

## FILM 233 / 333: National Cinema A: East Asian Cinema

Trimester 1 2010

1 March to 4 July 2010

20 Points



### TRIMESTER DATES

Teaching dates: 1 March 2010 to 4 June 2010

Mid-trimester break: 5 April to 18 April 2010

Study week: 7 June to 11 June 2010

Last piece of assessment due: Monday 21 June 2010

### WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

## NAMES AND CONTACT DETAILS

**Note:** for enquiries that would normally be directed to Sean Redmond as course co-ordinator, please speak with Mark Ellsworth in the first instance; and if need be, you can direct your enquiry to Peter Whiteford, Head of the School of English, Film, Theatre, and Media Studies.

Sean Redmond, Film Studies, Room 107, 85 FT, ph 463 6520, email: [sean.redmond@vuw.ac.nz](mailto:sean.redmond@vuw.ac.nz)

Stephen Epstein, Director, Asian Studies Programme. VZ 717, ph 463-5703, email:

[stephen.epstein@vuw.ac.nz](mailto:stephen.epstein@vuw.ac.nz)

Stephen will be giving the lectures on Korean Cinema.

LUO Hui, Chinese Programme, VZ 718, ph 463-6461, email: [hui.luo@vuw.ac.nz](mailto:hui.luo@vuw.ac.nz)

LUO Hui will be lecturing on Hong Kong cinema.

*Tutors:* Allison Maplesden: email: [allison.maplesden@vuw.ac.nz](mailto:allison.maplesden@vuw.ac.nz)

Brady Hammond: email: [brady.hammond@vuw.ac.nz](mailto:brady.hammond@vuw.ac.nz)

Mark Ellsworth: email: [mark.ellsworth@vuw.ac.nz](mailto:mark.ellsworth@vuw.ac.nz)

Office location and hours will be announced via Blackboard.

## CLASS TIMES AND LOCATIONS

### Lectures and Screenings

*Tuesday and Wednesday*                      3.10-6pm                      *Hugh Mackenzie [Kelburn] LT206*

Sessions will usually start with the screening (3.10pm) and then be followed by the lecture (5.10-6pm). If the screening finishes before the lecture start time, use this time to stretch your legs and reflect on any screening questions you have been given.

### Tutorials

All tutorials are held on Thursday. Available times are 11.00, 12.00, 1.10, 2.10, 3.10, and 4.10. We will use S-cubed to sign people into tutorial groups. **You must ensure you log on and sign up.**

## COURSE DELIVERY

The 3 hour, weekly session will comprise of a screening, followed by a mini-lecture or critical summary, group discussion, presentations, creative work, and group or pair assignments. The emphasis is on shared exploration of the themes of the week.

## COMMUNICATION OF ADDITIONAL INFORMATION

At the start of lectures; in tutorials; posted on blackboard; and via email. In particular, you should be sure to check Blackboard frequently for further updates, suggested readings and fun odds and ends.

## COURSE CONTENT

FILM 233/333 is a selective critical and historical survey of East Asian cinema. Through the study of Korean, Hong Kong, Chinese, and Japanese cinema it is intended that questions of national identity, globalization, film form, film genre, authorship, ideology, religion, colonialism and Easternisation will be explored. Footprints in and between these five case studies will be made so that connections, differences and oppositions where they exist will be made critical sense of. Weekly tutorials will provide an opportunity for discussion of films screened and lecture topics plus course reading assignments.

*Film 233/333 is organised into three areas of study:*

Part One: *The Soul of Korean Cinema*

Part Two: *Hong Kong Babylon, Chinese Dragons*

Part Three: *Japan's Cinema of Uncertainty*

## **LEARNING OBJECTIVES**

By the end of the course, students passing the course should be:

- Familiar with the commercial and artistic nature and history of East Asian cinema, and its impact on world cinema;
- Able to critically analyse the narrative, thematic, and audio-visual conventions of films made in East Asia (by certain directors, genres, and in relation to historical issues and ideological conditions and trends);
- Able to examine the cultural, phenomenological, philosophical, political, and reception issues that East Asian Cinema raises for the Western viewer;
- Able to creatively apply their knowledge to practical exercises in storyboarding and marketing;
- Able to recognise and critically comment on the formal and stylistic qualities of films made in Hong Kong, China, Korea, and Japan.

The course will improve your analytical and critical skills. It will develop your ability to conduct film analysis and independent research. It will also enhance your ability to write essays, make oral presentations, and work creatively in small groups.

## **EXPECTED WORKLOAD**

The university anticipates that you should be able to devote about 13 hours per week to a 20 point course. Therefore you should probably expect to spend, on average, about 8 to 10 hours per week (apart from class time) in reading, viewing films, writing assignments and preparing for classes.

The workload is the same whether you are taking this course at 200 or 300 level.

## **GROUP WORK**

The second assignment for this course involves a creative presentation of 4 people working in a group. Groups will be organised in week 6 of the course. The presentations are given a group mark.

## **READINGS**

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building. You can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

### **Essential texts:**

Film 233 Course Notes;

*New Korean Cinema*, edited by Chi-Yun Shin & Julian Stringer, Edinburgh University Press, 2005.

The course also has a YouTube playlist that has been created specifically for it, with trailers from many of the films scene, interviews with directors, access to additional films and more. See:

<http://www.youtube.com/user/AsianStudiesVUW#grid/user/96E817BE37120122>. A quick link will be placed on Blackboard, which you should bookmark in your browser.

**NB: As a result of last minute changes to the course structure because of staff illness, the course book readings are no longer in the correct order. An updated schedule for readings will be placed on Blackboard. Please be sure to consult it regularly.**

## ASSESSMENT REQUIREMENTS

All assessment will be internal. Details of each assignment can be found directly below:

Assessment Title Grade	Due Date	% of Final
1. Storyboard & Evaluation (2,000 words) of one scene (12-16 frames) from an 'imagined' Korean film of your design	Mon 29 <sup>th</sup> March	40%
2. In-class Group Presentation: the Hong Kong/Chinese pitch (10 mins)	Tutorials week 9	20%
3. Critical Analysis Essay on East Asian Cinema (3000 words)	Monday 21 <sup>st</sup> June	40%

The storyboard and critical evaluation is designed to allow students to apply their knowledge and understanding of Korean Cinema through creative practice. Using the screening, reading, and lecture material from week 1-3, you are being asked to create a scene from an imagined film, adopting the formal, aesthetic, and representational elements from a genre, star, or director studied on the course or that you are familiar with. The 1,500 word evaluation requires you to apply ideas studied in the course to your storyboard, so that theory informs practice or creativity. Further information will be given out in week 3 of the course. Please note that the AV suite in the library has an extensive collection of Korean films. Viewing additional material either there or via the course YouTube playlist will help you develop your sense of the aesthetics and thematics of Korean cinema.

The group presented pitch is designed to allow students to develop a creative and commercial rationale for the making of a contemporary New Wave Hong Kong or Chinese film of their designing. In groups of 4, you will be asked to come up with a film title, story synopsis, cast/crew list, posters and other marketing aids to successfully 'pitch' your work to the rest of the tutorial group. Further information will be given out in week 6 of the course.

The critical analysis essay is designed to test the student's understanding of the debates and issues raised during the study of East Asian cinema. A list of essay titles will be distributed at the beginning of the course. However, you are encouraged to write your own essay question (but you must run this question either by your tutor or one of the lecturers).

The assignments are designed to help fulfil the objectives of the course by requiring you to engage in close critical analysis, research aspects of East Asian cinema, and present clear and well-supported written and oral arguments. Note that for the first and third assignments there will be higher expectations, in analytical skills, in research, and in argument, of students who take the course at 300 level.

Assignments should be handed to the Administrator in 85 FT or placed in the drop box in 85 FT. You are strongly advised to keep a copy of your work. The Administrator will issue receipts on the day the essay is submitted or, if left in the drop box, the following day. It is the student's responsibility to ensure they are issued with a receipt.

Aegrotat provisions may apply if you are unable to submit your final assignment. In such a case you should contact the course coordinator. There is a university policy on reasonable accommodation with respect to assessment procedures for students with disabilities.

### **SCHOOL FACILITIES**

Students are encouraged to make full use of the Robert Lord Library at 77FT; however, please note that **library materials do not leave the building**. There is a coin-operated photocopy machine on Level 3. The Green Room is also available to students working in the building. You are expected to clean up after yourself, including returning to the Green Room any mugs removed from there.

### **AWARD**

The Prize for Film Studies, arising from a fund established by the Wai-te-Ata Press, will be awarded to the best student of film history, criticism or production.

### **ASSIGNMENT COVER SHEETS**

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

### **COMMUNICATION**

Any additional information, or changes to the course, will be announced in class and posted on the course notice board 85 FT, and on Blackboard.

### **PENALTIES AND EXTENSIONS**

Work submitted after the deadline will be penalised by a 2 percent deduction from your total mark per work day or part work day, starting from the hour the work is due. This means late work will drop one 'grade-step' every second day—i.e. from C+ to C, or A- to B+. Late work also receives only minimal comments from your marker.

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions.

### **MANDATORY COURSE REQUIREMENTS**

To qualify for a pass in this course you must:

- Attend 8 tutorials
- Submit all work for assessment.

### **CLASS REPRESENTATIVES**

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

### **STATEMENT ON LEGIBILITY**

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed

'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

### **ACADEMIC INTEGRITY AND PLAGIARISM**

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work. Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

### **GENERAL UNIVERSITY POLICIES AND STATUTES**

You should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

[http://www.victoria.ac.nz/home/about\\_victoria/avcacademic/Publications.aspx](http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx)

**COURSE PROGRAMME LECTURE TITLE IN BOLD BELOW; SCREENING IN ITALICS**

Week 1	Tuesday	<b>Course Introduction</b> <b>Part One: Korean Cinema</b> <b>The Seoul of Korean Cinema?</b> <i>The Host</i> (Bong, 2006)
	Wednesday	<b>The Soul of Korean Cinema?</b> <i>Sopyonje</i> (Im, 1993, 113 mins)
Week 2	Tuesday	<b>Attack the Gas Station! - Sure, Why Not?</b> <i>Attack the Gas Station!</i> (Kim , 1999).
	Wednesday	<b>Forward to the Past</b> <i>Peppermint Candy</i> (Lee , 1999, 130 mins)
Week 3	Tuesday	<b>Korean Cinema Bending Genres, Bending Genders</b> <i>My Wife is a Gangster</i> (Cho, 2001)
	Wednesday	<b>Hong Sang Soo, Auteur....</b> <i>Turning Point</i> (Hong , 2002)
Week 4	Tuesday	<b>Part Two: Hong Kong Babylon: Chinese Dragons</b> <b>Hong Kong Babylon: Lost in Translation</b> <i>Infernal Affairs</i> (Lau, 2002)
	Wednesday	<b>I Know Kung-Fu: Bruce Lee's Action Body</b> <i>Enter The Dragon</i> (Clouse, 1973)
Week 5	Tuesday	<b>The Transnational Dance in Jackie Chan</b> <i>Police Story</i> (Chan, 1985)
	Wednesday	<b>Ghosts in the Material World</b> <i>Mr Vampire</i> (Lau, 1985)
<b>Mid Trimester Break:</b> Friday 2 April– Sunday 18 April 2010		
Week 6	Tuesday	<b>The End of Youth: the End of the World</b> <i>Made in Hong Kong</i> (Chan, 1997)
	Wednesday	<b>Lost in the Intimacy of Time and Space</b> <i>In The Mood for Love</i> ( Wong, 2000)
Week 7	Tuesday	<b>Fifth Generation: Operatic Cinema</b> <i>Farwell My Concubine</i> (Chen, 1993)
	Wednesday	<b>Sixth Generation: Wasteland China</b> <i>Suzhou River</i> (Lou, 2000)

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**FILM PROGRAMME COURSE OUTLINE FILM 233/333**

Week 8	Tuesday	<b>Beyond the Wall: DV cinema</b> <i>Still Life</i> (Jia, 2006)
	Wednesday	<b>The Wuxia Heroine and Brand China</b> <i>Crouching Tiger, Hidden Dragon</i> (Lee, 2000)
Week 9	Tuesday	<b>Part Three: Japan's Cinema of Unease</b> <b>The Art of Contemplation</b> <i>Late Spring</i> (Ozu, 1949)
	Wednesday	<b>Atomic Madness</b> <i>Gojira</i> (Honda, 1954)
Week 10	Tuesday	<b>In the Realm of the Samurai</b> <i>Yojimbo</i> (Kurasawa, 1961)
	Wednesday	<b>The Violent Heart of the Yakuza</b> <i>War Without a Code Without Honour</i> (Fukasaku, 1973)
Week 11	Tuesday	<b>This is the Sea in Japanese Film</b> <i>A Scene at the Sea</i> (Kitano, 1991)
	Wednesday	<b>Delete: the Post Human Japan</b> <i>Ghost in the Shell</i> (Oshi, 1995)
Week 12	Tuesday	<b>The Killing Fields of J-Horror</b> <i>Freeze Me</i> (Ishi, 2000)
	Wednesday	<b>Cultish Japan</b> <i>Dead or Alive</i> (Takeshi, 1999) Plus New Wave Hong Kong/Chinese Pitch: best of the presentations
<b>Study Week:</b> Monday 7 June to Friday 11 June 2010 <b>Examination Period:</b> Friday 11 June – Sunday 4 July 2010		