SYLLABUS: ASIAN FILM HISTORY BEFORE 1945

Lecture Period/Venue: Thursday, 2nd Period  10:30 - 12:00/文学部 131
[School of Letters Rm 131]
Lecturer: MA Ran/马然
Office Location /mail:  School of Letters, Room 224/maran@lit.nagoya-u.ac.jp
Office Hours: by email appointment

Course Blog: nuafh2016.blogspot.jp/
[readings and other course-related materials/notifications would be updated on the course blog]

Course Description & Objective
By figuratively dividing the film history in Asia into two stages, namely the pre and post World War II periods, we shall start our two-part survey on Asian film history with this particular course, in which the highlight is directed to early cinemas from East Asia. In positioning the survey of films within the socio-historical exigencies and cultural context of Japan, China (Taiwan & Hong Kong) and Korea before and during World War II, this course offers the students an opportunity to engage with the early cinemas and their evolvement from the perspective of social history and discourses of modernities in this region. Students are expected to acquire the basic knowledge on early cinemas in Asia, and learn to analyze films in relation to certain socio-cultural issues that became significant during the timeframe under examination. This course comprises a combination of screenings, lectures, and discussions. Students must complete the reading assignments prior to each session.

Course Prerequisites
This is a lecture of film studies. It is open to students who have demonstrated certain interest and background knowledge in cinema studies, and have the competency in reading and analyzing cinematic texts in English. Preferably we welcome students whose written and spoken English abilities are adequate enough for them to participate in presentations and to write short essays and so forth.

Course Approach:
✚ Lectures, screenings, discussions/presentations and oral/written analyses. Under
the academic guidance and facilitation of the lecturer, students are expected to critically evaluate theories and arguments from their readings and learn to apply the concepts and theories in film analysis. It is also expected that the students could communicate (not mechanically reciting) their ideas effectively via discussions and presentations as well as in writing assignments.

Film-viewing underlines your study flow of the seminar. Screenings will 1) take place as part of the weekly class, or 2) the lecturer will book the classroom for film-viewing as extra to the weekly course plan; 3) assigned to the students for self-study. For students who cannot make the scheduled group screenings for good reasons, they are urged to loan the DVDs from the lecturer or at the local video-shops.

Evaluation:
25% Participation & Contribution to Discussion/Presentation
30% Reading Journals (x3)
10% Take Home Project/Group Presentation
35% Final Paper

NOTE: Three absences, including those for in-class screenings without proper evidence provided equals FAIL

Course Assignments:
Reading Journals: Due Dates see class schedule/ Requirements TBA. Students will discuss and/or compare designated film(s) and write a 300~500-word film journal as an analytical essay (NOT a summary of plot). Late submission will NOT be accepted. A more detailed explanation will be given later.

Final Paper: Due Date & Requirements TBA 1,500~2,000 words. (If you wish, you can go over the word limit.)

Students will be required to analyze one Asian film in regards to its historical relationship to, and its difference from the films and their contexts we have discussed for this course. Please engage with at least two readings or texts from the required or supplementary reading/viewing lists. It should include a bibliography and use the Chicago Manual of Style citation style. Topic of the paper followed by one paragraph
of justification and two essay references should be submitted and discussed at the Thesis Workshop.

Note on Plagiarism:
Plagiarism: A writer who presents the ideas of words of another as if they were the writer’s own (that is, without proper citation) commits plagiarism. Plagiarism is not tolerable in this course or at Nagoya University. You should avoid making quotes or drawing on figures from nowhere—you must provide sources of reference for quotation and/or citations you use in the paper. This applies to images and media clips as well. Failure to observe this would risk being charged of plagiarism. [All assignments/papers will be checked with professional software]

SCHEDULE OF CLASSES

WEEK 1/OCT 6th INTRODUCTION: EARLY CINEMAS IN (EAST) ASIA, MAPS AND TIMELINES
Screening: the Frightful Era of Kurama Tengu [鞍馬天狗 恐怖時代], Dir. Teppei Yamaguchi, 38 min, 1928; Jiraiya the Hero [豪傑児雷也], Dir. Makino Shozo, 20min, 1921

I. EARLY CINEMAS ACROSS EAST ASIA

1. EARLY JAPANESE CINEMA: BENSHI & PERIOD FILMS
Week 2/Oct 13th Lecture and Discussion
Required Readings:
Richie, Donald, A Hundred Years Of Japanese Film, Kodansha International, revised edition, 2005, p 17-32

High, “the Dawn of Cinema in Japan”: 23-57

Reference Readings:
2. Accounts of Early Chinese Cinema I: From Peking to Shanghai

Week 3/Oct 20\textsuperscript{th} Screening: Searching for Brodsky【寻找布洛茨基】，Dir. Liao Gene-fon, 2009

Week 4/Oct 27\textsuperscript{th} Lecture & Discussion

\textit{Required Readings}

Jay, Leyda. Dianying/Electric Shadows, 15-59


\textit{Reference Readings}

Kirk Denton’s OSU webpage, “a Brief History of Chinese Film” [http://people.cohums.ohio-state.edu/denton2/courses/c505/temp/history/history.html]

Film for Discussion: \textit{Lai Man-wai, Father of Hong Kong Cinema}, Dir. Choi Kai-kwong, 2001

\underline{Week 5 NOV 3 National Holiday: No Class}

\begin{tcolorbox}
\textcolor{red}{★Film Journal No.1 due on Oct 31\textsuperscript{st}, 5pm via Email on 2 films:  
\textit{Laborer's Love} 「勞工之愛情」, Dir. Zhang Shichuan, 1922; \textit{Never Weaken}, Dir. Harold Lloyd, 1921[available at YouTube] (details to be given later)
\end{tcolorbox}

3. Accounts of Early Chinese Cinema II: Shadow Play in Context

Week 6/Nov 10\textsuperscript{th} Lecture & Discussion
**Required Readings**


**Reference Readings**

Zhen, Zhang, *Amorous History of the Silver Screen*, 89-117

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**II. EVOLVEMENT AND TRANSFORMATION: THE 1930s-40s**

1. Fallen Woman of Shanghai

**Week 7/Nov 17th Screening**

*The Goddess* 「神⼥女」, Dir. Wu Yonggang, 1934, 76 min

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**★Film Journal No.2 Due on Dec 2nd, 5pm via email on 1 film:**

*Centre Stage* 「阮玲⽟玉」, Dir. Stanley Kwan, 1992, 118 min

**Screening of this film:** Nov 21st (Monday) Rm 131, 4:30pm~

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**Week 8/Nov 24th Lecture & Discussion**

**Required Readings**

Kristine Harris, “The Goddess: Fallen Woman of Shanghai,” in Chris Berry, ed. *Chinese Films in Focus II*

[for Week 7 to Week8]


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2. Mizoguchi’s Fallen Women

**Week 9/Dec 1st**
**Required Readings**


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**Homework Viewing:**

*Sisters of the Gion* [祇園の姊妹], dir. Kenji Mizoguchi, 1936 (available at YouTube with English subtitle)

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3. Empire and Colonialism: Filmmaking in Manchuria and Korea I

**Week 10/Dec 8th** Screening: *Suchow Night* 「蘇州の夜」 (1941), dir. Hiromasa Nomura, 1941

**Week 11/Dec 15th** Lecture & Discussion

**Required Readings**

Michael, Baskett. *The Attractive Empire: Transnational Film Culture in Imperial Japan*, p1-12, 72-84


4. Empire and Colonialism: Filmmaking in Manchuria and Korea II

Week 12/Dec 22\textsuperscript{nd} Screening: \textit{Dear Soldier}, Dir. Bang Han-joon, 1944

\textbf{Dec 28\textsuperscript{th}-Jan 7\textsuperscript{th} Winter Break}

\begin{itemize}
  \item ★\textbf{Film Journal No.3 due on Jan 8\textsuperscript{th}, 5pm via Email on 2 films: \textit{Suchow Night & Dear Soldier}}
\end{itemize}

Week 13/Jan 12\textsuperscript{th} Lecture & Discussion

\textit{Required Readings}

Baskett, Michael. \textit{The Attractive Empire: Transnational Film Culture in Imperial Japan}, 84-105

Yecies, BM & Shim, AG. “Collaborative Film Production Under Japan’s War-preparation System, 1937-1945”, \textit{Korea’s Occupied Cinemas, 1893-1948}, 115-140


Week 14/Jan 19\textsuperscript{th} Group Presentation

(details TBA)

Week 15/Jan 26\textsuperscript{th} Thesis Workshop
FILMOGRAPHY

*the Frightful Era of Kurama Tengu*, Dir. Teppei Yamaguchi, 1928

*Centre Stage*, Dir. Stanley Kwan, 1992, 118 min

*Dear Soldier*, Dir. Bang Han-joon, 1944

*The Goddess*, Dir. Wu Yonggang, 1934

*Searching for Brodsky*, Dir. Liao Gene-fon, 2009

*Laborer’s Love*, Dir. Zhang Shichuan, 1922

*Lai Man-wai, Father of Hong Kong Cinema*, Dir. Choi Kai-kwong, 2001

*Never Weaken*, Dir. Harold Lloyd, 1921

*Sisters of the Gion*, dir. Kenji Mizoguchi, 1936

*Suchow Night (1941)*, Dir. Hiromasa Nomura, 1941

Reading List:


Yecies, BM & Shim, AG. *Korea’s Occupied Cinemas, 1893-1948*, Routledge, 2011
Richie, Donald, A Hundred Years Of Japanese Film, Kodansha International, revised edition, 2005


Further Readings:


Paul, Fonoroff. “A Brief History of Hong Kong Cinema”, Renditions. 29/30 (Spring and Autumn 1988), 293-308

Poshek Fu, Between Shanghai and Hong Kong: the Politics of Chinese Cinemas, Stanford University Press, 2003, p1-50