

CURE2024

Taiwan New Cinema and Beyond: Authorship, Transnationality, Historiography

2023/24 Term 1 (Tentative outline)

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Lecture: Monday 3:30 – 5:15 p.m. LSK Room302

Tutorial: Monday 5:30 – 7:15 p.m. LSK Room 302/204

Course Description

The objective of this course is to acquaint students with the major works of the Taiwan New Cinema movement and its legacy beyond Taiwan and into the twenty-first century. It will examine not only the work of significant film directors in the Taiwan New Wave, but also the texts and the conditions of their production, distribution, exhibition, and consumption within a transnational framework, all of which have an impact on the question of regional, national, and transnational film historiography. It will focus on the socio-political context of the emergence of the Taiwan New Cinema movement, its main directors and their works, the international context of their reception and the transnational nature of their production, as well as the movement's legacy to date. It will provide students with an in-depth understanding of the work of selected film authors, as well as an awareness of the cinematic, cultural, and socio-political contexts in which they operate. Students will also be able to analyse the work in terms of transnationality and history, and identify new trends in Taiwan Cinema Studies in the global Asia context.

Course Intended Learning Outcomes

Upon completion of the subject, students will be able to:

- Define and explain the multiplicities of socio-cultural theories and cultural connotations on the discussion of Taiwan new cinema
- Learn to critically evaluate the discourses on Taiwan new cinema
- Employ a selected range of methods to study Taiwan new cinema
- Reflect on the meanings, values, and ideologies via the appreciation of different themes in Taiwan cinema under contexts of inter-Asia and Global Asia Studies
- Demonstrate a global and local perspective(s) on contemporary Taiwan cinema political and sociocultural issues

Course Content

Week 1 4/9 Introduction to Taiwan Cinema

Recommended viewing:

- A Touch of Zen (King Hu, 1971) 《俠女》 (胡金銓) / Dragon Inn (King Hu, 1967) 《龍門客棧》 (胡金銓)
- Good Morning, Taipei (Hsing Lee, 1979) 《早安台北》 (李行)

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 readings:

- Udden, James (2007) “Taiwan” , in Mette Hjort and Duncan Petrie (eds.), *The Cinema of Small Nations*, Edinburgh: Edinburgh University Press, pp. 144-159.
- Horng, Menghsin C. (2010) “Domestic Dislocations: Healthy Realism, Stardom, and the Cinematic Projection of Home in Postwar Taiwan”, *Journal of Chinese Cinemas* 4 (1): 27-43.

Week 2 11/9 Rethinking the historiography of “Taiwan New Cinema” movement

Recommended 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)
- *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」
- Tweedie, James (2013) “Chapter 4, The Urban Archipelago: Taiwan’s New Wave and the East Asian Economic Boom.” In *The Age of New Waves: Art Cinema and the Staging of Globalization*. Oxford: Oxford University Press, pp. 143-177.
- Pan, Yi-ling. "From Taiwan New Cinema to Post-New Cinema: The Transition of Identity in Cape No. 7 and the Naming Issue of Post-New Cinema" *Open Cultural Studies*, vol. 5, no. 1, 2021, pp. 284-294.

Further readings:

- Lu, Tonglin (2011) “Taiwan New Cinema and Its Legacy,” in Song Hwee Lim and Julian Ward (eds.), *The Chinese Cinema Book*, London: BFI and Basingstoke, Hampshire: Palgrave Macmillan, pp. 122-130.
- Yip, June (2004) *Envisioning Taiwan: Fiction, Cinema, and the Nation in the Cultural Imaginary*. Durham: Duke University Press. Chapter 2, “Toward the Postmodern: Taiwanese New Cinema and Alternative Visions of Nation”, pp. 49- 68.

Week 3 18/9 Concepts and Theories on Cinema Studies

Concepts focus:

- Auteur Theory and Authorship
- Semiology
- Genres and subgenres

Recommended viewing:

- 《侯孝賢畫像》Portrait of Hou Hsiao-hsien (奧利弗·阿薩亞斯/Olivier Assayas, 1997)

Required reading:

- Buscombe, Edward (1981) “Ideas of Authorship.” In John Caughie (ed.) *Theories of Authorship*. London: Routledge and Kegan Paul, pp. 22-34.
- Grant, Catherine (2000) “www.auteur.com?” *Screen* 41 (1): 101-108.

Further readings:

- Andrew, Dudley (2000) “The Unauthorized Auteur Today.” In Robert Stam and Toby Miller (eds.) *Film and Theory: An Anthology*. Malden, Mass., USA, and Oxford, UK: Blackwell Publishers, pp. 20-29.
- Lim, Song Hwee (2007) “Positioning Auteur Theory in Chinese Cinemas Studies: Intratextuality, Intertextuality and Paratextuality in the Films of Tsai Ming-liang”, *Journal of Chinese Cinemas* 1 (3): 223-245.
- 作者論 Auteur Theory : <https://edumovie-tfai.org.tw/article/content/424>
- 電影符號學 Semiology: <https://edumovie-tfai.org.tw/article/content/412>
- 電影類型 Film Genre : <https://edumovie-tfai.org.tw/article/content/129>
- 次類型 Subgenres : <https://edumovie-tfai.org.tw/article/content/410>

Week 4 25/9 侯孝賢

Recommended viewing:

- A Time to Live, A Time to Die (Hou Hsiao-hsien, 1985) 童年往事(侯孝賢)
- Three Times (Hou Hsiao-hsien, 2005) 最好的時光(侯孝賢)

Required reading:

- Udden, James (2009) *No Man an Island: The Cinema of Hou Hsiao-hsien*. Hong Kong: Hong Kong University Press. Chapter 2, “Hou and the Taiwanese New Cinema”, pp. 49-85. [Note: second edition, 2017]
- 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」

Week 5 *The day following National Day, no class*****

Week 6 9/10 楊德昌

Recommended viewing:

- The Terrorizers (Edward Yang, 1986) 恐怖份子(楊德昌)
- Yi Yi: A One and a Two (Edward Yang, 2000) 一一(楊德昌)

Required reading:

- Chang, Yvonne Sung-sheng (2005) “The Terrorizer and the Great Divide in Contemporary Taiwan’s Cultural Development”, in Chris Berry and Feii Lu (eds.), *Island on the Edge: Taiwan New Cinema and After*, Hong Kong: Hong Kong University Press, pp. 13-25.
- 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」

Week7 16/10 蔡明亮

Recommended viewing:

- Vive L’amour (Tsai Ming-liang, 1994) 愛情萬歲(蔡明亮)
- 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. 《台灣電影百年漂流》, 第六章「和蔡明亮一起坎普」
- Martin, Fran (2003) “Vive L’amour: Eloquent Emptiness” , in Chris Berry (ed.), *Chinese Films in Focus: 25 Takes*, London: BFI, pp. 175-182.

Further Reading:

- 孫松榮 (2011) 〈新電影的窗框景觀，或新臺灣電影的銀幕脈動——從侯孝賢的反身性呈現到蔡明亮的造形展示〉, 《電影欣賞學刊》(8卷1期), 頁 39—54。

Week8 *Chung Yeung Festival, no class*****

Week9 30/10 李安

Recommended viewing:

- Eat Drink Man Woman (Ang Lee, 1994) 飲食男女(李安)
- Lust, Caution (Ang Lee, 2007) 色，戒(李安)

Required reading:

- Taiwan Film Directors, Chapter 5, “Confucianizing Hollywood: Films of Ang Lee” , pp. 177-216.
- 《台灣電影百年漂流》，第五章「儒化好萊塢:李安的電影」
- Dariotis, Wei Ming and Fung, Eileen (1997) “Breaking the Soy Sauce Jar: Diaspora and Displacement in the Films of Ang Lee” , in Sheldon Hsiao-peng Lu (ed.), *Transnational Chinese Cinemas: Identity, Nationhood, Gender*. Honolulu: University of Hawaii Press, pp. 187-220.

Week10 6/11 Feminist Touch and the Marginality of Taiwan New Cinema

Required reading:

- 王君琦(Chun-Chi Wang). (2015) 在影史邊緣漫舞：重探《女子學校》、《孽子》、《失聲畫眉》. 文化研究, 20, 011 – 052. [https://doi.org/10.6752/JCS.201503_\(20\).0003](https://doi.org/10.6752/JCS.201503_(20).0003)
- 黃玉珊，〈女性影像在台灣——台灣女性電影發展簡史〉，《女性·影像·書：從女性影展看女性影像之再現》，台北：書林，2006年，頁239。

Further readings:

- 陳穎：〈台灣新電影的女性主義麻煩與苦女再現〉，《報導者》，2023年7月8日：<https://www.twreporter.org/a/saturday-features-film-taiwan-new-cinema-feminism-issue>.

Week11 13/11 Taiwan New Cinema in Global

Recommended viewing:

- Flight of the Red Balloon (Hou Hsiao-hsien, 2007) 紅氣球的旅行(侯孝賢)
- Journey to the West (Tsai Ming-liang, 2014) 西遊(蔡明亮)
- 紀錄片《光陰的故事:台灣新電影》(謝慶鈴, 2014)

Required reading:

- Tsai, B. (2023). CHAPTER 1 The Rise of Taiwan New Cinema and the Festival Strategy. In *Taiwan New Cinema at Film Festivals* (pp. 15-37). Edinburgh: Edinburgh University Press.
- Lim, Song Hwee (2013) “Taiwan New Cinema: Small Nation with Soft Power”, in Carlos Rojas and Eileen Cheng-yin Chow (eds.), *The Oxford Handbook of Chinese Cinemas*. New York: Oxford University Press, pp. 152-169.

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。
- Voci, Paola, and Luo Hui (2018) “Screening China’s soft power: Screen cultures and discourses of power”, in Paola Voci and Luo Hui (eds.), *Screening China’s Soft Power*. Abingdon, Oxon: Routledge, pp. 1–18.

Week12 20/11 From New Wave to Post-New Wave

Recommended viewing:

- Blue Gate Crossing (Yee Chih-yen, 2002) 藍色大門(易智言)/Girlfriend Boyfriend (Ya-che Yang, 2012) 女朋友·男朋友 (楊雅喆)
- Cape No. 7 (Wei Te-sheng, 2008) 海角七號(魏德聖)

Required reading:

- Lim, Song Hwee, 2019 “Citizen-to-citizen Connectivity and Soft Power: The Appropriation of Subcultures in ‘Little Freshness’ Across the Taiwan Strait”, *China Information* 33 (3): 294-310.

Further 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。

*****活動：《悲情城市》放映及映後談*****

Week 13 27/11 Geopolitics and Taiwan New Cinema

Recommended viewing:

- The Road to Mandalay 《再見瓦城》（趙德胤）

Required reading:

- Song Hwee Lim (04.05.2021) “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/>
- Tsai, B. (2023). CHAPTER 5 A Southbound Turn: Dreaming Taiwan in Midi Z’s Realist Films. In *Taiwan New Cinema at Film Festivals* (pp. 106-127). Edinburgh: Edinburgh University Press.

Further readings:

- Song Hwee Lim, “Towards a Poor Cinema: Ubiquitous Trafficking and Poverty as Problematic in Midi Z’s Films” , *Transnational Cinemas* 9, no. 2 (2018): 131-146.
- Marcus Power and Andrew Crampton, “Reel Geopolitics: Cinemato-graphing Political Space,” *Geopolitics* 10 (2005): 193-203.
- 趙德胤：〈給多少錢，你願意不拍電影〉，《蜜糖不壞: 華語 80 後導演訪談》，香港：水煮魚文化製作有限公司，2014 年。

Assessment methods

1. Class participation (10%)

Class attendance, responding to questions from instructor and contributing to class discussions. Students are encouraged to share their ideas and experiences through class discussions, class/group activities in the context of the teaching plan.

2. Group Presentation (25% presentation; 5% discussion)

Students are required to conduct a group research project as well as giving a group presentation. The group project will be assessed through two main components:

- (1) An in-class oral presentation within 30 minutes
- (2) Presentation slideshows (not less than 15 pages)

During tutorials, students are required to offer constructive feedback on their peers' presentations. This is worth 5% of the tutorial marks.

3. Mid-term essay (20%)

Students are required to write a correspondence short essay (1000-1200 words in English or 2000-2500 words in Chinese) to the assigned reading(s)/current issue(s). Details will be announced during class.

4. Final paper (40%)

Students are required to write a critical socio-cultural review on Taiwan New Cinema with a specific research focus that is aligned with this course:

- (1) A one-page outline with tentative paper topic (on or before lesson 10)
- (2) A final paper in Chinese **OR** English with a proper reference list included. The length of the submission:
 - Chinese: a minimum of 3500 and a maximum of 5000 with double-line spacing (excluding references and appendices)
 - English: a minimum of 8 pages and a maximum of 15 pages with double-line spacing (excluding references and appendices)

* Please note that the instructor has the discretion to **not grade any late submissions received after 7 days from the deadline**. Alternatively, if a submission is accepted, **it may be marked down for one point**. Please ensure that all assignments are submitted before the grade submission deadline as no papers will be accepted thereafter.

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.

Reading List

- Berry, Chris, and Lu, Fei (eds.) (2005) *Island on the Edge: Taiwan New Cinema and After*. Hong Kong: Hong Kong University Press.
- Berry, Michael (2005) *Speaking in Images: Interviews with Contemporary Chinese Filmmakers*. New York: Columbia University Press.
- Davis, Darrell William, and Chen, Ru-shou Robert (eds.) (2007) *Cinema Taiwan: Politics, Popularity and State of the Arts*. London and New York: Routledge.
- Hong, Guo-Juin (2011) *Taiwan Cinema: A Contested Nation on Screen*. Basingstoke, Hampshire: Palgrave Macmillan.
- Lu, Tonglin (2007) *Confronting Modernity in the Cinemas of Taiwan and Mainland China*. Cambridge: Cambridge University Press.
- Wicks, James (2015) *Transnational Representations: The State of Taiwan Film in the 1960s and 1970s*. Hong Kong: Hong Kong University Press.
- Wilson, Flannery (2014) *New Taiwanese Cinema in Focus: Moving Within and Beyond the Frame*. Edinburgh: Edinburgh University Press.

- Yeh, Yueh-yu Emilie, and Davis, Darrell William (2005) *Taiwan Film Directors: A Treasure Island*. New York: Columbia University Press.
- Yip, June (2004) *Envisioning Taiwan: Fiction, Cinema, and the Nation in the Cultural Imaginary*. Durham: Duke University Press.
- Lim, S. H. (2022). *Taiwan cinema as soft power : authorship, transnationality, historiography*. Oxford University Press.
- Lim, S. H. (2014). *Tsai Ming-liang and a cinema of slowness*. University of Hawai'i Press.
- Hu, Brian. *Worldly Desires: Cosmopolitanism and Cinema in Hong Kong and Taiwan*. Edinburgh: Edinburgh UP, 2018.
- Tsai, B. (2023). *Taiwan New Cinema at Film Festivals*. Edinburgh University Press,.
- 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。
- 張靄珠. (2015) *《全球化時空, 身體, 記憶:台灣新電影及其影響》*, 國立交通大學出版社。
- 林松輝、孫松榮編: *《未來的光陰:給台灣新電影四十年的備忘錄》*, 台北:害喜影音綜藝有限公司, 2022年。

Honesty in Academic Work: A Guide to Students

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 cheating and plagiarism. Any related offence will lead to disciplinary action including termination of studies at the University. Students must submit their assignments via the Webpage of the Chinese University Plagiarism Identification Engine (CUPIDE) <http://cupide.cse.cuhk.edu.hk/student>

Although cases of cheating or plagiarism are rare 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.

Section 1	What is plagiarism [http://www.cuhk.edu.hk/policy/academichonesty/p01.htm]
Section 2	Proper use of source material [http://www.cuhk.edu.hk/policy/academichonesty/p02.htm]
Section 3	Citation styles [http://www.cuhk.edu.hk/policy/academichonesty/p03.htm]
Section 4	Plagiarism & copyright violation [http://www.cuhk.edu.hk/policy/academichonesty/p04.htm]
Section 5	CUHK regulations on honesty in academic work [http://www.cuhk.edu.hk/policy/academichonesty/p05.htm]
Section 6	CUHK disciplinary guidelines & procedures [http://www.cuhk.edu.hk/policy/academichonesty/p06.htm]

Section 7	Guide for teachers & departments [http://www.cuhk.edu.hk/policy/academichonesty/p07.htm]
Section 8	Recommended materials to be included in course outlines [http://www.cuhk.edu.hk/policy/academichonesty/p08.htm]
Section 9	Recommended declaration to be included in every assignment hand in [http://www.cuhk.edu.hk/policy/academichonesty/p09.htm]
Section 10	Electronic submission of term papers [http://www.cuhk.edu.hk/policy/academichonesty/p10.htm]