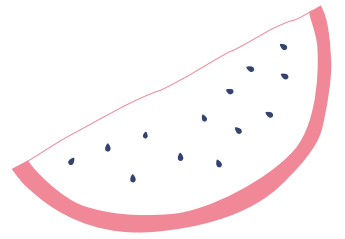




HL4014

ADVANCED STUDIES IN FILM

ASIAN CINEMA



- TSAI MING-LIANG, *GOODBYE, DRAGON INN* (2003)
- TAN PIN PIN, *INVISIBLE CITY* (2007)
- MAMORU OSHII, *GHOST IN THE SHELL* (1995)
- ASGHAR FARHADI, *A SEPARATION* (2012)
- LAV DIAZ, *NORTE, THE END OF HISTORY* (2014)
- RAJKUMAR HIRANI, *3 IDIOTS* (2009)
- YEON SANG-HO, *TRAIN TO BUSAN* (2016)
- ZHANG YIMOU, *HERO* (2002)
- YASMIN AHMAD, *MUALLAF* (2008)
- WONG KAR-WAI, *HAPPY TOGETHER* (1997)
- YOUNGYOOTH THONGKONTHUN, *THE IRON LADIES* (2001)

The 2020 version of HL4014 Advanced Studies in Film is a thematic survey of modern Asian cinema. The issues we will be discussing include the history of film as it developed in particular countries, the specificities of the film medium, and the relationship between genres and content. We will also be looking at themes such as cultural memory, class inequality, nationalism, religion, gender, and sexuality. In addition, there will be a thematic focus on the ethics of film watching.

As we will be studying these films alongside some film theories, prior knowledge will be an advantage but is not a prerequisite. That said, interested students are highly encouraged to take HL3001 Film Theory; other film modules will also be useful.



This course aims to introduce you to a range of challenging films and some general critical tendencies in modern Asian cinema. It also seeks to provide you with a vocabulary to describe the formal effects of cinema. By the end of the semester, you will be conversant with the films studied, with modern Asian cinema as a broad category, and with film as a particular medium with its own history, techniques, and possibilities. This will aid you in developing cultural literacy. In addition, as this is a writing-intensive course, you will also learn to develop coherent critical written arguments about the films studied.

By the end of this course, you will be able to:

1. Identify key trends in modern Asian cinema
2. Discuss how the films studied in class reflect the historical, political, and social concerns of Asia; and how films can function as a site of discourse
3. Describe the formal effects of cinema; and how they are employed in the specific films studied
4. Raise critically informed questions about the specific films and film in general
5. Develop coherent arguments on the basis on your own responses to the work
6. Evaluate literary-critical sources and employ those sources in a manner appropriate to the discipline in your own work
7. Apply the knowledge on films gained to the study and evaluation of other films beyond the purview of the seminar



ASSESSMENT

100% CA

Assessment components will be confirmed in Week 1.

Some of the films will be made available via the library; the rest can be found online.



"What makes cinema so attractive, so fascinating is that it's not just a one plus one process. It's a chemistry between sounds, words, ideas and image."

— Wong Kar-wai

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Student Hours: by appointment