Topics in EALC:
East Asian Cinema
Autumn 2019

EALC 10512 /CMST 24605
Screenings: M 7:00 pm-10:00 pm in Cobb 307
Class Meetings: T&TH 3:30 pm-4:50 pm in Wieboldt 103

Instructor:
Panpan YANG

Office hours: Friday 1:30-2:50 PM, Dollop Coffee or by appointment
Please e-mail in advance to reserve a spot



COURSE DESCRIPTION

The course offers panoramic views as well as close-ups of cinematic landscapes of East Asia and Southeast Asia. We will cover a variety of films—including animation and documentary—from Japan, Korea, China, Taiwan, Hong Kong, Indonesia, and Malaysia, with a focus on site-specific works and trans-regional co-productions, circulations, and exchanges. Combining critical readings with truly close analyses of films, this course seeks to develop: (1) solid understandings of cinema's peculiar and intricate relations to space and time; (2) conversations between cinema and other art forms, such as photography, painting, and calligraphy; (3) methods and skills of conducting film analysis. Proficiency in East Asian languages is NOT required.

COURSE REQUIREMENTS AND GRADING

1. Attendance and Participation **20%**

Attendance in class and at film screenings is mandatory. More than 2 absences will adversely affect your participation grade. You are expected to do required readings in advance of the class for which they are due. Participation includes engaging in discussion, asking relevant questions, and actively listening to other students.

2. Canvas postings **15%**

From Week 2 to Week 9, write a weekly response on the Canvas discussion board. In each post, you are expected to write at least two paragraphs responding to the assigned films and/or readings that you find interesting, problematic, puzzling, or unclear. You'll do a total of 8 brief postings throughout the quarter. "Publish" your post on Canvas by Tuesday 10:00 AM **OR** Thursday 10:00 AM.

3. Midterm Essay (4-5 pages) **25%**

In this essay, provide your analysis of a scene from one of the films assigned or at least mentioned in class in the first FIVE weeks. Due Friday Week 5 by 11:59PM

For your film analysis, please consult this website: https://filmanalysis.coursepress.yale.edu/

4. Final Project **40%**

There are two options for your final assignment, a final paper **OR** a final short film.

If you choose to write a final paper on a topic of your choice

- Write a very brief proposal in the form of an email. Due Saturday Week 8 by 11:59 PM
- Submit your final research paper (8-10 pages). Due Tuesday Week 11 by 11:59 PM

If you choose to make a short film inspired by and responding to the course

- Read the Guidelines for Creative Final Projects, which is available on Canvas
- Write a creative proposal and submit it to the instructor. Due Saturday Week 5 by 11:59 PM

If you receive the instructor's written approval within 48 hours, go head; if your creative proposal is not approved, you'll still have time to write a final paper instead.

- A presentation on your creative project in the last class this quarter.
- A short film (3-7 minutes) submitted via a Google drive link. Due Tuesday Week 11 by 11:59 PM

FORMAT OF WRITTEN WORK

- All papers to be submitted to the instructor by email attachment.
- Your paper should have a title, and page numbers.
- It should be double-spaced, in 12pt standard font, with 1" margins.
- DO NOT use a title page
- On the first page of your paper, include your full name and the course title.
- All quotations should be properly formatted and cited.
- Please make sure that you proofread a hard copy of your paper, ideally out loud.

- Please use Word (NOT PDF) and label each file with your full name and either midterm or final paper.

PLAGIARISM
Please consult the student manual on university policies and regulations that make it clear that the University will not tolerate cheating and plagiarism.
https://internationalaffairs.uchicago.edu/page/honest-work-and-academic-integrity-plagiarism

INCOMPLETES
Except in the most extraordinary of circumstances, I will not assign incompletes.

ETIQUETTE
No cell-phone use is permitted in class. You are encouraged to download, print out, and bring to class the texts we are dealing with on a particular day.

READINGS
All required texts are available on Canvas.

CLASS SCHEDULE

(*subject to change)*

Week 1 Introduction

No screening this week!

T (Oct 1) Tasting Asia through Films
In-class screening: *Bao* (dir. Domee Shi, 2018) and clips of *Eat Drink Man Woman* (dir. Ang Lee, 1994)

TH (Oct 3) The Goddess of Shanghai Cinema
Zhen Zhang, *An Amorous History of the Silver Screen*, Chapter 7, especially 261-266
RECOMMENDED: Richard J Meyer, *Ruan Ling-Yu: The Goddess of Shanghai*, 41-58, 72-77
In-class screening: clips of films starring Lingyu Ruan

Week 2 The Space of an Archive

Screening (Oct 7): *Center Stage* (dir. Stanley Kwan, Hong Kong, 1991)

T (Oct 8) Time and the Archive
Doane, "The Instant and the Archive," in *The Emergence of Cinematic Time*, Chapter 7, especially 220-225

TH (Oct 10) Animating the Archive
Yingjin Zhang, *Chinese National Cinema*: 249-258 (on Hong Kong new wave)

Week 3 The Garden

Screening (Oct 14): *The Garden of Words* (dir. Makoto Shinkai, Japan, 2013)

T (Oct 15) Worlds of Makoto Shinkai
Makoto Shinkai, *A Sky Longing for Memories: The Art of Makoto Shinkai*: 7-55 (on reserve at Regenstein, mainly images)
Martin Heidegger, *Poetry, Language, Thought*: 225-227 (on sky)

TH (Oct 17) The Secret Symmetry between Anime and Photoshop
Tom Gunning, "Animating the Instant: The Secret Symmetry between Animation and Photography," in *Animating Film Theory*: 37-53
In-class screening: clips from *She and Her Cat* (dir. Makoto Shinkai, Japan, 1999), *5 Centimeters Per Second* (dir. Makoto Shinkai, Japan, 2007), *Your Name* (dir. Makoto Shinkai, Japan, 2016)

Week 4 The Publishing House

Screening (Oct 21): *Red Dust* (dir. Ho Yim, Hong Kong-Taiwan-China coproduction, 1990)

T (Oct 22) The Female Writer Biopic
Nicole Huang, *Women, War, Domesticity*: Chapter 1 and Chapter 2
RECOMMENDED: Saomao, *Red Dust* (script)

TH (Oct 24) Refashioning *Wenyi* Picture
Stephen Teo "Chinese Melodrama: The Wenyi Genre," in *Traditions in World Cinema*: 203-213
Yueh-yu Yeh, "Pitfalls of Cross-cultural Analysis: Chinese Wenyi Film and Melodrama," *Asian Journal of Communication* vol.19, no. 4 (2009): 438-452

Week 5 The Artist's Studio

Screening (Oct 28): *Miss Hokusai* (dir. Keiichi Hara, Japan, 2015)

T (Oct 29) The Afterlife of *The Great Wave*: Approaches from Art History
Christine Guth, *Hokusai's Great Wave: Biography of a Global Icon*: Introduction & Chapter 5

TH (Oct 31 Halloween) Approaches from Art History, continued
Watch at home before class: *The Character of Characters* (dir. Bing Xu, China, 2012)
Michel Chion, *Words on Screen*: Introduction.
In class screening: clips from *Double Suicide* (dir. Masahiro Shinoda, Japan, 1969)

☞ Midterm papers due Friday (Nov 1) by 11:59PM

Week 6 From Movement-image to Time-image

Screening (Nov 4): *The Tale of Princess Kaguya* (dir. Isao Takahata, Japan, 2013)

T (Nov 5) The Plasmatic Body
Sergei Eisenstein, "Plasmaticness" in *Eisenstein On Disney*, 1-48
RECOMMENDED: Tom Gunning, "The Transforming Image: The Roots of Animation in Metamorphosis and Motion," in *Pervasive Animation*: 52-70

TH (Nov 7) Marking Time in Anime
Gilles Deleuze, "From *Cinema 1* and *Cinema 2*," in *Film Theory and Criticism*: 216-240
In-class screening: clips of *The Kingdom of Dreams and Madness* (dir. Mami Sunada, Japan, 2013)

Screening (Nov 8) at 7:00 pm, *Sacrificed Youth* (dir. Nuanxin Zhang, China, 1985)
Note the special time and location of the event!

Week 7 Landscape

Screening (Nov 11):
Herdboy and the Flute (dir. Wei Te, China, 1963)

The Deer's Bell (dir. Cheng Tang, Qiang Wu, China, 1982)
The Fight Between the Snipe and the Clam (dir. Jinqing Hu, China, 1984)
Feeling from Mountain and Water (dir. Wei Te, China, 1988)

T (Nov 12) There is a Beautiful Place
W. J. T. Mitchell, *Landscape and Power*, 2nd edition: Preface & Introduction
Nuanxin Zhang & Tuo Li, "The Modernization of Film Language," in *Chinese Film Theory: A Guide to the New Era*: 10-20

TH (Nov 14) Animating Landscape
Watch at home before class: *White Snake* (dir. Yunting Ruan, 2007)
Martin Lefebvre, "Between Setting and Landscape in the Cinema" in *Landscape and Film*: 19-60

Week 8 The Photography Studio

Screening (Nov 18): *Photograph* (dir. Nan T. Achnas, Indonesia, 2007)

T (Nov 19) Life and Death in the Photograph
Laura Mulvey, "The Index and the Uncanny: Life and Death in the Photograph," in *Death 24x a Second*: 54-66
H. Misbach Yusa Biran, "The History of Indonesia Cinema at a Glance," in *Film in Southeast Asia: Views from the Region*: 211-252

TH (Nov 21) Photography's Absent Times
Watch at home before class: *A City of Sadness* (dir. Hsiao-hsien Hou, Taiwan, 1989)
Roland Barthes, *Camera Lucida: Reflections on Photography*: 92-97

Week 9 The Photography Studio, continued

Screening (Nov 25): *Christmas in August* (dir. Jin-ho Heo, Korea, 1998)

T (Nov 26) Love in the Time of Cinema
Stanley Cavell, "What Photography Calls Thinking," in *Cavell on Film*: 115-134
Hyangjin Lee, "South Korea: Film on the Global Stage," in *Contemporary Asian Cinema*: 182-192
In-class screening: clips of *The Epitaph* (dir. Sik Jung and Bum-shik Jung, Korea, 2007)

TH (Nov 28) Thanksgiving no class!

Week 10 Cinema of the Diaspora & Course Wrap up

Screening (Dec 2): *Song of the Exile* (dir. Ann Hui, Hong Kong-Taiwan coproduction, 1990)

T (Dec 3) Presentations of Creative Projects
RECOMMENDED: Patricia Brett Erens, "Crossing Borders: Time, Memory, and the Construction of Identity in *Song of the Exile*," *Cinema Journal* v. 39, no. 4 (2000): 43-59

TH (Dec 5) Reading period no class!

Week 11

☞ Final papers/creative projects due Tuesday (Dec 10) 11:59 PM