peppermint Candy* (Chang-dong Lee, 1999)

Recommended: Kyung Hyun Kim, “The Transnational Constitution of Im Kwon-Taek’s *Minjok* Cinema in *Chokpo*, *Söp’yönje*, and *Ch’wihwasön*,” Kyung Hyun Kim, *The Remasculinization of Korean Cinema* (excerpts).

* **Discussion Platform: First post due today (300 words, Tuesday, 9 AM), response post within two days (100 words, Thursday, 9 AM).**

Week 14 (November 30): 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).

Watch: *Parasite* (Joon-ho Bong, 2019)

Recommended: Julia Ridgeway-Diaz, Thanh Thuy Truong, and Glen O. Gabbard, “Return of the Repressed: Bong Joon-Ho’s *Parasite*.”

Week 15 (December 7): 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.”

Watch: *Perfumed Nightmare* (Kidlat Tahimik, 1977)

Week 16 (December 14): Final Class

In-class screening: TBA

Recommended: TBA

*** Final Essays due by start of class today via Moodle.**