

**INTS 345 Media and Society in Pacific Asia**  
**CLS 1026**  
**SPRING 2015**

Instructor: Professor Michael Weiner

TTR: 10:200-11:50

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Office Hours and Tutorials: Weds. 1-5, or by appointment

This course is designed for students to gain a critical understanding of key contemporary social and political issues as expressed in popular culture (mainly cinema) in Pacific Asia. We will also consider representations of Pacific Asia and Asians in mainstream Hollywood films. The course explores different approaches to questions such as: What do we mean when we talk about cinema as an expression of soft power? How do we make sense of and understand the connotations and contradictions inherent in the ways social relations and history are expressed in film and other forms of media? In which sense are cultures shaped by unconscious desires, fantasies and identifications? What is the relationship between cinematic representations of gender, ethnicity, sexuality, identity and reality? In other words, this course will focus on the relationship between cinematic narratives, structures and products, and the societies in which they are produced and/or consumed.

Prerequisites: Introduction to Pac Basin 100 or Instructor consent

Course Assumptions:

1. Students are not required or expected to have any prior knowledge of film studies.
2. Pacific Asia is defined on the basis of cinematic production, and includes the nations of China, Korea Japan, Taiwan, and Southeast Asia. A case can also be made for the inclusion of South Asia, Australasia, and the island nations of the Pacific. If anyone is interested, your final research assignment can focus on one or more of these countries.
3. Students have a voice in how the class is run: feedback on course structure, materials and teaching methods is encouraged, and I will make adjustments where possible.

**Student Learning Outcomes:**

- Acquisition of the conceptual tools and vocabulary with which to critically analyze (not just narrate or describe) film texts.
- The ability to engage with existing theoretical paradigms and pursue particular research interests.
- To identify key research agendas in the study of film in the age of globalization

**Format:**

Seminar - Students are expected to complete all assigned readings before class sessions and to participate fully in all discussions. Your experience of popular culture and the media is an

important resource and will be valued in discussions. Film and video clips drawn from a wide variety of sources will punctuate class meetings. **Please do not remove films from the library before the appropriate class session.** Those marked with library call codes have been placed on reserve at the SUA Library. Among the films we will draw upon in our discussions are:

**(China)**

|                       |                        |
|-----------------------|------------------------|
| Raise the Red Lantern | PN1995.9.F35 R25 2000z |
| Dangerous Liaisons    |                        |
| Beijing Bicycle       | PN1997 .S471 2002      |
| The King of Masks     | PN1997 .K56 2000       |
| Happy Together        | PN1993.5.C5 C4 2004    |
| Kung Fu Hustle        |                        |
| Farewell my Concubine | PN1997.B368            |
| IP Man                |                        |

**(India)**

|        |                     |
|--------|---------------------|
| Peepli | PN1997.2.P4475 2010 |
|--------|---------------------|

**(Indonesia)**

The Photograph

**(Japan)**

|                                  |                     |
|----------------------------------|---------------------|
| Departures                       | PN1997.2 .D47 2010  |
| Swallowtail Butterfly            | PN1997 .S73 2000    |
| The Stairway to the Distant Past | PN1997 .W3422 2005  |
| Howl's Moving Castle             | PN1995.9.A3         |
| Tsubaki no Sanjuro               | PN1997.A1 T87 2000z |
| Osôshiki (Funeral)               | PN1997 .O856 2000   |
| Go                               |                     |
| Dead Sushi                       |                     |
| Under the Flag of the Rising Sun |                     |
| Audition                         |                     |
| Bounce Ko Gals                   |                     |

**(Korea)**

|                   |                      |
|-------------------|----------------------|
| Time              | PN1995.9587T564 2007 |
| Treeless Mountain | PN1997.2 .T7445 2009 |
| Mother            |                      |

**(Singapore)**

Forever Fever

**(Taiwan)**

|                         |                     |
|-------------------------|---------------------|
| The Personals           |                     |
| Warriors of the Rainbow | PN1997.5 .W377 2011 |

**(Thailand)**

|   |                       |
|---|-----------------------|
| Last Life in the Universe                   | PN1995.9.F67 L37 2004 |
| Uncle Boonmee Who Can Recall His Past Lives | PN1997.2 .U5354 2011  |

(USA)

The Debut  
Year of the Dragon

PN1995.9 .F4 .D4 2003

**NB: This list of films is subject to change!**

## **Learning Objectives:**

By the end of the course, students will acquire: (1) critical faculties in the domain of cinema literacy; (2) knowledge of the relevant theoretical works on cinema and popular culture; and (3); an appreciation of the historical and current relationship between cinema and society in the Asia Pacific. These larger questions will be addressed with reference to the relationship between modern and postmodern cultures with particular reference to the visual cultures of film.

## **Requirements:**

This **course** involves considerable reading and is designed for upper division undergraduates. Preparation and completion of assigned readings are essential prerequisites. Class time will be given over to: (a) discussions based upon the assigned readings; and (b) viewing and discussing films.

**Abstracts/Responses [2]: (10% x 2 = 20%)**

**Each student is required to write two 3-5-page abstracts of and responses to selected readings. The first page is an abstract or précis (a concise summary of the essential points of the reading). It should not exceed one page (Times New Roman font, 12 point). The remainder of the paper constitutes a response to the reading. Drawing upon your interpretation of the film, you are expected to address the validity of the arguments and/or criticisms that the author makes in relation to that film. You may draw upon other course readings in formulating your response. Each abstract/response is due one week after the reading and film have been addressed in class. Please submit both an electronic and hardcopy of your paper**

**Late submission of written assignments will be penalized.**

**Abstract Response [1] (due March 3, 5:00 PM). Base your paper on the reading, Transnational Chinese Cinemas, Ch. 10 and the film *Farewell my Concubine*, both of which are the subject of class on February 24.**

**Abstract Response [2] (due April 7, 5:00 PM). Base your paper on the reading, Multiple Modernities, Ch. 4 and the film *Swallowtail Butterfly*, both of which are the subject of class on March 31.**

**Short Paper (20%) (due April 21)**

**This five-page paper involves an analysis and critical interpretation of a specific film. In other words, this assignment has two components: (1) provide a summary analysis of the**

**film, identifying the major themes and characters; and (2) consider how the narrative and other elements (e.g. musical score, physical setting) of this film particular film produce/convey meanings; you may select from any of the films listed in the course syllabus. This paper should engage significantly with appropriate course readings; it may also involve a small amount of ‘outside’ research’ for purposes of contextualizing your analysis.**

**Attendance and Participation in Discussions: (10%)**

Your participation in class will be assessed. There are several criteria for defining good participation: 1) Presence in class; 2) preparation for class (completion of required readings and assignments); 3) constructive and informed spoken contributions to class discussions; 4) interest in and efforts to maintain an environment in which every class member feels able to learn and participate

**Final Examination: (50%)**

The final examination takes the form of an independent research paper (10-12 pages in length). It should be written in proper research, academic style. There are several style manuals available at the SUA Library). Consult one of these manuals, select one of the styles, and stick with it. Although I prefer MLA, I am not particular about which style you select, just that you are consistent and clear.

The Final Paper will be due during the Examination Week (Exact Date: TBA)

There are many potential topics, including sexuality, violence, religion, modernity, history, politics, and many others, which could be a fruitful area of research, and I am very open to ideas other than those outlined below.

**All projects must be discussed with and approved by the instructor in advance.**

**Potential research topics include, but are not restricted to:**

1. Define and analyze the role of media censorship in one of the countries of Pacific Asia.
2. Analyze the role of ‘national ‘cinema in one country.
3. How has the commercial cinema dealt with issues of marginality? Why has this topic been dealt with in the way it has? Have these representations changed over time? You may focus on a single national cinema or provide a comparative analysis.
4. Although deeply embedded as a form of Japanese cultural production, what factors account for the transnational appeal of Anime?
5. The *Hallyu*, or ‘Korean Boom’ has evoked multiple responses across the region. Describe and analyze this diversity of response.
6. Analyze and compare the patterns of media (film, television, newspapers, etc.) ownership and control in one country of Pacific Asia.
7. Provide an analysis of cinematic representations of a particular social issue within a national cinema (e.g. youth alienation; consumerism; gender).

8. Provide an analysis of the key themes in the films of a particular director or a particular film genre (e.g. the use of historical allegory in the films of Zhang Yimou; marginality in the films of Yoichi Sai).

**Use of Internet sources:** As a rule of thumb, if a site URL ends in edu, then it is likely to be a legitimate academic source. Government and NGO sites are likewise reliable sources of information. If in doubt as to the reliability of an Internet source, check with the instructor. The use of Wikipedia is prohibited.

**Plagiarism:** The use of previously published/written (including your own) material without appropriate acknowledgement constitutes plagiarism and will result in a failing grade for the course.

**Required Texts: Paperback editions are available from Amazon and other online vendors in paperback. Note that two are available as E-Books and copies of the others have been placed on reserve in the SUA Library.**

[East Asian cinemas \[electronic resource\]: exploring transnational connections on film](#), Leon Hunt and Leung Wing-Fai (eds.), I.B. Taurus & Co. Ltd., 2008. AVAILABLE AS FULL-TEXT EBOOK THROUGH THE SUA LIBRARY. Students should consult with Lisa Polfer in the Library regarding access to E-Books.

Multiple Modernities: Cinema and Popular Media in Transnational Asia, Jenny Kwok Wah Lau, Temple University Press. [PN1993.5.E9 M75 2003](#)

Romance and the "Yellow Peril": Race, Sex and Discursive strategies in Hollywood Fiction, Gina Marchetti, University of California Press. [PN1995.9.A78 M37 1993](#)

Media and Society, An Introduction [second edition], Michael O'Shaughnessy and Jane Stadler, Oxford, 2004. [HM1206 .O74 2005](#)

Seoul Searching; Culture and Identity in Contemporary Korean Cinema, Frances Gateward, SUNY Press, 2007, [PN1993.5.K6 S45 2007](#).

China on Screen; Cinema and Nation, Chris Berry and Mary Farquhar, Columbia University Press, 2006. [PN1993.5.C4 B44](#). Also available as E-Book through SUA Library

**Please also note** that one of the 'Additional Readings', [Perfectly Japanese : Making Families in an Era of Upheaval](#) , Merry Isaacs White, is also available as an E-book through the Library..

### **Additional Course Readings (posted on Angel or on Reserve)**

TEXTS ON RESERVE

Colonialism and Nationalism in Asian Cinema, Wimal Dissanayake (ed.), Indiana University Press, 1994. [PN1993.5.A75 C65 1994](#)

Transnational Chinese cinemas: identity, nationhood, gender, Sheldon Hsiao-peng Lu (ed.), University of Hawaii Press, 1997. [PN1993.5.C4 T65 1997](#)

On the Move: Women in Rural-to-Urban Migration in Contemporary China, Gaetano and Jacka (eds.), Columbia University Press, 2004. HQ1767 .O528 2004eb . **Available as ebook through the SUA Library.**

Reading a Japanese Film: Cinema in Context, Keiko I McDonald, University of Hawai'i Press, 2006. [PN1993.5.J3 M365 2006](#)

The Worlds of Japanese Popular Culture: Gender, Shifting Boundaries and Global Cultures, Dolores Martinez, Cambridge University Press. [DS822.5 .W67 1998](#)

Japanese Horror Cinema, Jay McRoy, University of Hawai'i Press, 2005. [PN1995.9.H6 J36 2005](#)

The Cinema of Hong Kong: History, Arts, Identity, Poshek Fu and David Dresser (eds.), Cambridge University press, 2000. [PN1993.5.H6 C56 2002](#)

Rogue Flows: Trans-Asian Cultural Traffic, Koichi Iwabuchi, Stephen Muecke, and Mandy Thomas, Hong Kong University Press, 2004. [DS12 .R59 2004](#)

The Critical Eye [third edition], Kasdan, Saxton and Tavernetti, Kendall/Hunt Publishing, 2002. [PN1995 .K286 2002](#)

Contemporary Asian Cinema, Anne Tereska Ciecko, Berg, 2006. [PN1993.5.A75 C655 2006](#)

Orientalism, Edward Said, Vintage, 1994. [DS12 .S24 1979](#)

Defending the West: A Critique of Edward Said's *Orientalism*, Ibn Warraq, Prometheus Books, 2007. [DS12.S243 I26 2007](#)

Asian Media Studies, John Nguyet Erni, Siew keng Chua, Blackwell, 2005. [P92.A7 A764 2005](#)

Cultural Governance and Resistance in Pacific Asia, William A. Callahan, Routledge, 2006. [JQ750.A58 C35 2006](#)

Anime: from Akira to Princess Mononoke, Susan J. Napier, Palgrave, 2000. [NC1766.J3 N37 2001](#)

Recentring Globalization, Popular Culture and Japanese Transnationalism, Koichi Iwabuchi, Duke, 2002. [DS822.5 .I9 2002](#)

Bad Girls of Japan, Laura Miller and Jan Bardsley (eds.), Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2005. [HQ1762 .B334 2005](#)

Dangerous Women: gender and Korean nationalism, Elaine H. Kim and Chungmoo Choi (eds.), New York: Routledge, 1998. [HQ1765.5 .D36 1998](#)

Perfectly Japanese: making families in an era of upheaval, Merry Isaacs White, Berkeley: University of California Press, 2002. HQ682 .W484 2002

Filial Piety: practice and discourse in contemporary East Asia, Charlotte Ikels (ed.), Stanford University Press, 2004. GN635.E18 F55 2004

Contemporary Asian America: a multidisciplinary reader, Min Zhou and James V. Gatewood (eds.), New York: New York University Press, 2000. E184.O6 C66 2000

Japanese cinema and otherness : nationalism, multiculturalism and the problem of Japaneseess, Mika Ko, London ; New York : Routledge, 2010. PN1995.9.N355 K6 2010

## TEXTS ON ANGEL

Oracle Bones, Peter Hessler, Harper Perennial, 2006. **ON ANGEL**

Think Global Fear Local; sex, violence, and anxiety in contemporary Japan, David Leheny, Cornell University Press, 2006. **ON ANGEL**

The Cinema of Japan and Korea, Justin Bowyer (ed.), Wallflower Press, 2004. **ON ANGEL**

Nationalism; Five Roads to Modernity, Liah Greenfeld, Harvard University Press, 1992. **ON ANGEL**

Sentimental Fabulations; contemporary Chinese Films, Rey Chow, Columbia University Press, 2007. **ON ANGEL**

Chinese Connections; Critical Perspectives on Film, Identity, and Diaspora, Tan, Feng, Marchetti (eds.), Temple University Press, 2009. **ON ANGEL**

Neo-Noir, Bould, Glitre, Tuck, (eds.), Wallflower Press, 2009. **ON ANGEL**

## Class Schedule

Session 1  
Feb. 3  
Readings: Introduction 'National Cinema, Transnational Film Studies'  
Film: *Raise the Red lantern (China)*  
Contemporary Asian Cinema, Introduction, Ch. 1  
Transnational Chinese Cinemas, Ch 4  
<http://www.guardian.co.uk/world/2010/jan/18/china-censorship-avatar-confucious>

Session 2  
Feb. 5  
Reading Film as Text  
Film: *Uncle Boonmee who can Recall his Past Lives (Thailand)*

- Readings: The Critical Eye, Ch.2; Colonialism and Nationalism in Asian Cinema, Introduction
- Session 3  
Feb. 10  
Readings; Authenticity  
Film: *Forever Fever (Singapore)*  
Media and Society, Ch.10, 12, 14; Orientalism, Introduction; Culture and Society in the Asia-Pacific, Ch. 9
- Session 4  
Feb. 12  
Readings: The Orientalist Gaze Redux  
Film: *Year of the Dragon ( USA)*  
Romance and the "Yellow Peril", Introduction, Ch.2, 6
- Session 5  
Feb. 17  
Readings: Nationalism Interrogated I  
Film: *Under the Flag of the Rising Sun (Japan)*  
Nationalism, Introduction; Colonialism and Nationalism in Asian Cinema, Ch 3; Multiple Modernities, Ch. 6; Dangerous Women, Ch. 3; Chinese Connections, Ch. 19
- Session 6  
Feb. 19  
Readings: Nationalism Interrogated II  
Film: *IP Man (China)*  
China on Screen; Ch, 5, 6, Colonialism and Nationalism in Asian Cinema, Ch. 2
- Session 7  
Feb. 24  
Readings: Censorship and Cultural Governance  
Film: *Farewell my Concubine (China)*  
Transnational Chinese Cinemas, Ch. 10; Multiple Modernities; Ch.10; Asian Media Studies, Ch. 6; Seoul Searching, Ch. 1; Media and Society, Ch. 20
- Session 8  
Feb. 26  
Readings: Dissenting Voices  
Film: *Peepli (India)*  
Cultural Governance and Resistance in Pacific Asia, Introduction; China on Screen, Introduction; The Worlds of Japanese Popular Culture, Introduction, Ch. 3,
- Session 9  
March 3  
Readings: Modernization and its Discontents  
Film: *Beijing Bicycle (China)* **ABSTRACT 1 DUE**  
Filial Piety, Ch. 6, 8
- Session 10  
March 5  
Asian Noir  
Film: *The Stairway to the Distant Past (Japan)*



Readings: Seoul Searching, Ch. 8; Neo-Noir, Ch. 8

Session 11 The Outsider as Hero  
March 10 Film: *Sanjuro (Japan)*  
Readings: Reading a Japanese Film, Ch. 4, The Cinema of Hong Kong, Ch. 1

Session 12 Families I  
March 12 Film: *Funeral (Japan), or Mother (Korea)*  
Readings: Filial Piety, Ch. 9

<http://www.bbc.co.uk/worldservice/programmes/ram/asian2.ram>

<http://www.bbc.co.uk/worldservice/programmes/ram/asian3.ram>

<http://www.bbc.co.uk/worldservice/programmes/ram/asian4.ram>

<http://www.bbc.co.uk/worldservice/programmes/ram/asian5.ram>

### March 16-20 Spring Break

Session 13 Families II  
March 24 Film: *King of Masks (China)*  
Readings: China on Screen, Ch. 4; Perfectly Japanese, Ch. 4, 7, Conclusion.

Session 14 Transnational Asian Cinemas  
March 26 Film: *Last Life in the Universe (Thailand)*  
Readings: Rogue Flows, Ch. 6; East Asian Cinemas, Ch.9

Session 15 Life on the Margins  
March 31 Film: *Swallowtail Butterfly (Japan)*  
Readings: On the Move, Ch. 1, 2; Multiple Modernities, Ch. 4  
<http://www.japanfocus.org/-Kamata-Satoshi/2625>

Session 16 Keeping Tradition Alive  
April 2 Film: *Departures (Japan), or The Photograph (Indonesia)*  
Readings: Transnational Chinese Cinemas, Ch 7

Session 17 Remembering and Forgetting **ABSTRACT 2 DUE**  
April 7 Film: *Warriors of the Rainbow (Taiwan)*  
Readings: The Cinema of Hong Kong, Ch. 13; Seoul Searching, Ch. 10

Session 18 Childhoods  
April 9 Film: *Like Father Like Son (Japan), or Treeless Mountain (Korea)*

Readings: Seoul Searching, Ch. 12, Bad Girls of Japan, Ch. 7, 9

Session 19

Consuming Bodies

April 14

Film: *Bounce Ko Gals (Japan)*, or *Time (Korea)*

Readings:

Contemporary Asian Cinema, Ch. 3; Recentring Globalization, Ch. 5, 6;  
Think Global Fear Local, Ch. 3

Session 20

Asian Extreme

April 16

Film: *Audition (Japan)*

Readings:

McRoy, Japanese Horror Cinema, Ch. 1, 4; East Asian Cinemas, Ch. 13

Session 21

Looking for Love

**SHORT PAPER DUE**

April 21

Film: *The Personals (Taiwan)*

Readings:

Media and Society, Ch. 16, 17

Session 22

Asian in America

April 23

Film: *The Debut (USA)*

Readings:

Contemporary Asian America, Ch. 4, 24

Session 23

Queer Cinema

April 28

Film: *Happy Together (China)*

Readings:

Sentimental Fabulations, Ch. 6; Seoul Searching, Ch. 14; Asian Media Studies, Ch. 12;

Session 24

Visions of Futures Past

May 1

Film: *Howl's Moving Castle (Japan)*

Readings:

Anime from Akira to Princess Mononoke, Ch. 6, 11, Japanese Horror Cinema, Ch. 10

Session 25

Representing Social Inequality

May 5

Film: *Go (Japan)*

Readings:

Media and Society, Ch. 18; Japanese Cinema and Otherness, Ch. 5, 6

Session 26

Playing with Genre

May 7

Film: *Kung Fu Hustle (China-Hong Kong)*, or *Dead Sushi (Japan)*

Readings:

Asian Media Studies, Ch. 5; Seoul Searching, Ch. 11; The Cinema of Japan and Korea, Ch. 24

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