

ASN 537 East Asian Cinema

Department of Asian Studies

Graduate School of Social Sciences, METU

Fall Semester 2022

Course Information

Instructor: Wen Chi OLCEL

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Course Code: 8420537

Course credit: 3

Course ECTS: 8

Classroom: Room G166 (İİBF B Building)

Face to Face on Campus (20%) and Synchronous Online (80%)

Schedule: Tuesday 1340-1630

Office hours: Make an appointment to do online meeting via email

Course YouTube Channel: #asnart

Prerequisites

No prerequisites. Students from all majors are welcome to apply but you must be a senior or graduate students.

Course Description

This course focuses on cinema as a visual art and as a film industry in East Asia, namely Japan, Korea and Chinese language regions including China, Hong Kong and Taiwan. The American East Asian cinema will be covered as well if the time allows. The basic camera language and the development of the cinema in

the regions above from the beginning of 20th century to the present will be introduced. By showing selected and important films from critical directors of each region students would get a 'snap shot' of particular historical moments of Asia (and the world). We will also examine not only the regional cinema art expressions but also the mutual influences and cross-cultural artistic flows.

Course Objectifies

- Familiarize students with the basic camera lens composition
- Familiarize students with Asian cinema forms and significant films
- Develop skills to link artistic expressions and historical developments
- Develop awareness of regional and cultural differences between/among Asian cinema forms
- Develop awareness about interactions between/among Asian cultures and the world

Instructional Methods

This course is a small seminar class that offers a discovery-based learning experience. It is conducted within weekly classroom lecturing, discussions and debating. Students are expected to do all assigned homework, readings, film screenings BEFORE the class. All the screened films are in English/Turkish subtitles.

Tentative Weekly Outline (Subject to Change)

Week 1, Oct. 4: Introduction

Week 2, Oct. 11: China Module I

Week 3, Oct. 18: China Module II

Week 4, Oct. 25: Taiwan Module I

Week 5, Nov. 1: Taiwan Module II

Week 6, Nov. 8: The Language of Camera Lens I.

Week 7, Nov. 15: The Language of Camera Lens II.
Week 8, Nov. 22: Japan Module I
Week 9, Nov. 29: Japan Module II
Week 10, Dec 6. : South Korea Module I
Week 11, Dec. 13: South Korea Module II. Due for the second assignment.
Week 12, Dec. 20: Hong Kong Module I.
Week 13, Dec. 27: Hong Kong Module II
Week 14, Jan. 3: Transnational East Asian Cinema

Film List for Each Module (Subject to Change)

China

Dingjun Mountain (dir. REN Qingtai, 1905)
Spring in a Small Town (dir. FEI Mu, 1946)
Bumming in Beijing (dir. WU Wenguang, 1990)
Farewell My Concubine (dir. CHEN Kaige, 1993)
To Live (dir. ZHANG Yimou, 1994)
Xiaowu (Pickpocket) (dir. JIA Zhangke, 1997)
An Elephant Sitting Still (dir. HU Bo, 2018)
Bad Friends (dir. MA Lanhua, 2022)

Taiwan

A Touch of Zen (dir. King HU, 1971)
A Summer at Grandpa's (dir. HOU Hsiao-Hsien, 1984)
Banana Paradise (dir. WONG Tung, 1989)
A City of Sadness (dir. HOU Hsiao-hsien, 1989)
Rebels of the Neon God (Teenager Nehza) (dir. TSAI Ming Liang, 1992)
Eat Drink Man Woman (dir. Ang LEE, 1994)
Yi Yi (dir. Edward YANG, 2000)

Japan

Rashomon (dir. Akira Kurosawa, 1950)

Tokyo Story (dir. Yasujirō Ozu, 1953)

Matango (dir. Ishirō Honda, 1963)

The Face of Another (dir. Hiroshi Teshigahara, 1966)

Akira (dir. Katsuhiro Otomo, 1988)

Sonatine (dir. Takeshi Kitano, 1993)

Nobody Knows (dir. Hirokazu Kore-eda, 2004)

Tokyo Sonata (dir. Kiyoshi Kurosawa, 2008)

South Korea

The Housemaid (dir. Kim Ki-young, 1960)

Seopyeonje (dir. Im Kwon-taek, 1993)

Peppermint Candy (dir. Lee Chang-dong, 1999)

J.S.A.: Joint Security Area (dir. Park Chan-wook, 2000)

Take Care of My Cat (dir. Jeong Jae-eun, 2001)

Spring, Summer, Fall, Winter... and Spring (dir. Kim Ki-duk, 2003)

The Host (dir. Bong Joon-ho, 2006)

Poetry (dir. Lee Chang-dong, 2010)

Hong Kong

Rouge (dir. Stanley Kwan, 1988)

The Killer (dir. John Woo, 1989)

Chungking Express (dir. Wong Kar-wai, 1994)

Made in Hong Kong (dir. Fruit Chan, 1997)

Infernal Affairs (dir. Andrew Lau and Alan Mak, 2002)

Kung Fu Hustle (dir. Stephen Chow, 2004)

Readings

Chong-jun Yi. Seopyeonje: The Southerners' Song. Peter Owen; 2011.

Manto, S. H., & Haldane, R. B. (1970). Toba Tek Singh. *Mahfil*, 6(2/3), 19-23.

Bingham A. Contemporary Japanese Cinema Since Hana-bi. Edinburgh University Press; 2015 Jun 23.

Chow R. Primitive passions: Visuality, sexuality, ethnography, and contemporary Chinese cinema. Columbia University Press; 1995.

Chow R. China as documentary: Some basic questions (inspired by Michelangelo Antonioni and Jia Zhangke). *European Journal of Cultural Studies*. 2014 Feb;17(1):16-30.

Chung HS, Diffrient DS. Movie Migrations: Transnational Genre Flows and South Korean Cinema. Rutgers University Press; 2015 Jul 6.

Feng L, Aston J, editors. Renegotiating Film Genres in East Asian Cinemas and Beyond. Palgrave Macmillan; 2020 Nov 16.

Gateward F, editor. Seoul searching: Culture and identity in contemporary Korean cinema. suny Press; 2012 Feb 1.

Graham P. Japanese Design: Art, Aesthetics & Culture. Tuttle Publishing; 2014 Sep 30.

Hong GJ. Taiwan cinema: A contested nation on screen. Springer; 2011 Feb 25.

Lee H. Contemporary Korean cinema: Identity, culture and politics. Manchester University Press; 2019 Jan 31.

Hunt L, Wing-Fai L. East Asian cinemas: Exploring transnational connections on film. Bloomsbury Publishing; 2010 Oct 18.

LEE OF. Eileen Chang and cinema. Journal of Modern Literature in Chinese 現代中文文學學報. 1999;2(2):2.

Lee V. Hong Kong cinema since 1997: The post-nostalgic imagination. Springer; 2009 Sep 29.

Lim SH. Tsai Ming-liang and a Cinema of Slowness. 2014 Jan 31. University of Hawaii Press.

Olcel W.C. Turk Gencileriyle Tsai Ming-Liang filmleri uzerine bir soylesi: Neon Tanri isyani filmine dair gorusler. Ankara University APAM; 2022.

Richie D. A hundred years of Japanese film: a concise history, with a selective guide to DVDs and videos. Kodansha International; 2005 May 27.

Standish I. A new history of Japanese cinema. Bloomsbury Publishing; 2006 May 8.

Teo S. Chinese martial arts cinema. Edinburgh University Press; 2015 Nov 13.
Chu, Yingchi. Hong Kong Cinema: Coloniser, Motherland and Self. Routledge, 2009.

Yau CM, editor. At full speed: Hong Kong cinema in a borderless world. U of Minnesota Press; 2001.

Yecies B, Shim A. The changing face of Korean cinema: 1960 to 2015.
Routledge; 2015 Dec 22.

Assessment of Student Learning

1. There are some scenes from the films might upset you. The viewer discretion is advised.
2. You need to give one In-depth classroom presentation no more than 15 minutes. It should be less descriptive but more about your viewpoints. It can be about a particular issue, a director, artistic and/or cultural aspects of a film, etc. The presentation needs to contain both cited photos and written text.
3. ASN Dept. does not accept citations from Wikipedia. All your papers are required to upload to Turnitin.

Due Date of Assignments

- Nov. 8: Due for the first assignment
Dec. 13: Due for the second assignment
Jan. 17: Due for the third assignment
Jan. 27: Due for the bonus assignment

Course Grading

Attendance is mandatory. Please do not miss more than two sessions without a valid reason and inform the instructor in advance. In the classroom, when discussing/debating the context, please be cool without inhibition or domination. While online, you need to show your face by turning on your camera.

- 1- Participation and presentation 25%
- 2- First assignment (video. max. 10 minutes long) 25%
- 3- Second assignment (max. 3000 words) 25%
- 4- Third assignment (max. 5000 words) 25%

5- Bonus video (option. 5-10 minutes long) 10%

Total 110%

Special Assistance

Any student requesting academic accommodations based on a disability should contact the support office in school:<https://engelsiz.metu.edu.tr/en/>

Academic Honesty

The METU Honour Code is as follows: "Every member of METU community adopts the following honour code as one of the core principles of academic life and strives to develop an academic environment where continuous adherence to this code is promoted. The members of the METU community are reliable, responsible and honourable people who embrace only the success and recognition they deserve, and act with integrity in their use, evaluation and presentation of facts, data and documents."

The honour code of the university will be stated statically in all syllabus pages. Sometimes students are not informed beforehand about what academic integrity is or they do not take any course on academic writing and ethical rules. In such contexts, instructors can provide students with extra information on plagiarism and certain referencing rules besides punishments in case of violation. For more information, see <http://oidb.metu.edu.tr/sites/oidb.metu.edu.tr/files/Academic%20Integrity%20Guide%20for%20Students.pdf>

Academic dishonesty in any form will not be tolerated.

<https://www.metu.edu.tr/code-ethics-core-values>

References

Mertens, Maggie. "Tips on Writing a Reflective Paper". 8 Dec. 2010. EHow.com. Accessed 9 Jan. 2011. <http://www.ehow.com/way_5184362_tips-writing-reflection-paper.html#ixzz1AOxVGOYk>.