CURE2024
Taiwan New Cinema and Beyond:
Authorship, Transnationality, Historiography
2019/20 Term 1

This is a TENTATIVE outline.
The reading items and weekly discussion topics are subject to change.

Lecture: Tuesday 2:30 - 4:15 pm
Venue: TCC C3 (鄭棟材樓)

Tutorial: Wednesday 4:30 - 5:15 pm (plus other times)
Venue: tbc

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Tutor: tbc
Email: tbc
AIMS

This module aims to familiarise students with the key works of the Taiwan New Cinema movement and its legacy beyond Taiwan and into the twenty-first century. It will explore not just the work of a wide array of film directors, but also the texts and the condition of their production, distribution, exhibition and consumption within a transnational framework, all of which impinge on the question of “national” film historiography. It will examine, in particular: the socio-political background of the emergence of the Taiwan New Cinema movement, its key directors and their works, the international context of their reception and the transnational nature of their production, and its legacy to date. It will provide students with an in-depth knowledge of the work of selected film authors and an awareness of the cinematic, cultural, and socio-political contexts in which they work, and enable students to analyse the work in relation to questions of transnationality and historiography.

LEARNING AND TEACHING ACTIVITIES

Teaching is by a weekly lecture and tutorial. Lectures will introduce key concepts and contextual background. Students will be expected to participate in discussions and to prepare for group presentations in tutorials.

Lectures will be delivered in English and Cantonese; group presentation and tutorial discussion can be conducted in English and/or Cantonese.

Tutorial plan: Please see separate document to be distributed in class.

ASSESSMENTS

- 10% - Class participation and attendance
- 20% - Tutorial presentation
- 70% - Written examination

Grade Descriptor

A Outstanding performance on all learning outcomes.
A- Generally outstanding performance on all (or almost all) learning outcomes.
B Substantial performance on all learning outcomes, OR high performance on some learning outcomes which compensates for less satisfactory performance on others, resulting in overall substantial performance.
C Satisfactory performance on the majority of learning outcomes, possibly with a few weaknesses.
D Barely satisfactory performance on a number of learning outcomes
F Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.
SYLLABUS PLAN

Week 1  Taiwan Cinema Before “Taiwan New Cinema”
Week 2  The “Taiwan New Cinema” Movement
Week 3  Theories of Authorship
Week 4  Authorship (I): Hou Hsiao-hsien
Week 5  No classes - Public holiday
Week 6  Authorship (II): Edward Yang
Week 7  Authorship (III): Ang Lee
Week 8  Authorship (IV): Tsai Ming-liang
Week 9  Taiwan New Cinema as Soft Power
Week 10  The Aural Turn
Week 11  The Medial Turn
Week 12  The Industrial Turn
Week 13  The Affective Turn

GENERAL READING LIST on TAIWAN CINEMA


陳儒修 (1994) 台灣新電影的歷史文化經驗。台北：萬象。
焦雄屏編著 (1988) 台灣新電影。台北：時報文化。
焦雄屏編著 (2002) 台灣電影 90 新新浪潮。台北：麥田。
*焦雄屏著 (2018) 映像台灣。台北：蓋亞文化。
*盧非易 (1998) 台灣電影：政治，經濟，美學。台北：遠流。
迷走，梁新華編 (1991) 新電影之死：從《一切為明天》到《悲情城市》。台北：唐山。
迷走，梁新華編 (1994) 新電影之外／後。台北：唐山。
*葉月瑜、戴樂為 (2016)《台灣電影百年漂流》，台北：書林。
Honesty in Academic Work: A Guide for Students and Teachers

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students, and adopts a policy of zero tolerance on academic dishonesty. While "academic dishonesty" is the overall name, there are several sub-categories as follows:

(i) Plagiarism  
(ii) Undeclared multiple submission  
(iii) Cheating in tests and examinations  
(iv) All other acts of academic dishonesty  

Any related offence will lead to disciplinary action including termination of studies at the University. Everyone should make himself/herself familiar with the content of this website and thereby help avoid any practice that would not be acceptable:  
https://www.cuhk.edu.hk/policy/academichonesty/  

中文:  https://www.cuhk.edu.hk/policy/academichonesty/Chi_hmt_files_(2013-14)/index_page2.htm  

All student assignments in undergraduate and postgraduate programmes should be submitted via VeriGuide:  
https://academic.veriguide.org学术/login_CUHK.jspx
WEEK 1 - 3rd September 2019
TAIWAN CINEMA BEFORE “TAIWAN NEW CINEMA”

Required viewing:
A Touch of Zen (King Hu, 1971) 俠女（胡金銓）

Required reading:
*Taiwan Film Directors*, “Introduction: Treasure Island”, and Chapter 1, “Parallel Cinemas: Postwar History and Major Directors”.
《台灣電影百年漂流》，導論「寶島台灣」及第一章「平行電影：戰後影史及重要導演」

Further reading:
WEEK 2 - 10th September 2019
THE “TAIWAN NEW CINEMA” MOVEMENT

Required viewing:
The Sandwich Man (Hou Hsiao-hsien, Zeng Zhuangxiang, Wan Ren, 1983) 兒子的大玩偶 （侯孝賢，曾壯祥，萬仁）

Recommended additional viewing:
In Our Time (Ko I-cheng, Edward Yang, Chang Yi, 1982) 光陰的故事（柯一正，楊德昌，張毅）

Required reading:
*“Taiwan Film Directors*, Chapter 2, “Challenges and Controversies of the Taiwan New Cinema”.

《台灣電影百年漂流》，第二章「台灣新電影的挑戰與爭議」


Further Reading


THEORIES OF AUTHORSHIP

Required viewing:
《侯孝賢畫像》Portrait of Hou Hsiao-hsien (奥利弗．阿薩亞斯/Olivier Assayas, 1997)

Required reading:

Further reading:
Andrew, Dudley (2000) “The Unauthorized Auteur Today.” In Robert Stam and
Toby Miller (eds.) Film and Theory: An Anthology. Malden, Mass., USA, and
Gerstner, David, and Staiger, Janet (eds.) (2003) Authorship and Film. New York:
Routledge.
Blackwell Publishing.
Sarris, Andrew (2009) “Notes on the Auteur Theory in 1962.” In Leo Braudy and
University Press.
Film Theory and Criticism: Introductory Readings. New York and Oxford:
WEEK 4 - 24th September 2019
AUTHORSHIP (I): HOU HSIAO-HSIEN

Required viewing:
A Time to Live, A Time to Die (Hou Hsiao-hsien, 1985) 童年往事（侯孝賢）

Recommended additional viewing:
Three Times (Hou Hsiao-hsien, 2005) 最好的時光（侯孝賢）

Required reading:
*Taiwan Film Directors, Chapter 4, “Trisecting Taiwan Cinema with Hou Hsiao-hsien”, pp. 133-176.
《台灣電影百年漂流》，第四章「侯孝賢三分台灣電影」

Further reading:

WEEK 5 - 1st October 2019
No classes (Public holiday)
WEEK 6 - 8th October 2019
AUTHORSHIP (II): EDWARD YANG

Required viewing:
The Terrorizers (Edward Yang, 1986) 恐怖份子 (楊德昌)

Recommended additional viewing:
Yi Yi: A One and a Two (Edward Yang, 2000) 一一 (楊德昌)

Required Reading:
*Taiwan Film Directors, Chapter 3, “Navigating the House of Yang”, pp. 91-131.
《台灣電影百年漂流》，第三章「楊德昌屋間導覽」

Further reading:
WEEK 7 - 15th October 2019
AUTHORSHIP (III): ANG LEE

Required viewing:
*Eat Drink Man Woman* (Ang Lee, 1994) 飲食男女（李安）
Recommended additional viewing:
*Lust, Caution* (Ang Lee, 2007) 色・戒（李安）

Required reading:
《台灣電影百年漂流》，第五章「儒化好萊塢：李安的電影」

Further reading:
WEEK 8 - 22nd October 2019
AUTHORSHIP (IV): TSAI MING-LIANG

Required viewing:
*Vive L’amour* (Tsai Ming-liang, 1994) 愛情萬歲（蔡明亮）

Recommended additional viewing:
*Goodbye, Dragon Inn* (Tsai Ming-liang, 2003) 不散（蔡明亮）

Required Reading:
*Taiwan Film Directors*, Chapter 6, “Camping Out with Tsai Ming-liang”, pp. 217-248.


Further reading:


_____ (2011) Special issue on Tsai Ming-liang, Vol. 5, no. 2.


WEEK 9 - 29th October 2019
TAIWAN NEW CINEMA AS SOFT POWER

Required viewing:
紀錄片《光陰的故事:台灣新電影》（謝慶鈴, 2014）

Recommended additional viewing:
紀錄片《白鴿計劃》（蕭菊貞, 2002）英文片名 Our Time, Our Story 收錄於 Criterion 版楊德昌電影 A Brighter Summer Day（牯嶺街少年殺人事件）DVD
紀錄片《我們這樣拍電影》（蕭菊貞, 2015）DVD 未發行，參蕭菊貞編著（2016）《我們這樣拍電影》，台北：大塊文化。

Required Reading


Further reading:


王耿瑜編 (2015) 《光陰之旅：台灣新電影在路上》。台北：台北市文化局。

WEEK 10 - 5th November 2019
THE AURAL TURN

Required viewing:
*Flight of the Red Balloon* (Hou Hsiao-hsien, 2007) 紅氣球的旅行（侯孝賢）

Recommended additional viewing:
*Café Lumière* (Hou Hsiao-hsien, 2003) 咖啡時光（侯孝賢）

Required Reading


Further reading:


WEEK 11 - 12th November 2019
THE MEDIAL TURN

Required viewing:
*Journey to the West* (Tsai Ming-liang, 2014) 西遊 (蔡明亮)

Recommended additional viewing:
*Visage* (Tsai Ming-liang, 2009) 臉 (蔡明亮)

Required Reading


Further reading:


WEEK 12 - 19th November 2019
THE INDUSTRIAL TURN

Required Reading

Further reading:
WEEK 13 - 26th November 2019
THE AFFECTIVE TURN

Required viewing:
Blue Gate Crossing (Yee Chih-yen, 2002) 藍色大門（易智言）
Recommended additional viewing:
Cape No. 7 (Wei Te-sheng, 2008) 海角七號（魏德聖）

Required Reading

*郭力昕 (2009) <「海角熱」退燒之後──台灣電影的格局與未來>, 收錄於《2009台灣電影年鑑》，台北：財團法人國家電影資料館，頁 53-57。

Further reading: