



Birla Institute of Technology & Science, Pilani
Hyderabad Campus

SECOND SEMESTER 2022-2023

Course Handout Part II

16-01-2023

In addition to part I (General Handout for all courses appended to the time table) this portion gives further specific details regarding the course.

Course No.: HSS F368

Course Title: Asian Cinemas and Cultures

Instructor-in-charge: Spandan Bhattacharya

Scope and Objectives of the course:

This course focuses on Asian cinemas and cultures with a special emphasis on their cine-political histories, cultural transactions and transnational aspects. This course intends to make our students familiar with examples mainly from cinema (both popular and 'art' film), but the course also engages with other forms of media culture including television, music video and internet. These media texts will be approached and studied through analysis of the contexts of their production, distribution, and consumption as well as through textual analysis. The course proposes to offer students an understanding of Asian cinemas from the perspective of national cultural framework and also through the lens of transnationalism. Students completing the course will be familiar with case studies including those from Hong Kong, China, Taiwan, South Korea, Japan, Iran, Thailand and India.

Objectives:

- Familiarize students with the historical contexts of Asian cinemas with from China, Hong Kong, China, Taiwan and some other countries.
- Introduce some of the key recent film movements, film genres and auteurs from Asian cinemas.

Textbook:

Lee, Vivian P. Y, ed. *East Asian Cinemas: Regional Flows and Global Transformations*. Basingstoke: Palgrave Macmillan, 2011.

Reference Books:

- R-1 Desai, Jigna. *Beyond Bollywood: The Cultural Politics of South Asian Diasporic Film*. New York and London: Routledge, 2004.
- R-2 Kuan-Hsing Chen. *Asia as Method: Toward Deimperialization*. Durham and London: Duke University Press, 2010.
- R-3 Leon Hunt and Leung Wing-Fai (eds.). *East Asian Cinemas: Exploring Transnational Connections on Film*. London: I. B. Tauris, 2008.



Course Plan:

Lecture No.	Learning objectives	Topics to be covered	Chapter in the Text Book and other references
1	Comprehend course objectives and material and logistics of online classroom	Course objectives, textbook and reference book	Course Handout
2-3	Acquaint oneself with Asia as critical concept	The ideas of Asia, Asia as Method	Selections from R 2
4-7	Discuss Japanese film history with reference to 'Asia as method'	Cinema from Japan: Genres, Movements and Auteurs	TBA
8-10	Familiarize with Asian cinemas and cultures from the perspective of cine-political histories.	India and her Neighbours: India's Cine-Cultural Negotiations with Other Asian Countries	S. V. Srinivas' a)"Hong Kong Action Film in the Indian B Circuit", b)"Rajinikanth in Japan"
11-12	Know about the frameworks of national and transnational cinemas	'National' Cinemas from Asia and its transnational Circuits	Text Book Introduction & R 1. Chapter 1
13-14	Acquaint oneself with the concept of diaspora cinema	Diaspora cinema	Selections from R 1
15-18	Contextualize Indian filmmakers in the diaspora cinema.	Indian filmmakers and Asian Diaspora	Lecture Notes and R 1. Chapter 3
19-21	Discuss film cultures of Iran, Israel and Palestine	Iranian Cinema After the Revolution and Cinemas on Israel- Palestine Conflict	Selections from Hamid Dabashis's <i>Close Up: Iranian Cinema</i>

			<i>Past, Present and Future</i>
22-24	Comprehend the idea of Chinese ‘national’ cinema and its various departures	Chinese Cinema before and after the Cultural Revolution (focus on the Fifth Generation Chinese Cinema)	Selections from Yingjin Zhang’s ed. <i>A Companion to Chinese Cinema</i>
25-27	Discuss the significance of cinematic spaces in new Asian films and their aesthetic constructs	New Asian Metros (With a focus on film culture from Hong Kong), conflict zones of culture, Shared histories, Asian partition(s)	Selections from text book and R3 & clippings from <i>In The Mood For Love</i> (Wong Kar-Wai, 2000)
28-29	Comprehend the idea of new Asian cinema and similarities and difference between film cultures from different countries of Asia	New Asian Cinemas: Auteurs, Film Festivals and Cinephilia (Taiwan, South Korea, Philipines, Thai, PRC)	Selections from text book and R 3
30-32	Describe the emergence of six generation Chinese film makers and the key characteristics of their films	Case Study I: the Emergence of Sixth Generation Chinese Cinema	Selections from Yingjin Zhang’s ed. <i>A Companion to Chinese Cinema</i>
33-34	Discuss the historical evolution of New Taiwanese cinema	Case Study II: New Taiwanese Cinema	Fredric Jameson’s “Remapping Taipei”
35-36	Acquaint oneself with the film history of South Korea	Case Study III: South Korea: ‘National Conjunction’ and Cinematic ‘Diversity’	R 3 Part II Chapter 6

37-39	Familiarize with slow cinema as a film genre and its Asian contexts of production	Slow Cinema as a Global Film Genre and its Asian Auteurs (focus on Tsai Min Liang)	Tsai Min Liang's interviews in Senses of Cinema
40-41	Comprehend the idea of Asianization and its impact	Asianization of the West	R 3 Part IV Chapter 14
42	Review and sum-up the course		----

Evaluation Scheme:

Component	Duration (Minutes)	Weightage (%)	Date & Time	Nature of Component
Assignments (1 and 2)	TBA	30	TBA	Open Book
Mid-semester Test	90	30	15/03/23 2.00pm to 3.30pm	Closed Book
Comprehensive Exam	120	40	13/05/23 FN	Closed Book

Chamber Consultation Hours: The links for consultation meetings and timings will be shared on CMS.

Notices: Notices concerning the course will be displayed on CMS or other online teaching platform as notified.

Make-up Policy: Make-up exams and make-up assignments will be granted due to medical reasons if students have prior clearance from institute authorities and if students have informed the instructor beforehand. If a student has an extraordinary situation that does not allow him/her to appear/ for the examination/submit an assignment, the student is responsible for intimating the matter to the instructor at the earliest.

Academic Honesty and Integrity Policy: Academic honesty and integrity are to be maintained by all the students throughout the semester and no type of academic dishonesty is acceptable.

Spandan Bhattacharya
INSTRUCTOR-IN-CHARGE

