The following syllabus may be modified and the number of screenings adjusted.

East Asia Cinemas: From National to Transnational
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Yonsei International Summer School

This six-week Yonsei International Summer School seminar has two objectives. On the one hand, it looks at national film critical traditions in the context of post-WW II East Asia. On the other, it suggests the possibility of reworking or rejecting national traditions in the context of a “transnational Asian cinema.” Differing modes of film criticism—feminist, postcolonial, Marxist, queer, cultural studies—are examined in light of films selected from Mainland Chinese, Hong Kong, Taiwanese, Japanese, and Korean cinemas. In studying both the implications of the national model for film studies and the formative role that Asian cinemas themselves played in its construction, our work extends to a consideration of the Cold War legacy of area studies as well as film criticism’s early imaginations of a universal, visual language. But in looking at international and then transnational production, we consider how recent economic and cultural conditions have refigured the national model. Complicit and competing concepts of the nation are necessarily teased out of both film and text.

Course Requirements:

- **Regular attendance at all classes and screenings.** Per the Yonsei Summer School Guidelines, **absences in excess of 5 are grounds for failure in the course,** regardless of performance on exams and assignments. 2 tardies (more than 5 minutes late) will count as 1 absence. **No exceptions to this policy can be made.**
- **Midterm Exam (20%)** – In-class essay exam
- **Final Exam (30%)** – In-class essay exam
- **In-Class Participation (15%)** – will be evaluated on the basis of on-time attendance, involvement in class discussion, and alertness. 1 or fewer absences = full credit, 2 absences = 85%, 3 absences = 75%, 4 absences = 50%, 5 absences = no credit.
• **Quizzes (15%)** – Weekly quizzes will cover readings and film screenings and will be graded on the basis of your ability to demonstrate that you are keeping up with course material.

• **Film Notes (20%)** – you are required to take notes on each film screened. These notes should then be typed up and organized according to the guidelines provided. The purpose of the film notes is to ensure focused, attentive viewing, to prepare you to analyze the films in detail in your midterm and final exams. Film notes will be collected twice during the term: at the end of the 3rd week (Thursday, 7/14); and on the last day of the course (Thursday, 8/4).

• **Individual Screenings of Films** – while most of the films we watch in the course will be screened in-class, I may, in the interest of time, ask you to watch 1 or 2 films outside of class, at the Multimedia Resource Center at the Samsung Library on campus (attached to the Central Library). All Yonsei Summer School students can view any audio/visual materials in the library holdings at the viewing stations in the Multimedia Resource Center.

**Course Texts/Materials**

In class film screenings will constitute the primary sources of our analysis. A course reader containing all course readings is required and will be available for purchase during the first week of class.

**Week One: The National Cinema Model**

**Reading:**

• *Postcolonial Studies: Key Concepts.* Selections.


• Seung Hyun Park, "Korean Cinema After Liberation: Production, Industry, and

**Screening:**

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**Week Two:** The Problems of Modernization

**Reading:**

**Screening:**
*Peppermint Candy*, 2000, LEE Chang-dong, 127 mins.
*The Hole*, 1998, TSAI, Ming Liang, 95 mins.

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**Week Three:** Urbanization and its Discontents

**Reading:**

**Screening:**

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Midterm Exam and 1st Installment of Film Notes Due: 7/14

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**Week Four:** The City Film
Reading:


Screening:

*Chungking Express*, 1994, WONG Kar Wai, 98 mins.


**Week Five: Sexuality, Affect, and the Post-Human**

Reading:


Screening:

*Ghost in the Shell*, 1995, OSHII Mamoru, 83 mins

*Air Doll*, 2009, KORE-EDA Hirokazu, 117 mins

**Week Six: Global Aesthetics or Transnational Styles?**

Reading:


Screening:

*A Bittersweet Life*, 2005, KIM, Ji-woon, 120 mins.

*Final Exam and 2nd Installment of Film Notes Due: 8/4*