

COURSE CONTENT

Course Code	DF 2009
Course Title	HISTORY OF WORLD CINEMA
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours

Course Aims

This is an introductory-level course that surveys the historical context of cinema from its inception in the silent era, through to the current era, with a special focus on Asian cinema and its forms. You will examine how changing political, social, and cultural discourses have affected film production practices for Asian filmmakers, and explore identity politics in the age of globalized cultural production. You will then apply critical analysis and academic research of specific films and/or national cinema in Asia. This learning will form the foundation for further studies in theories and practices of film studies and well as give contextual knowledge to your own film projects.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Articulate the key issues in the development of the language of film in relation to the history of World Cinema.
2. Identify and describe key theoretical, aesthetic, and historical issues pertaining to Asian Cinema.
3. Apply knowledge and critical theory in the close analysis of filmic texts.
4. Present arguments and insights into Asian cinema in a clear and cogent manner.
5. Contribute to the learning environment by participating positively to class discussion, critiques and activities relating to World and Asian cinema.

Course Content

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Team Presentation Critical analysis	1,2,3,4		40	Team
Final Project: 10 page research paper	1,2,3,4	--	40	Individual
Continuous Assessment: Participation	5	--	20	Individual
Total			100%	

Reading and References

1. Ang, Lee. *On not speaking Chinese: Living between Asia and the West*. London: Routledge. 2001.
2. Baumgartel, Tilman. *Southeast Asian independent cinema: essays, documents, interviews*. Hong Kong University Press. 2012.
3. Bordwell, David, et al. *Film Art: an Introduction*. 11th ed. McGraw-Hill, 2017.
4. Chee, Lilian, and Lim, Edna (editors). *Asian cinema and the use of space: interdisciplinary Perspectives*. Routledge, 2015.
5. Codelli, Lorenzo, (editor). *World film locations Singapore*. University of Chicago. 2014.
6. Feng, Peter. *Identities in motion: Asian American film and video*. Duke University Press. 2002.
7. Liew, Kai K., and Teo, Stephen, (editors). *Singapore Cinema: New Perspectives*. Routledge, 2018.
8. Naficy, Hamid. *An accented cinema: exile and diasporic filmmaking*. Princeton, NJ: Princeton University Press. 2001.

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

(4) Inappropriate and offensive material

You will be exposed to aesthetic, cultural, political, and theoretical expressions that may be contrary to your own set of beliefs. I encourage you to keep an open mind and a healthy willingness to hear out the positions in question.

(5) Students with disabilities

I would like to hear from anyone who has a disability which may require some modification of seating, testing or other class requirements so that appropriate arrangements may be made. Please see me after class or during my office hours.

(6) Plagiarism

Plagiarism occurs whenever you use someone else's ideas or words as your own. If you copy

materials from any source – published or unpublished – and do not properly use quotation marks and cite your source, that is plagiarism. If you use ideas from a source or paraphrase it closely without acknowledgement, that is plagiarism. If you present another student’s paper as your own, that is plagiarism. Penalties for plagiarism include academic probation, suspension, and expulsion from the university. If you decide to plagiarize, you will fail not only the assignment, but also the course, and face disciplinary action before the university.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU’s shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students’ progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<p>Film as Art Creativity, Technology, and Business</p> <p>Mapping the Republic of Cinema on the globe Spectre of Hollywood in cinema Locating Asian cinema in the global context</p>	1,2, 3, 4	<p>Introductory Lecture</p> <p>In-class discussion on studying film and making film</p> <p>Screenings</p> <p>Organizing group presentation. Assigning the 1st assignment: Critical analysis essay</p>
2-4	<p>World Cinema Survey of the key development of film medium from early cinema to present.</p> <ul style="list-style-type: none"> - Early cinema - European tradition: German, French etc - Soviet montage - Hollywood 	1,2, 3, 4, 5	<p>Lectures on history of film - Western</p> <p>Readings: Bordwell, et al. ch. 12 Film Art and Film History.</p> <p>Screenings</p> <p>In-class discussion on historical conditions behind film form.</p> <p>Assigning Final paper proposal.</p>

5-7	<p>Tackling 'Asianness' in Asian Cinema: History and Globalization</p> <p>Asian “-national” and “-identity” films are explored and problematized in the contexts of cultural and media globalization.</p> <ul style="list-style-type: none"> - Introduction to the past and present of East Asian cinema and Southeast Asian cinema. - “Diasporic identities” through film and video arts (the role of media production practices). - The construction and negotiation of national, gender, race, class, and production aesthetics in the context of the local-regional-global dynamics. 	1, 2, 3, 4, 5	<p>Lectures: Locating Asian cinema; Myths of origin, Immigration and Asian women; Travelogues; Racial conflicts; Becoming Asians</p> <p>Screenings</p> <p>Readings: Selections from Feng, Nafancy, and others.</p> <p>In-class discussion Diasporic identities; Assigned readings and screenings.</p> <p>Team Presentations on assigned national cinema.</p>
8-13	<p>Asian Cinema: Aesthetics and History</p> <ul style="list-style-type: none"> - Form and aesthetics: Film form and narrative, Film style (Mise-en-scène, cinematography, production design, editing, sound), Film genres, Documentary forms - Mainstream vs. Independent in East Asian Cinema (Korea, Japan, China, Hong Kong, Taiwan), India and Southeast Asian Cinema (Vietnam, Thailand, Indonesia, Malaysia, Philippines, Cambodia, Myanmar) - Malaysian Indie scene, Thai New Wave, SEA Auteurs, Korean blockbusters and indie films. - The Heartland – The City as Protagonist in Singapore Cinema Locations in Singapore: Preservation of the Disappearing Landscape - Films by Tan Pin Pin, Eric Khoo, Royston Tan amongst others. - The Primordial and Political in Genre and Arthouse films - Films by Apichatpong Weerasethakul, Lav Diaz, Anocha Suwichakornpong, Davy Chou amongst others. <p>• Continuous review of final paper throughout the semester.</p> <p>You will work closely with instructors to review your progress in shaping research and argument for your final paper.</p>	1, 2, 3, 4, 5	<p>Lectures: Aesthetics elements interdependent with the mode of production; Fiction vs. non-fiction in Asian Cinema; Mainstream vs. independent cinema; Korean film wave; Malaysian indies; The rise of Singaporean films; Asian auteurs</p> <p>Screenings</p> <p>Readings: Selections from Baumgartel, Bordwell, Chee and Lim, Codelli, Liew & Teo, and others.</p> <p>In-class discussion Southeast Asian cinema; Assigned readings and screenings.</p> <p>Team Presentations on assigned national cinema.</p>