EXPANDED COURSE DESCRIPTION
FILM AND VIDEO
School of the Arts, Media, Performance and Design
Department of Cinema and Media Arts
FA / FILM 3610A3.0 SECTION M
NATIONAL CINEMAS: CHINESE FILM
FALL 2018 / WINTER 2019

Last Modified Date: 10/23/2018

COURSE CALENDAR DESCRIPTION

Provides students with the opportunity to view and study some 15 rare examples of early Chinese cinema, most from the silent period. These films demonstrate the growth of a film industry in pre-Revolutionary China. They are also indicative of the cultural and political values of China at the time. The aim of the course in examining this work is to place it both in the context of Chinese society and Chinese culture and in the perspective of world cinema during this period. Prerequisite: FA/FILM 1400 6.00 or permission of the Film Department.

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INSTRUCTOR(S)

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<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<td>Young, Suzie S F</td>
<td>Sec. M / LECT / W</td>
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SPECIAL FEATURES

This course provides an introductory survey of Japanese cinema grounded in Japanese history and a history of the film industry. Arranged thematically, the course will introduce students to many of the major genres and movements in Japanese cinema over the past 100 years and the circulation of Japanese cinema outside of Japan. The topics we will consider include how the films engage with the specter of history, violence, gender, regional and local identity, and global commodity culture. Special emphasis will be placed on the relationship between the body and landscape in terms of colonialism, regionalism, nationalism and globalization. The primary focus of the class will be on situating the films in a socio-historical context but we will also critically examine histories of Japanese cinema. Students are encouraged to take advantage of the numerous Japanese cinema offerings across the city.

Prerequisites:
FA/FILM1400 or course director’s permission required. Films will be shown in their original language with English subtitles. All reading material will be available in English. Non-Film majors are asked to read supplementary texts on film analysis.

Course Director Availability:
My office hours are by appointment. Please e-mail at least one week in advance to schedule an appointment. I will try to answer e-mails as quickly as I can but allow for one week for a response. Please reserve e-mail for making appointments, asking brief questions of information and to notify me of class absence.
Substantive discussions about course materials and assignments should occur in conversation in office hours. You are encouraged to see me in my office hours to discuss any topic regarding the course including assignments, difficulties you are having with the course, suggestions for further reading, or clarification and expansion of issues that interest you.

There may be times when I will send e-mails to the entire class. Make sure to register any non-York e-mail account that you use regularly.

TOPICS AND CONCEPTS

Course Readings:
Readings are available online and through York University Library (http://www.library.yorku.ca/). Readings have been assigned on a weekly basis and should be prepared before class as they will be discussed during class. Readings for each week are listed in the course outline. Additional readings may be assigned or recommended during the course. In order to participate fully in the course you need to be familiar with the readings.

How to Read Analytically:

1. Look for important concepts and ideas and how they are explained and used. For example, how is the term "cinema of attractions" defined and employed by the writer?

1. Look for arguments made by the author. Why does the author believe or not believe something? What methodologies are employed?

1. What sources does the author quote from? Do these sources give you any ideas about the author's point of view, politics, and/or values?

1. Look at the examples used. Are they relevant? Do they support assertions? Or are they too selective, neglecting other examples they might not support these assertions?

1. Look for contrasts and comparisons. Frequently authors embed these in their texts. When you can, make a chart that shows these contrasts and comparisons.

1. Look for insights—this can be understood as seeing relationship between or among phenomena they you never saw before. Are these insights valuable? Where do they lead you?

1. Look for threads, topics that keep coming up repeatedly. What significance do these threads have?

1. Don't expect to agree with everything an author writes. If you disagree, make sure you have valid reasons. Even if authors are wrong about some things, they may be right about other things.

1. What about the author's style? How important is style in convincing you to believe something? What is distinctive about the author's style?
LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Schedule Fall 2018

(Screenings subject to change. Additional reading materials may be assigned.)

Week 1: Sept 5 Intro

Excerpts:
You Can’t See it and You Can’t Smell it Either (Rankin Taxi)
Darkness in the Light (Kumai Kei, 2001)
Not Forgotten (Shinozaki Makoto, 2000)
Distance (Koreeda Hirokazu, 2000)

Screening:
Cure (Kurosawa Kiyoshi, 1997)

Reading:
http://researchguides.library.yorku.ca/film (familiarize yourself with the Library’s Film Resources)
Suggested Reading for the course (required for non-majors):
--Timothy Corrigan, “Film Terms and Topics for Film Analysis and Writing,” 36-81; “Researching the Movies,” 127-155

Week 2: Sept 12 Japanese Cinema and Globalization

Screening:
Ringu (Nakata Hideo, 2003)

Reading:

Week 3: Sept 19 Japanese Silent Cinema and Japanese Film Studies

Screening:
I was born, but…” (Ozu Yasujiro, 1932)

Reading:
Suggested Reading:

**Week 4: Sept 26 Transnational Stardom**

**Screening:**
*The Cheat* (Cecil B. DeMille, 1915)


**Week 5: Oct  3 US Occupation**

**Screening:**
*Stray Dog*, (Kurosawa Akira,1949)

**Reading:**


**Short Paper Due—Turn in hardcopy in class**

**Reading Week—No Class Oct 10**

**Week 6: Oct 17 Postwar Documentaries**

**Screening:**
The Effects of the Atomic Bomb on Hiroshima and Nagasaki

*Hiroshima, Nagasaki—August, 1945* (Erik Barnouw and Paul Ronder, 1970)
*Tokyo Olympiad* (Ichikawa Kon, 1965, 170min (excerpts))

**Reading:**


**Week 7: Oct 24 The Body**

**Screening:**
*Crazed Fruit* (Nakahira Ko, 1956)

**Reading:**
Week 8: Oct 31 The Yakuza Film

Screening:
*Branded to Kill* (Suzuki Seijun, 1967)

Reading:

Week 9: Nov 7 Art Theatre Guild

Screening:
Matsumoto Toshio experimental films
*Diary of a Shinjuku Thief* (Oshima Nagisa, 1968)

Reading:
--Roland Domenig, “A Brief History of Independent Cinema in Japan and the Role of the Art Theatre Guild”
--Hirasawa Go, “ATG’s Early Years and Underground Cinema”

Week 10: Nov 14 J-Cinema

Screening:
*Peep “TV” Show* (Tsuchiya Yutaka, 2004)
*Isle of Dogs* (Wes Anderson, 2018)
*The Big House* (Kazuhiro Soda et al, 2018)

Reading:
Anne Mcknight, “Peep “TV” Show” (http://www.midnighteye.com/reviews/peeptvshow.shtml)
Additional Readings TBA

Week 11: Nov 21 Prof Alex Zahlten, author of *The End of Japanese Cinema* at The Japan Foundation (Time TBA)

Week 12: Nov 28 Anime

Screening: Curated by the class.

Readings:

Final essay due—turn in hardcopy in class.
Some Useful Japanese Cinema Sites

Kinema Club                                           kinemaclub.org
Midnight Eye                                           http://www.midnighteye.com/
Toronto Japanese Short Film Festival    http://tjsff.com/
Japan Foundation Toronto                      http://www.jftor.org/
J-Film Pow-Wow (film reviews)               http://www.jfilmpowwow.blogspot.com

Further Reading on Film Analysis


Select Bibliography of Japanese Cinema and History


GRADED ASSESSMENT

Method of Evaluation:
Class participation (in-class participation, brief presentation): 25%
Blog entries: 10%
Short paper (due Oct 3): 25%
Long Essay (due Nov 28): 40%

Participation:
Please note that regular attendance is expected and required. Absences from class require a reason. Two or more continuing absences require documentation, such as a medical certificate. Unexplained absences will result in academic penalties. Your participation grade will be determined on the basis of the quality and frequency of participation in discussion, a presentation and blog entries. Please post at least 2 blog entries that could include information about Japanese Cinema and Media events, resources, short reviews of films not covered in class, etc.

Oral Presentation:
Three students will be responsible every week for presenting the reading for the week. A sign-up sheet will be circulated. The oral presentation is not meant to be exhaustive but rather to open discussion on the day’s reading and film. Some guidelines to follow:
1. Outline the goal(s) of the article
2. Summarize the author’s main argument
3. Highlight passages of interest
4. Prepare at least one question to ask the class

Short Paper: Due Oct 3 (5 pages, 12pt font, double spaced, 1” margins, number pages on lower right hand side and staple pages together)

Long Essay:

Final paper due: Nov 28
Length: 10 pages (including bibliography in Chicago Manual of Style).

Writing Skills:
I cannot emphasize enough the importance of good writing skills. I strongly urge you to take advantage of the university’s Centre for Academic Writing, S329 Ross Bldg (416-736-5134). I cannot emphasize enough the importance of good writing skills.

**If you have difficulties with the English language or if you have a learning, physical, psychological, or sensory disability, please speak to the course director (see Access/Disability below)**

Grading, Assignment Submission, and Lateness Penalties:
Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Assignments are to be handed in directly to the instructor. Assignments not handed in directly to the instructor must be dropped off at the Department of Cinema and Media Arts CFT225. All assignments must have your student name and number, and course title and number clearly indicated on the front page. Do not slip assignments under doors. E-mailed and faxed assignments are not accepted. Ensure that you keep hard copies of all submitted work. In case of lost assignments you are responsible for a replacement.

Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.) For a full description of York grading system see the York University Undergraduate Calendar - http://www.registrar.yorku.ca/grades/legends/fa

Lateness Penalty: Assignments will be penalized half a grade point per day late, including weekends (i.e. a full grade point for Saturday and Sunday). Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained but will require supporting documentation (e.g., a doctor’s letter)

Important Dates:
Sept 18—Last date to enroll without permission of course instructor
Oct 2—Last date to enroll with permission of course instructor
Nov 9—Last date to drop fall term course without receiving a grade

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.
Moodle @ York University