Instructor: Dr LI Mei Ting
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Office Hours & consultation: by appointment
Lecture – Monday 10:30 a.m. - 12:15 p.m.
Tutorial – T01 & T02 12:30 p.m. – 01:15 p.m.

Course Description

The term "world cinema" beings sometime in the late 1980s, when technical, capital, and geopolitical changes affect filmmaking industries in various ways. This course concerns how new technologies and global networks of distribution and exhibition radically transfigure the production, circulation, and aesthetic of films. It focusses on Asian cinema as critical example to world cinema, such as the cinema of Japan, China, Hong Kong, Taiwan and South Korea and Singapore in particular.

This course aims to introduce students a wide range of films from world cinema that illuminate the way we understand cinema as both an art-form and cultural product on the one hand, and the way these films challenge cultural politics in different socio-cultural contexts on the other. It takes a decolonizing approach and uses a range of critical frameworks to understand how the study of film can reconfigure understandings of space and its cultural production; temporality, speed and the practice of everyday life; and the representation of bodies and identities that problematize norms.

Learning Outcomes

- **Trace and Recognise** the historical and theoretical development of a wide range of films around the world
- **Understand and analysis** the cinematic articulation and representation of film in terms of time, space, and identity
- **Employ** a range of theoretical tools and methodologies to critically engage with contemporary debates and issues in film studies and critical theory
- **Critically reflect on and theorise** the film culture in contemporary socio-cultural circumstances.

Course Components & Learning activities

- Lectures and tutorials
- In-class discussions panels
- Guest sharing and/or fieldtrips (if possible, details will be announced during class)

Assessment methods (scoring rubrics will be provided separately)

Class participation – 5%

Students are required to attend lectures and tutorials. Constructive and critical responses to the presentations of your classmates will also be assessed.

Short Essay 1 (1200 in English or 2500 in Chinese) – 10%

Students are required to write a short essay on ONE of the selected films suggested by the instructor.

Short Essay 2 (1200 in English or 2500 in Chinese) – 10%

Students are required to write a short essay on ONE of the selected films suggested by the instructor.

Discussion panels – 15% (three in total, 5% per section)

Lecturer and tutor will lead the discussion on the required films and readings. Each student will be given time to share their thought on selected part of the required texts and/or readings.

Group project – 20%

Students should form themselves in a group of 3-4 members to conduct the group project. Each group should consult their tutor on their project in advance with a one-page bullet-point outline which concisely describes your planning for the project and concepts and ideas to be applied. The criticality of this group project is highly treasure, each group need to **cite at least 2 weekly readings and/or reference** that listed in this course outline.

Final Essay – 40%

Students are required to write a term essay on selected world cinema with no more than 6000 words in Chinese or no more than 15 pages double-line spacing in English. The criticality of this final paper is highly treasure, please **cite at least 3–5 weekly readings and/or reference** that listed in this course outline.

Contents
Part 1 Introduction to World Cinema
Lesson 1

Key Questions: What is world cinema? why and how we identify transnational traffic of the production, representation, and distribution of cinema?

Keywords: transnational cinema, cosmopolitanism, globalization, postmodern geographies, geopolitics, the production and consumption of cinema

Readings:

Shekhar Deshpande & Meta Mazaj (2018) "Introduction," in *World Cinema a Critical Introduction*, Routledge, pp1-14.

Dennison, Stephanie, and Lim, Song Hwee (2006) "Situating World Cinema as a Theoretical Problem," in *Remapping World Cinema: Identity, Culture and Politics in Film*. London and New York: Wallflower Press. pp1-18.

Further reading:

Song Hwee Lim (2021). "Toward a Geopolitical Approach to the Study of Transnational Cinema," *Post45* https://post45.org/2021/04/toward-a-geopolitical-approach-to-the-study-of-transnational-cinema/ (ENG); https://geocinema.tw/geopolitics/ (CHI)

de Valck, Marijke. "Screening World Cinema at Film Festivals: Festivalisation and (Staged) Authenticity." *The Routledge Companion to World Cinema*. 1st ed. United Kingdom: Routledge, 2018. 393–403.

Selected films of this section:

- *Rashōmon* (Japan, Kurosawa Akira, 1950)
- *Tokyo!* (Michel Gondry, Leos Carax, Bong Joon-ho, 2008)

Part 2 On Space in World Cinema
Lesson 2 –5

> **Key Questions:** What is the process of creation of cinematic spaces? How to identify and interpret the spaces represented in films? What does it have to do with the concept of "world cinema"?
>
> **Keywords:** the cultural politics of space, urban spaces, spectral space, heterotopology, polylocality

Readings:

> Agnew, John A. (2011) Chapter 23, "Space and Place." In John A. Agnew and David N. Livingstone (eds.) Sage Handbook of Geographical Knowledge. London: Sage, pp. 316-330
>
> Everett, Wendy (2000) "Introduction – From Frame to Frame: Images in Transition." In Wendy Everett (ed.) *The Seeing Century: Film, Vision, and Identity*. Amsterdam: Rodopi, pp. 1-18.
>
> Massey, Doreen (2005). "Space/representation," *For Space*. Thousand Oaks, CA: Sage. pp 20-30.
>
> McQuire, Scott (1998) *Introduction to Visions of Modernity: Representation, Memory, Time and Space in the Age of the Camera*. London: Sage, pp. 1-9.
>
> Shiel, Mark (2001) "Cinema and the City in History and Theory." In Mark Shiel and Tony Fitzmaurice (eds.) *Cinema and the City: Film and Urban Societies in a Global Context*. Oxford: Blackwell, pp. 1-18.

Selected films of this section:

- *Before Sunrise* (Richard Linklater, 1995)
- *Babel* (Alejandro González Iñárritu, 2006)
- *Three... Extremes* (Fruit Chan, Miike Takashi & Park Chan-wook, 2004)
- *Dearest Sister* (Mattie Do, 2016)
- *Krabi, 2562* (Anocha Suwichakornpong & Ben Rivers, 2019)

1st Discussion panel in lesson 5

Part 3 On time in World Cinema
Lesson 6–9

> **Key Questions:** How can time be portrayed in films? What is the significance of representing time in films, and why does the cinematic expression of time matter to the discourse of world cinema?
>
> **Keywords:** temporality, practices of everyday life,

Readings:

> Crang, Mike (2011) Chapter 24, "Time." In John A. Agnew and David N. Livingstone (eds.) *Sage Handbook of Geographical Knowledge*. London: Sage, pp. 331-343.

Doane, Mary Ann (2002) "The Representability of Time," in *The Emergence of Cinematic Time: Modernity, Contingency*, The Archive. Cambridge, Mass., and London, England: Harvard University Press. pp. 1-32.

Duffy, Enda (2009) Introduction, "The Adrenalin Aesthetic: Speed as Culture." In *The Speed Handbook: Velocity, Pleasure, Modernism*. Durham and London: Duke University Press, pp. 1-16.

Klevan, Andrew (2000) Chapter 3, "The Narration of the Everyday." In *Disclosure of the Everyday: Undramatic Achievement in Narrative Film*. Trowbridge, Wiltshire: Flicks Books, pp. 53-68.

Margulies, Ivone (1996) Chapter 1, "Nothing Happens: Time for the Everyday in Postwar Realist Cinema." In *Nothing Happens: Chantal Akerman's Hyperrealist Everyday*. Durham and London: Duke University Press, pp. 21-41.

Lim, Song Hwee (2014) Chapter 1, "Slowness." In Tsai Ming-liang and a Cinema of Slowness. Honolulu: University of Hawaii Press, pp. 11-42. Chinese version: 《蔡明亮與緩慢電影》(臺大出版中心，2016)，頁 15-55.

Ma, Jean. "Time without Measure, Sadness without Cure." *Melancholy Drift: Marking Time in Chinese Cinema*. Hong Kong: Hong Kong University Press, 2010. 19-49.

2nd Discussion panel in lesson 9

Selected films of this section:

- *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (Chantal Akerman, 1975)
- *Russian Ark* (Alexander Sokurov, 2002)
- *What Time Is It There?* (Tsai Ming-liang, 2001)
- *Face* (Tsai Ming-liang, 2009)
- *Small Talk* (Huang Hui-Chen, 2013)

Part 4 On Identity in World Cinema
Lesson 10–13

Key Questions: What, how, and why does identity (such as race, nationality and gender) matter in world cinema? How is identity (re-)constructed? how does it transform, challenge, or even unravel norms when examining the production, representation, and circulation of today's transnational cinema?

Keywords: whiteness, identity politics, geopolitics, positionality, discourse, ideology

Readings:

Hall, Stuart (1996) "Introduction: Who Needs 'Identity'?" In Stuart Hall and Paul du Gay (eds.). Questions of Cultural Identity. London: Sage, pp. 1-17

Shohat, Ella, and Stam, Robert (1994) "From Eurocentrism to Polycentrism," in *Unthinking Eurocentrism: Multiculturalism and the Media*. London and New York: Routledge. pp 13-54.

Prosser, Jay (1997) "Transgender." In Andy Medhurst and Sally R. Munt (eds). *Lesbian and Gay Studies: A Critical Introduction*. London and Washington: Cassell, pp. 309-326.

3rd discussion panel in lesson 13

Selected films of this section:

- *Lan Yu* (Stanley Kwan, 2001)
- *Wild Side* (Sébastien Lifshitz, 2004)
- *Mountains May Depart* (Jia Zhangke, 2015)
- *The Handmaiden* (Park Chan-wook, 2016)
- *The Road to Mandalay* (Midi Z, 2016)
- *Past Lives (Celine Song, 2023)*
- *The Zone of Interest* (Jonathan Glazer, 2023)

Reference List

Introduction to World Cinema

Berghahn, Daniela. (2023) *Exotic Cinema: Encounters with Cultural Difference in Contemporary Transnational Film*. Edinburgh: Edinburgh University Press.

Dennison, Stephanie, and Lim, Song Hwee (eds.) (2006) *Remapping World Cinema: Identity, Culture and Politics in Film*. London and New York: Wallflower Press.

Deshpande, Shekhar A, and Meta Mazaj. (2018) *World Cinema : A Critical Introduction*. Abingdon, Oxon ; Routledge.

Ezra, Elizabeth, and Terry Rowden (2006) *Transnational Cinema : The Film Reader*. London ; Routledge.

Jeong, Seung-hoon. (2023) *Biopolitical Ethics in Global Cinema*. New York, NY: Oxford University Press.

McQuire, Scott (1998) *Introduction to Visions of Modernity: Representation, Memory, Time and Space in the Age of the Camera*. London: Sage.

Space in cinema

Jameson, Fredric (1992) *The Geopolitical Aesthetic: Cinema and Space in the World System*. Bloomington, Indiana: Indiana University Press.

Massey, Doreen (2005). *For Space*. Thousand Oaks, CA: Sage.

Melbye, David (2010) *Landscape Allegory in Cinema: From Wilderness to Wasteland*. Basingstoke: Palgrave Macmillan.

Rosário, Filipa, and Iván Villarmea Álvarez, eds. *New Approaches to Cinematic Space*. First edition. Boca Raton, FL: Routledge, 2018.

Teo, Stephen. *The Asian Cinema Experience : Styles, Spaces, Theory*. Abingdon, Oxon ; Routledge, 2013.

Zhang, Yingjin. *Cinema, Space, and Polylocality in a Globalizing China*. Honolulu: University of Hawaii Press, 2009.

Time in cinema

Deleuze, Gilles (2005) Cinema 2: The Time-Image. Trans. Hugh Tomlinson and Robert Galeta. London and New York: Continuum.

Doane, Mary Ann (2002) *The Emergence of Cinematic Time: Modernity, Contingency, The Archive*. Cambridge, Mass., and London, England: Harvard University Press.

Bordwell, David (2005) *Figures Traced in Light: On Cinematic Staging*. Berkeley, Los Angeles and London: University of California Press.

Ma, Jean. (2010) *Melancholy Drift: Marking Time in Chinese Cinema*. Hong Kong: Hong Kong University Press.

Mroz, Matilda (2012) *Temporality and Film Analysis*. Edinburgh: Edinburgh University Press.

Lim, Song Hwee (2014) *Tsai Ming-liang and a Cinema of Slowness*. Honolulu: University of Hawaii Press. 《蔡明亮與緩慢電影》(臺大出版中心，2016)

Identity in cinema

Bradbury-Rance, C. (2020) *Lesbian Cinema after Queer Theory*. Edinburgh: Edinburgh University Press.

Halberstam, Jack. (2005) *In a Queer Time and Place : Transgender Bodies, Subcultural Lives*. New York: New York University Press.

hooks, bell (1992) *Black Looks: Race and Representation*. Boston: South End Press.

Lim, S. H. (2006). *Celluloid Comrades: Representations of Male Homosexuality in Contemporary Chinese Cinemas*. Honolulu: University of Hawai'i Press.

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