

## FMST 625/2 A ~ FMST 825/2 A: Global Film Industries

Tuesdays, 13:15-17:15

Classroom: FB 250

Instructor: Prof. Marc Steinberg

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Office Hours: Thursday 2:00-4:00; or by appointment.

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### Course Description & Objectives

Since the 1990s, theories of globalization have emphasized the increasingly rapid circulation of media, commodities, humans and capital. This work raises key questions for film studies: What is the place of cinema in this age of globalization? What analytical frameworks are appropriate to this age of cinema's own rapid circulation? And how have cinema's modes of circulation transformed from early cinema to the present day? Approaching cinema from the perspective of its increasingly global circulation, this course will examine topics that include: the relations between the global, the regional, the national and the local; the historical development of circuits of circulation, from classical Hollywood cinema to the contemporary festival circuit; the debates surrounding the shift from the culture industries to the creative industries; and the specific issues surrounding select national or regional cinemas. The objective of this course is to familiarize students with theoretical debates around issues of globalization and film industries, to engage with emergent and established film industries and regions that fall off the map of a still West-centric world picture, and to suggest novel approaches to this object we call global film industries.

Acknowledging the inevitably partial coverage of any course on global film and its industries, this course will focus on the film and industries of Asia – namely South Asia, East Asia, and Southeast Asia – and will mostly focus on the contemporary period, albeit with an understanding that film was “global” from its beginnings. Proceeding from an overview of some debates around globalization, this course will examine particular issues in global film industries – from the relation of the local to regional to global, to production cultures and the production of local film industries, to debates around appropriation and transformation in the remake, to the circuits of circulation and their influence on film form in the case of the festival on the one hand, and the darknet on the other.

Weeks 11 and 12 of this course will be programmed by four groups of students, who will be asked to fill in the inevitable blanks this consideration of global/film/industries will leave. Students may take this opportunity to address other industries (such as television or publishing), other regions or nations, or other aspects of cinema not covered here, in the context of a particular set of issues you would like to address.

### Required Readings:

**-Most required readings will be distributed in electronic format.** You must read these before coming to class, and bring them with you to class.

**-One book purchase is required:** Tejaswini Ganti, *Producing Bollywood: Inside the*

*Contemporary Hindi Film Industry* (Durham: Duke University Press, 2012), available at the Concordia Bookstore (as of Sept 15).

-Readings under the heading “**Supplementary Reference**” will generally not be provided, nor we will discuss them in class. They are recommended as follow-up readings should you wish to pursue a particular topic.

### **Grade Breakdown Overview:**

**Attendance and Participation: 20%**

**Final Program Development and Presentation: 20%**

**Short Paper: 20%**

**Final Paper: 40%**

### **Grade Breakdown Particulars:**

#### **1. Attendance and Participation: 20%**

Attendance and participation in class are mandatory, and will be counted toward your final grade. You must come to **every class** having thoroughly read the assigned readings, and be prepared to discuss them. You are also encouraged to come with questions and comments on the readings. As this is a seminar, reading the texts and participating in discussion are essential elements of the course. Needless to say, screenings are also a mandatory and integral part of this class.

#### **2. Final Program Development and Presentation: 20%**

Students will form four groups. Each group will “program” half of a class (90 minutes) at the end of the semester. Each group is expected to decide on a **topic** (a theoretical question or methodological issue around global film industries) and an **area** (local, national, regional, transnational, etc.) of focus. Each group will provide **two readings** for the program, as well as a film. The readings must be made available to all students at least **two weeks** before the class (electronically is fine), and a copy of the film should be placed at VMR. All students will be required to come to class having done these readings, and must watch the film outside class time.

Each group will have 90 minutes of class time. The manner in which this time is used will be left up to the students, with the provision that the time will not be used to screen an entire film (unless this film is a short). The students may wish to begin the class with a presentation, may show clips, may develop discussion topics, or some combination of all of these. The presenters may also decide to use the class time in a different manner, so long as it is discussed with myself beforehand. The important thing is that this is a class that is developed and run by each group.

Each group will be given one grade.

#### **3. Short Paper: 20%      Due October 23<sup>rd</sup>**

A **4-5 page paper** that engages with at least **two** class readings and takes a position on a given topic discussed in class, and related to the class material from **weeks 1 through 6**. This paper must be brief, concise, and to the point. As a form of **position paper**, it must clearly present the positions of two of the authors discussed (highlighting their agreements or disagreements) and must take a position on the validity or merits of one approach over another. For instance, you may wish to cite the merits of an approach that focuses on national cinemas, or, alternatively an

approach that highlights the regional when engaging with a particular cinema (e.g. the Korean blockbuster). Or you may discuss the methods employed to analyse a given aspect of cinema (production, exhibition, distribution), and show how a focus on one demands a particular approach to the issue of globalization as discussed in essays read for class. You may refer to particular films to buttress your argument.

**4. Final Paper: 40%            Due December 11<sup>th</sup>**

This is a **12-14 page** critical or research paper on a topic of the student's choice, relating to material or issues covered in this course (or related to the topic of Global Film Industries, but not covered in this course). This paper may take the form of a critical engagement with material presented in class, or a may be a research paper on a topic of the student's choice, engaging for example with an aspect of global film industries not dealt with within this class. This paper may grow out of or be related to the Final Program Development. Students should discuss the paper topic with the instructor before writing. Students are encouraged to incorporate or reference some of the works or topics read in class, but this is not a requirement.

**Important Note: Plagiarism**

**I remind you that plagiarism is a serious offence that can lead to expulsion from the University. Do not copy, paraphrase or translate anything from anywhere without saying where you obtained it!** (Please consult the "Code for Academic Conduct" in the University Undergraduate Calendar, also available on the Concordia website at <http://provost.concordia.ca/academicintegrity/plagiarism/>).

## Course Schedule

### Section 1: What is the Global? Or, Picturing the World

**September 4 Class Cancelled – Election Day**

#### **Week 1: September 11**

##### **Global/ization**

-Fredric Jameson, "Notes on Globalization as a Philosophical Issue" in Fredric Jameson and Masao Miyoshi, eds., *The Cultures of Globalization* (Durham: Duke University Press, 1998), 54-77.

-David Inglis. *Culture and Everyday Life* (New York, NY: Routledge, 2005), pp. 110-136.

-Rachel Harrison, "'Somewhere over the rainbow': global projections/local allusions in *Tears of the Black Tiger/Fa thalai jone*" in *Inter-Asia Cultural Studies*, Volume 8, Number 2, 2007, pp. 194-210.

Supplementary Reference:

-Arif Dirlik, "The Global in the Local," in Rob A. Wilson and Wimal Dissanayake, eds., *Global / Local: Cultural Production and the Transnational Imaginary* (Durham: Duke Univ. Press, 2005), pg. 21-45.

-Armand Mattelart, "Globalization" in *Networking the World, 1794-2000*, trans. Liz Carey-Libbrecht and James A. Cohen (Minneapolis: University of Minnesota Press, 2000), pp.75-96

Screening:

*Fah talai jone (Tears of the Black Tiger, Wisit Sasanatieng, 2000)*

#### **Week 2: September 18**

##### **Globe-Worlds to Foam Worlds: A Metaphysical Theory of Globalization, Or, Imaging the World in Network Narratives**

-Peter Sloterdijk, *Bubbles: Spheres 1 Microspherology*, trans. Wieland Hoban (Los Angeles: Semiotext(e), 2011), pp. 15-28; 53-81.

-Marie-Eve Morin, "Cohabiting in the Globalised World: Peter Sloterdijk's Global Foams and Bruno Latour's Cosmopolitics" *Environment and Planning D: Society and Space* (2009), volume 27, pp. 58-72.

-Jean-Luc Nancy, "Urbi and Orbi" in *The Creation of the World, Or, Globalization*, trans. François Raffoul and David Pettigrew (Albany: State University of New York Press, 2007), 27-55.

Supplementary Reference:

-Martin Heidegger, "The Age of the World Picture" in *The Question concerning Technology and Other Essays*, trans. William Vernon. Lovitt (New York: Harper and Row, 1977), 115-154.

Screening:

*Ni na bian ji dian (What Time is it There? Tsai Ming-Liang, 2001, 116')*

## Section 2: Cultures, Regions, Industries

### **Week 3: September 25**

#### **Cultural Industries: From Hollywood Domination to Vernacular Modernism**

-Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment: Philosophical Fragments*, ed. Gunzelin Schmid Noerr, trans. Edmund Jephcott (Stanford, CA: Stanford University Press, 2002), pp. 94-115 (chapter excerpt).

-Miriam Bratu Hansen, "The Mass Production of the Senses: Classical Cinema as Vernacular Modernism" in *Modernism/Modernity* 6.2 (1999), pp. 59-77.

-Zhang Zhen, "An Amorous History of the Silver Screen: The Actress As Vernacular Embodiment in Early Chinese Film Culture" in *Camera Obscura* 48, Volume 16, Number 3, pp. 228-263.

Screening:

*Yuen Ling-yuk* (Center Stage, Stanley Kwan, 1992, 126')

### **Week 4: October 2**

#### **Regionalism and Cinema 1: Hero and Global China**

-Leo Ching, "Globalizing the Regional, Regionalizing the Global: Mass Culture and Asianism in the Age of Late Capital" in *Public Culture* 12(1), pp. 233-257.

-Yuezhi Zhao, "Whose Hero? The 'Spirit' and 'Structure' of a Made-in-China Global Blockbuster," in Michael Curtin and Hemant Shah, eds., *Reorienting Global Communication: Indian and Chinese Media beyond Borders* (Urbana, Ill. [u.a.: Univ. of Illinois Press, 2010), pp. 161-181.

-Yingjin Zhang, "Transnationalism and Translocality in Chinese Cinema," in *Cinema Journal*, 49(3) (Spring 2010), pp. 135-139.

Supplementary Reference:

-Anthony Fung and Joseph M. Chan, "Towards a global blockbuster: The political economy of Hero's nationalism" in Gary D. Rawnsley and Ming-Yeh T. Rawnsley, eds., *Global Chinese Cinema* (London: Routledge, 2010), pp. 198-212.

Screening:

*Ying Xiong* (Hero, Zhang Yimou, 2002, 99')

### **Week 5: October 9**

#### **Regionalism and Cinema 2: Hallyu and the Korean Wave**

-JungBong Choi, "Of the East Asian Cultural Sphere: Theorizing Cultural Regionalization" in *The China Review*, Vol. 10, No. 2 (Fall 2010), pp. 109-136.

-Jeeyoung Shin, "Globalisation and New Korean Cinema," in Chi-Yun Shin and Julian Stringer, eds., *New Korean Cinema* (New York: New York University Press, 2005), pp. 51-62.

-Philip Rosen, "Nation and Anti-Nation: Concepts of National Cinema in the "New" Media Era" in *Diaspora: A Journal of Transnational Studies*, Volume 5, Number 3, Winter 1996, pp. 375-402.

Supplementary Reference:

-Jaz Choi, "The New Korean Wave of U," Helmut Anheier and Yudhishtir Raj Isar, eds., *The Cultural Economy: The Cultures and Globalization Series 2* (London: Sage, 2007), 148-153.

Screening:

*Shiri* (Je-kyu Kang, 1999, 125')

### **Section 3: Making (Global) Films: Production and Exhibition**

#### **Week 6: October 16**

##### **Industry Studies and the Creative Economy**

-John Caldwell, "Industrial Reflexivity and Common Sense," in *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Durham: Duke University Press, 2008), 1-36; 374-388.

-Marc Steinberg, *Anime's Media Mix: Franchising Toys and Characters in Japan* (Minneapolis: University of Minnesota Press, 2012), pp. 135-169.

-Bilton, Chris. "The Management of the Creative Industries: From Content to Context," in Mark Deuze, ed. *Managing Media Work* (Thousand Oaks, CA: SAGE, 2011), pp. 31-42.

Supplementary Reference:

-Yeh Yueh-Yu and Darrell William Davis, "Japan Hongscreens: Pan-Asian cinemas and flexible accumulation," *Historical Journal of Film, Radio and Television*, Vol. 22, No. 1, 2002, pp. 61-82.

-Terry Flew, "Creative Economy," in John Hartley, ed., *Creative Industries* (Malden, MA: Blackwell Publishing, 2005), 344-360.

Screening:

*Fukkatsu no hi* (*Virus*, Fukasaku Kinji, 1980, 108' [Original version: 156'])

#### **Week 7: October 23**

**\*\*\*Short Paper Due\*\*\***

##### **Producing Bollywood**

-Tejaswini Ganti, "The Structure, Organization, and Social Relations of the Hindi Film Industry" and "Sentiments of Disdain and Practices of Distinction" in *Producing Bollywood: Inside the Contemporary Hindi Film Industry* (Durham: Duke University Press, 2012), pp. 175-241.

-Ashish Rajadhyaksha, "The 'Bollywoodization' of the Indian Cinema: Cultural Nationalism in a Global Arena," in Anandam P. Kavoori and Aswin Punathambekar, eds., *Global Bollywood* (New York: New York University Press, 2008), pp. 17-40.

-Shanti Kumar, "Hollywood, Bollywood, Tollywood: Redefining the Global in Indian Cinema," in Anandam P. Kavoori and Aswin Punathambekar, eds., *Global Bollywood* (New York: New York University Press, 2008), pp. 79-96.

Screening:

*Devdas* (Sanjay Leela Bhansali, 2002, 184')

## Section 4: Circulation: Form & Politics

### **Week 8: October 30**

#### **Remaking Asian Film**

-Vivian P. Y. Lee, "J-Horror and Kimchi Western: Mobile Genres in East Asian Cinemas" in Vivian Lee, ed. *East Asian Cinemas: Regional Flows and Global Transformations* (London: Palgrave Macmillan, 2011), pp.

-Bliss Cua Lim, "Generic Ghosts: Remaking the New 'Asian Horror Film'" in Gina Marchetti and Tan See Kam, eds., *Hong Kong Film, Hollywood, and New Global Cinema: No Film Is An Island* (London: Routledge, 2007), pp. 109-125.

-Lauhona Ganguly, "Global Television Formats and the Political Economy of Cultural Adaptation: *Who Wants to be a Millionaire?* in India," in Tasha Oren and Sharon Shahaf, eds., *Global Television Formats: Circulating Culture, Producing Identity* (London: Routledge, 2010), pp. 323-345.

#### Supplementary Reference:

-Eddie Brennan, "A Political Economy of Formatted Pleasures," in Tasha Oren and Sharon Shahaf, eds., *Global Television Formats: Circulating Culture, Producing Identity* (London: Routledge, 2010), pp. 71-89.

#### Screening:

*The Good, the Bad, and the Weird* (Kim Jee-Woo, 2008)

*Sukiyaki Western Django* (Miike Takashi, 2007)

*Ringu* (Nakata Hideo, 1998)

*Ring* (Gore Verbinski, 2002)

### **Week 9: November 6**

#### **Global Art Cinema: Festivals & Forms**

-Mark Betz, "Beyond Europe: One Parametric Transcendence," in *Global Art Cinema*, ed. Rosalind Galt and Karl Schoonover (Oxford: Oxford University Press, 2000), pp. 31-47.

-Ma Ran, "Rethinking Festival Film: Urban Generation Chinese Cinema on the Film Festival Circuit," in Dina Iordanova and Ragan Rhyne, eds., *Film Festival Yearbook: The Festival Circuit*. (Columbia University Press, 2009), pp. 116-135.

-Benedict Anderson, "The Strange Story of a Strange Beast: Receptions in Thailand of Apichatpong Weerasethakul's *Sat Pralaat*" in James Quandt, ed. *Apichatpong Weerasethakul* (Wien: Österreichisches Filmmuseum, 2009), pp. 158-177.

#### Supplementary Reference:

-David Bordwell, "The Art Cinema as a Mode of Film Practice" in *Film Criticism*, Fall 1979, Vol. 4 Issue 1, pp. 56-64.

#### Screening:

*Uncle Boonmee Who Can Recall His Past Lives* (Apichatpong Weerasethakul, 2010, 114') (Or TBA)

**Week 10: November 13**

**Local Audiences, Global Circulation: Pirating Image Culture**

-Thomas Lamarre, "Otaku Movement" in Tomiko Yoda and Harry D. Harootunian, eds., *Japan after Japan: Social and Cultural Life from the Recessionary 1990s to the Present* (Durham: Duke University Press, 2006), 358-394.

-Sandra Annett, "Imagining Transcultural Fandom: Animation and Global Media Communities" in *Transcultural Studies 2* (2011), pp. 164-188.

-Ramon Lobato, "The Straight-To-Video Slaughterhouse" and "Informal Media Economies," in *Shadow Economies of Cinema: Mapping Informal Film Distribution* (London: Palgrave Macmillan/BFI, 2012), pp. 21-52.

Screening:

*Ghost in the Shell 2.0* (Oshii Mamoru, 2008 [1995], 85')

*Otaku no Video*, Part I: 1982 (OVA, 1991, 50 minutes)

**Section 5: Student-Programmed Content**

**Week 11: November 20**

**TBA**

**Program 1**

**Program 2**

**Week 12: November 27**

**Bollywood Production & Exhibition (Readings & Screening TBC)**

**Guest Discussant Catherine Bernier**

-Tejaswini Ganti, "The Fear of Large Numbers," in *Producing Bollywood: Inside the Contemporary Hindi Film Industry* (Durham: Duke University Press, 2012), pp. 315-358; 396-398.

-Additional readings TBA

**Week 13: December 4 (Make-up day for Sept 4)**

**TBA**

**Program 3**

**Program 4**