

## **ASN 537 East Asian Cinema**

Department of Asian Studies

Graduate School of Social Sciences, METU

### **Spring Semester 2023-2024**

#### **Course Information**

Instructor: **Lecturer, Wen Chi OLCEL**

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Course Code: 8420537

Course credit: 3

Course ECTS: 8

Classroom: Faculty of Economics and Administrative Sciences B Building, G166

Office hours: Schedule a meeting via email

#### **Prerequisites**

No prerequisites. Students from all majors are welcome to apply but you must be a senior (4th grade) or a graduate student.

#### **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. By showing selected and important films from critical directors of each region and reading the selected screenplays students would get a 'deep snap shot' of particular historical moments of Asia (and the world). 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. We will also examine not only the regional cinema art expressions but also the mutual influences and cross-cultural artistic flows.

#### **Course Objectives**

- 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 reading, lecturing, discussions and writing. 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)**

#### **Reading 5 Screenplays**

Korea

South Korea

Parasite (Bong Joon-ho 2019)

Japan

Tokyo Story (Yasujirō Ozu 1953)

Hong Kong

Comrades, Almost a Love Story (Peter Chen 1996)

Taiwan

Rebels of the Neon God (TSAI Ming-liang 1994)

China

An Elephant Sitting Still (HU Bo 2018)

## **References of Directors & Films**

### **China**

Dingjun Mountain (dir. REN Qingtai, 1905)

Spring in a Small Town (dir. FEI Mu, 1946)

Farewell My Concubine (dir. CHEN Kaige, 1993)

To Live (dir. ZHANG Yimou, 1994)

Xiaowu (Pickpocket) (dir. JIA Zhangke, 1997)

The Piano In A Factory (dir. ZHANG Meng, 2010)

Black Coal, Thin Ice (dir. DIAO Yinan 2014)

The Coffin In The Mountain (dir. XIN Yukun, 2015)

An Elephant Sitting Still (dir. HU Bo, 2018)

Crossing The Border-ZhaoGuan (MENG Huo, 2019)

Documentary:

Bumming in Beijing (dir. WU Wenguang, 1990)

Please Vote For Me (dir. Chen Weijun, 2007 )

Last Train Home (dir. FAN Lixin, 2009)

The Chinese Mayor (dir. ZHOU Hao, 2015)

Plastic China (dir. WANG Jiuliang, 2016)

JEUNESSE (dir. WANG Bing, 2023)

### **Hong Kong**

Drunken Master (Woo-Ping Yuen (& Jackie CHAN), 1978)

An Autumn's Tale (Mable CHEUNG, 1987)

Rouge (dir. Stanley KWAN, 1988)

The Killer (dir. John Woo, 1989)

New Dragon Gate Inn (dir. 1992, TSUI Hark)

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)

Echoes of the Rainbow (dir. Alex LAW, 2010)

A Simple Life (dir. Ann HUI, 2011)

### **Taiwan**

King HU (1932-1997)

HOU Hsiao-Hsien (1947-)

Edward YANG (1947-2007)

Ang LEE (1954-)

TSAI Ming Liang (1957-)

Cape No. 7 (dir. WEI Te-sheng , 2008)

Girlfriend Boyfriend (dir. YANG Ya-che 2012)

Documentary:

Beyond Beauty - Taiwan From Above (dir. Chi Po-lin, 2013)

### **Japan**

Humanity and Paper Balloons (dir. Sadao Yamanaka, 1937)

Rashomon (dir. Akira Kurosawa, 1950)

Ikiru (dir. Akira Kurosawa, 1950)

Tokyo Story (dir. Yasujirō Ozu, 1953)

Ugetsu (dir. Kenji Mizoguchi, 1953 )

When A Woman Ascends The Stairs (dir. Mikio Naruse, 1960)

Kwaidan (dir. Masaki Kobayashi, 1964)

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

It's Tough Being a Man (dir. Yoji Yamada, 1969)

In the Realm of the Senses (dir. Nagisa Ōshima, 1976)

The Ballad of Narayama (dir. Imamura Shōhei, 1983)

Akira (dir. Katsuhiro Otomo, 1988)

Hana-bi (dir. Takeshi Kitano, 1997)

Ring (dir. Hideo Nakata, 1998)

After Life (dir. Hirokazu Kore-eda, 1998)

Battle Royale (dir. Kinji Fukasaku 2000)

Spirited Away (dir. Hayao Miyazaki, 2001)

Tokyo Sonata (dir. Kiyoshi Kurosawa, 2008)

Wheel of Fortune and Fantasy (dir. Ryusuke Hamaguchi 2021)

Documentary:

Tokyo Olympiad (Kon Ichikawa, 1965)

The Emperor's Naked Army Marches On (dir. Kazuo Hara, 1987)

### **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)

3-Iron (dir. Kim Ki-duk, 2005)

Poetry (dir. Lee Chang-dong, 2010)

Right Now, Wrong Then (dir. Hong Sang-soo, 2015)

Parasite (dir. Bong Joon-ho 2019)

### **References of Books**

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

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.

Lie J. What is the K in K-pop? South Korean popular music, the culture industry, and national identity. Korea observer. 2012 Sep 1;43(3):339-63.

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.

Mercado G. The filmmaker's eye: Learning (and breaking) the rules of cinematic composition. Routledge; 2013 May 20.

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.

Zhu P. From Patricide to Patrilineality: Adapting The Wandering Earth for the Big Screen. InArts 2020 Sep 4 (Vol. 9, No. 3, p. 94). MDPI.

### **Assessment of Student Learning**

1. There are some scenes from the films might upset you. **The viewer discretion is advised.**
2. You will be asked to speak up and write down about your viewpoints. It can be about a particular issue, a director, artistic and/or cultural aspects of a film, etc.
3. ASN department does not accept citations from Wikipedia. 4. All your papers are required to upload to Turnitin.

5. The general expectation from your written assignment is that based on the films, directors, or genres you find the most fitting to your interests.
6. The font should be Times New Roman, 12 point, double-spaced. All papers should have a title. A title as 'Midterm paper' is not appropriate.

**Late submissions will not be accepted!**

### **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. If it's online, you need to show your face by turning on your camera.

- 1- Participation 25%
- 2- First assignment (max. 2000) 25%
- 3- Second assignment (max. 2000 words) 25%
- 4- Third assignment (max. 3000 words) 25%

### **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>