

ASIA 140 / HISTORY 140: MODERN EAST ASIAN CINEMA

Summer I 2022: May 31 – July 10, 2022

ONLINE ONLY

General Information

Prof. Jeffrey Dym

e-mail: Dym@csus.edu

Office Hours:

By appointment: E-mail me to set up
a Zoom appointment

<http://www.csus.edu/faculty/d/dym/>

Catalog Description

Survey of the development of cinema in Asia, focusing primarily on cinematic masterpieces from China, Hong Kong, Korea, and Japan. Focuses on directors, actors, and studios that left a lasting mark on cinema history. Also focuses on how the Asian aesthetic sense differs from the Hollywood norm. GE: Area C1 and Writing Intensive.

Course Description

A survey of East Asian cinema that focuses primarily on recent masterpieces from mainland China, Hong Kong, Taiwan, Japan, and Korea. The course will focus on directors, actors, and studios that are leaving a lasting mark on cinema history. It will also focus on how Asian aesthetics differs from the Hollywood norm. The aim of this course is not only to introduce students to Asian motion pictures but also to use cinema as a window into Asian culture and sensibilities.

Course Objectives

- To provide an introduction and an overview of East Asian cinema, focusing primarily on the works of recent directors.
- To acquire a greater aesthetic understanding of the differences between Chinese, Hong Kong, Taiwanese, Japanese, and Korean cinema.
- To come to a greater understanding of the cultures of East Asia that are depicted in the films and that produced them.
- To develop a critical sense and appreciation for Asian cinema.

NOTE ON THE FILMS IN THIS COURSE: Certain screenings in this course may contain material some may find offensive or disturbing. Your enrollment in this course indicates your awareness of this and your willingness to approach these films in a critical manner.

History is often brutal and violent and dark and some of the screenings will delve into those aspects of history. The offensive or disturbing material may include but is not limited to: nuclear warfare, genocide, war, imperialism, murder, rape, domestic violence, child abuse, miscarriages, suicide, nudity, and racism.

Requirements and Grading Criteria

Watch the Entire Film in Canvas through Panopto	12 of 12	15%
Short Answer Assignments	24/24	15%
Papers	5 of 6	70%

NOTE: This is not a points-based class. Final grades will be based on percentages for each section and not an accumulation of total points.

Final Grades will be determined overall course %

	B+ = 87-89%	C+ = 77-79%	D+ = 65-69%	
A = 93-100%	B = 83-86%	C- = 73-76%	D = 60-64%	
A- = 90-92%	B- = 80-82s	C- = 70-72%		F = 59% or less

The Films

All of the films are available within Canvas and you need to watch the film within Canvas. Panopto, the integrated streaming service for the films, allows me to tell how much of a movie was watched, thus in order to earn film viewing credit you need to watch the film within Canvas. If you need to take a break from watching a film, exit the film and you can later pick up where you left off. Do not put your computer to sleep until you exit the film and browser.

Score for watching the film is based on percentage of the film watched:

Less than 85%: 0; 85-88%: 4; 89-91%: 6; 92-96%: 8; 97-100%: 10

The films need to be watched before Short Answer Questions are done, so the Due Date for watching the films is **11:59 pm on Wednesdays**.

Short Answer Assignments

Each week there will be a number of short answer assignments based on the films and writing in general. These assignments are designed to help you think about the films and how to address the larger writing assignments. The short answer assignments are due by **11:59 pm Wednesday**.

Think About Clips

A key aspect of studying motion pictures is in-class discussion. Since this is an accelerated summer online class, having such discussions is not possible. For several of the units I have created PowerPoint movies with slides asking you to think about something before you watch a clip. These films are designed to get you thinking about the film and larger issues. The answers to how to come up with a strong thesis for that week's paper are contained within the Think About Clips, so I HIGHLY encourage you to watch them carefully. It is blatantly obvious in your papers when you do not.

Papers

All papers must be between 1,000-1,500 words in length. That is roughly 3-4 double spaced pages. Use the word count function in your word processor to verify the number of words in your paper. Papers should be double-spaced using a 12-point font. Do not insert blank lines between paragraphs.

Papers will be evaluated using the Essay Rubric. **Please read it carefully.**

Please take note that you MUST underline your thesis. Failure to do so, will result in a deduction of points.

There are six papers due for this course. I will count your five highest papers to determine your final grade. You may turn in only five papers if you like or you may turn in all six. I will not accept late papers. Thus, if you fail to turn in a paper on time I will assume that you are not handing in a paper for that pair of films. All papers are due by **11:59 pm Friday**. If you fail to hand in a paper on time, then I will assume that you are not submitting a paper for that week.

Papers must be turned in as a Word Document (docx) in Canvas. Each week's module/unit has a submission portal at the end/bottom or it.

General expectations:

- The paper must have a thesis!
- The paper must have a thesis!
- The paper must have a thesis!
- Ideally the thesis will be expressed in a well-articulated sentence in the introductory paragraph. You should lay out your argument without explicitly saying, "In this paper I am going to show. . ."
- There should be a smooth transition of ideas between paragraphs. The paper should flow seamlessly between arguments.
- There should be a conclusion that sums up your paper and contains some insight and interpretation.
- Your paper must have a good title, NOT: "Paper # 1"
- The paper should be clearly written and free of errors, especially blatant ones like missing pages that indicate you did not proofread.
- Papers should be free of spelling and grammatical errors.
- All character's names should be spelled correctly
- **Please look at the writing rubric before you submit your paper.**

IMPORTANT

PAPER COMMENTS: If want comments on your paper write at the top of your paper: "Yes, I would like comments." Or "No, I do not want comments." If nothing is written, I will assume you do not want comments.

Academic integrity

This course follows the Hornet Honor Code.

As Hornets, we will:

1. Promote an inclusive campus and community.
2. Listen and respect each other's thoughts, interests, and views.
3. Value diversity and learn from one another.
4. Engage daily with mutual trust, care, and integrity.
5. Support a culture of honor and adhere to campus policies for honesty, ethics, and conduct.
6. Be proud to be Sac State Hornets.

Student Rights and Responsibilities: [Student Rights Responsibilities](#)

Academic Calendar: [Sacramento State Academic calendar](#)

Accommodations for students with disabilities

If you have a documented disability and require assistance or academic accommodation please contact Services for Students with Disabilities immediately to discuss eligibility. The Office of Services for Students with Disabilities (SSWD) is located on the Sacramento State Lassen Hall 1008, 916-278-6955 (Phone), 916-278-7239 (TDD). For a complete listing of services and current business hours visit <http://www.csus.edu/sswd>

Sacramento State is committed to ensuring that our online learning tools are usable by all students and faculty including those with disabilities. If you encounter any accessibility issues with the course or instructional content, please contact our SSWD office. They will assist you in resolving the issue or, where appropriate, connect you with appropriate staff.

CAMPUS RESOURCES

Academic Advising: [Academic Advising](#)

Student Success Center: [Student Success Center](#)

Reading and Writing Center: [Reading & Writing Center](#)

Peer & Academic Resource Center: [PARC](#)

Martin Luther King Center: [Martin Luther King Center](#)

Multicultural Center: [Multicultural Center](#)

Dreamer Resource Center: [Dreamer Resource Center](#)

Crisis Assistance and Resource Education Support (CARES): [CARES website](#)

If you are experiencing challenges with food, housing, financial or other unique circumstances that are impacting your education, help is just a phone call or email away! The CARES office provides case management support for any enrolled student. Email the CARES office at cares@csus.edu to speak with a case manager about the resources available to you.

Student Health and Counseling Services: [Student Health and Counseling Services](#)

Basic Needs Support:

If you are experiencing challenges in the area of food and/or stable housing, help is just a click, email or phone call away! Sacramento State offers basic needs support for students who are experiencing challenges in these areas. Please visit our Basic Needs website to learn more about your options and resources available <https://www.csus.edu/basicneeds/>

COURSE OUTLINE AND SCHEDULE

Week 1 Unit 1 May 31- June 4	<p><i>The Host & Ip Man</i></p> <hr/> <p style="text-align: center;"><u>Developing an Argument</u></p> <p>Short Answers due: Wednesday, June 1, by 11:59 p.m.</p> <p>Essay Question: Compare and contrast how foreigners—The Americans in <i>The Host</i> and the Japanese in <i>Ip Man</i>—are depicted in <i>The Host</i> and <i>Ip Man</i>. The Northerners can also be viewed as foreigners, but for this paper please focus only on the Japanese. Your essay must utilize and examine <u>at least two examples from each film</u>.</p> <p>Paper is due: Friday, June 3 by 11:59 p.m.</p>
Week 2 Unit 2 June 5-11	<p><i>Akira & Spirited Away</i></p> <hr/> <p style="text-align: center;"><u>Sharpening an Argument</u></p> <p>Short Answers due: Wednesday, June 8, by 11:59 p.m.</p> <p>Essay Question: Compare and contrast what the films <i>Akira</i> and <i>Spirited Away</i> say about greed and power. Your essay must utilize and examine <u>at least two examples from each film</u>.</p> <p>Paper is due: Friday, June 10 by 11:59 p.m.</p>

<p>Week 3 Unit 3 June 12-18</p>	<p><i>To Live & Blue Kite</i></p> <p style="text-align: center;"><u>Subject Knowledge and Understanding</u></p> <p>Short Answers due: Wednesday, June 15, by 11:59 p.m.</p> <p>Background reading: Chapter 27: “China Under Mao: 1949–1976” of Ebrey, Walthall, and Palais, <i>East Asia: A Cultural, Social, and Political History</i>, Houghton Mifflin, 2nd edition.</p> <p>Essay Question: Compare and contrast how the <u>Great Leap Forward</u> and the <u>Cultural Revolution</u> are depicted in Zhang Yimou’s <i>To Live</i> and Tian Zhuangzhuang’s <i>Blue Kite</i>. In order to make a strong argument about how the films present these two seminal events of Chinese history it is important that you have a grasp of what took place in China at the time. You are expected to read the required chapter that is located in the Week 3 Module. Your paper must show an understanding of the events in order to compare and contrast how the two films depict them.</p> <p>(HINT: The events of the Great Leap Forward take place during the “Uncle” segment in <i>The Blue Kite</i> and “The 1950s” in <i>To Live</i>, while The Cultural Revolution occurs in “Stepfather” and “The 1960s.”)</p> <p>Paper is due: Friday, June 17 by 11:59 p.m.</p>
<p>Week 4 Unit 4 June 19-25</p>	<p><i>Chunhyang & Parasite</i></p> <p style="text-align: center;"><u>Proof Reading and Revising Your Papers</u></p> <p>Short Answers due: Wednesday, June 22, by 11:59 p.m.</p> <p>Essay Question: Compare and contrast what Im Kwon Taek’s <i>Chunhyang</i> and Bong Joon Ho’s Academy Award winning <i>Parasite</i> say about social class in Korea. <i>Chunhyang</i> takes place during the Joseon dynasty when there was a legally defined class system in Korea. You will want to do research on this before writing the paper. (What is a Yangban?) Though modern South Korea no longer has a legally defined class system, social class is still a predominate aspect of South Korean culture. Your essay must utilize and examine <u>at least two specific examples from each film</u>.</p> <p>Paper is due: Friday, June 24 by 11:59 p.m.</p>

<p>Week 5 Unit 5 June 26- July 2</p>	<p><i>Tokyo Sonata & Shoplifters</i></p> <p style="text-align: center;"><u>Thinking</u></p> <p>Short Answers due: Wednesday, June 29, by 11:59 p.m.</p> <p>Essay Question: Both <i>Tokyo Sonata</i> and <i>Shoplifters</i> take a look at post economic-bubble Japan. Compare and contrast what these two films say about family life in contemporary Japan. Your essay must utilize and examine <u>at least two specific examples from each film.</u></p> <p>Paper is due: Friday, July 1 by 11:59 p.m.</p>
<p>Week 6 Unit 6 July 3-8</p>	<p><i>Kung Fu Hustle & My Sassy Girl</i></p> <p style="text-align: center;"><u>Revising and Reading</u></p> <p>Short Answers due: Wednesday, July 6, by 11:59 p.m.</p> <p>Essay Question: Compare and contrast “the Hero’s Journey” that the protagonists—Sing and Gyeon-woo (Kyun-woo)—go through in <i>Kung Fu Hustle</i> and <i>My Sassy Girl</i>. What challenges do Sing and Gyeon-woo face and how do they overcome them? Your paper should examine <u>at least 4</u> specific examples, two from each film.</p> <p>Paper is due: Friday, July 8 by 11:59 p.m.</p>