

## **GCIN2028.**

### **Understanding Asian Cinema: History, culture and industry**

#### **Course Instructor:**

Dr. Shubo Zhao(shubo@hku.hk)

**Consultation hour:** by appointment

**Lectures:** Fridays, 12:30 pm - 2:20 pm, CPD-G.02

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#### **Course Description**

The course seeks to introduce students to the history, culture, and industry of film in the Asian region, and focuses in particular on the socio-cultural relations linking the production, circulation, and appreciation of films with history, politics, business, organizations, people, and money. It is taught primarily by lectures and class work, and is attentive to the cinematic worlds in China, Korea, Hong Kong, Japan, India, among others, comparing what we find there with standard readings on cinema in Europe and the United States. It thus looks at how local/regional variations can be found in the organization and practices of different film worlds, and tries to explain why they exist. In the long-term, the course serves as a foundation for those who wish to pursue a career in film and media by familiarizing them with the special dynamics of the world of cinema, alerting them especially to the challenges of managing creative people, creative works, production contexts, and their accompanying ideologies.

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#### **Learning Objectives**

On successful completion of this course, students should be able to:

- 1) Understand the social processes and context surrounding the production, circulation, appreciation, sale and consumption of films;
  - 2) Explain the composition of the film world and industry in general, and the uniqueness of Asian Cinema;
  - 3) Describe the social and historical changes in the Asian region in recent years and how they shape culture;
  - 4) Grasp the two main theoretical approaches—humanistic and sociological—to the study of films;
  - 5) Examine film as both art and commodity.
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#### **Teaching Methods**

Lectures, online teaching, case studies

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## Assessment

### A. Essay (60%)

The written assignment consists of an essay of around 2500 words in length. You are asked to analyze the trends of East Asian Cinema (about industries, aesthetics, or cultures) in next decade. You should concern your findings with a theoretical analysis which makes use of the course lectures and reading materials, and which focuses on culture or industry of Asian Cinema, and so on. Everything should be handed in as a hard copy to the office of the School of Modern Languages and Cultures (5th Floor, Run Run Shaw Tower), and as a soft copy on Moodle by 5pm on **29 May 2020 (Friday)**.

### B. Short written assignment (40%)

At the end of this semester, you will be asked to write one short review of your favorite Asian Cinema. This assignment will consist of around 1200 words. Everything should be handed in as a hard copy to the office of the School of Modern Languages and Cultures (5th Floor, Run Run Shaw Tower), and as a soft copy on Moodle by 5pm on **29 May 2020 (Friday)**.

Here's how to organize your movie review:

- Introduction (with title, release date, background information)
- Summary of the story
- Analysis of the plot elements (rising action, climax)
- Creative elements (dialogues, characters, use of colors, camera techniques, mood, tone, symbols, costumes or anything that contributes or takes away from the overall plot)
- Opinion (supported with examples and facts from the story)
- Conclusion

Further details of the assessment will be discussed in class.

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## Tentative Course Outline<sup>1</sup>

### Lecture 1: Course introduction and overview of Asian Cinema (7/2/20)

#### Reading

- Stephen Teo (2013), *The Asian Cinema Experience: Styles, Spaces, Theory*, New York: Routledge, Part III.
- Peter C. Pugsley (2013), *Tradition Culture and Aesthetics in Contemporary Asian Cinema*, London: Routledge, pp.11-30.

### Lecture 2: Akira Kurosawa and Satyajit Ray (14/2/20)

#### Reading

- Stephen Teo (2013), *The Asian Cinema Experience: Styles, Spaces, Theory*, New York: Routledge, pp.15-34.

### Lecture 3: Wuxia culture and Kung Fu movie (6/3/20)

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<sup>1</sup> The tentative schedule is subject to change.

### Reading

- Stephen Teo (1997), *Hong Kong cinema : the extra dimensions*, London: BFI Publishing, pp.87-134.
- Jing Yang (2018), "Martial Arts Fantasies in a Globalized Age: Kung Fu Hustle and Kung Fu Panda," in Magnan-Park, AHJ, Marchetti, G & Tan, SK (Eds.), *The Palgrave Handbook of Asian Cinema*, London: Palgrave Macmillan, pp.375-390.

### Lecture 4: "Bollywood" style and historical blockbuster style (13/3/20)

#### Reading

- Stephen Teo (2013), *The Asian Cinema Experience: Styles, Spaces, Theory*, New York: Routledge, pp.52-71 and pp.111-129.

### Lecture 5: Iranian and West Asian Cinema(20/3/20)

#### Reading

- Stephen Teo (2013), *The Asian Cinema Experience: Styles, Spaces, Theory*, New York: Routledge, pp.154-170.

### Lecture 6: Family culture in Asian Cinema(27/3/20)

#### Reading

- Stephen Teo (2013), *The Asian Cinema Experience: Styles, Spaces, Theory*, New York: Routledge, pp.171-189.

### Lecture 7: Erotic art in Asian Cinema(3/4/20)

#### Reading

- Stephen Teo (2013), *The Asian Cinema Experience: Styles, Spaces, Theory*, New York: Routledge, pp.190-205.

### NO CLASS –General Holiday (10/4/20)

### Lecture 8: 2-D culture in Asian Cinema (17/4/20)

#### Reading

- Stephen Teo (2013), *The Asian Cinema Experience: Styles, Spaces, Theory*, New York: Routledge, pp.72-91.

### Lecture 9: Festivals, Events and Players (24/4/20)

#### Reading

- Cindy Wong (2015), "Creative Cinematic Geographies Through the Hong Kong International Film Festival," in Esther M.K. Cheung, Gina Marchetti, Esther C.M. Yau(Eds.), *A Companion to Hong Kong Cinema*, Chichester: Wiley-Blackwell, pp.185–206.
- Stephen Teo (2009), "Asian Film Festivals and their Diminishing Glitter Domes: An Appraisal of PIFF, SIFF and HKIFF," in Richard Porton(Ed.), *On Film Festivals*, London: Wallflower, pp.109–121.

### NO CLASS –General Holiday(1/5/20)

### Lecture 10: Finance, Marketing, Distribution and Policy (8/5/20)

### Reading

- Ruby Cheung (2018), "East Asia's Film Business," in Magnan-Park, AHJ, Marchetti, G & Tan, SK (Eds.), The Palgrave Handbook of Asian Cinema, London: Palgrave Macmillan, pp.89-107.
- Bruno Lovric (2018), "From Film Stories to National Soft Power: Policies and Film Content of South Korea, Japan, and China," in Magnan-Park, AHJ, Marchetti, G & Tan, SK (Eds.), The Palgrave Handbook of Asian Cinema, London: Palgrave Macmillan, pp.609-630.

### Lecture 11: The future of Asian Cinema industry (15/5/20)

#### Reading

- Yin, H & Xiao, Z (2011), "Hollywood's Global Strategy and the Future of Chinese Cinema," in Lee, Vivian P. Y. (Ed.), East Asian Cinemas: Regional Flows and Global Transformations, New York: Palgrave Macmillan, pp. 33-57.
- Stephanie DeBoer (2018), "New Media/New Asia: From Dominant to Residual Geographies of Emergent Video, Screen, and Media Arts," in Magnan-Park, AHJ, Marchetti, G & Tan, SK (Eds.), The Palgrave Handbook of Asian Cinema, London: Palgrave Macmillan, pp.129-148.