

Chinese Film and Media*

Fall 2017: CHT3391, Sect 13B3/ ENG4135, Sect 28BG

Instructor: Dr. XIAO Ying, yx241@ufl.edu

<http://languages.ufl.edu/people/faculty-alpha/ying-xiao/>

Class Meeting: T7 (1:55-2:45pm) & R7-8 (1:55-3:50pm), TUR2322

Screenings: W9-11, TUR2322

Office Hours: T8-9 (3:00-4:55) and R9 (4:05-4:55), or by appointment

Pugh Hall 306, 352-392-6539

*The syllabus is subject to change according to the needs of the class and upon the instructor's notification.

Course Description

As China reopened to the world and becomes the newly emerged superpower in the recent few decades, Chinese films and other aspects of screen media have not only attracted worldwide scholarly attentions and artistic interests, but also they have been embraced by a wide range of popular tastes internationally. This course will examine Chinese cinema in juxtaposition with popular culture and other forms of media such as television, music, journalism in a broad sociopolitical and historical context. While focusing specifically on film productions, cultural consumptions, and media representations in the contemporary era of mainland China, we will place these discourses within a general framework of national tradition and identity and track their evolutions from the beginning of the twentieth-century. We will look at these distinct yet interrelated phenomena from a comparative and cross-cultural perspective, by emphasizing the heterogeneous and hybrid nature of Chinese culture and media. An interdisciplinary approach (with the assistance of a wide diversity of readings and multimedia tools) will be incorporated into our discussions that are especially concerned with the concepts and configurations of urban modernity, youth subculture, popular literature and music, the interactions between Shanghai and Hollywood, and the narratives of food, sports, and fashion on screen and across other media.

Required Textbooks

--Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004.

--Gocsik, Karen; Barsam, Richard; & Monahan, Dave. *Writing about Movies*. New York: W.W. Norton & Company, 2013.

--Other required readings can be accessed through ARES, UF Libraries Course Reserve System.

--For supplementary readings, class discussions, and writing assignments, students are recommended to consult with Ying Xiao. *China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization*. Jackson: University Press of Mississippi, 2017.

This class also utilizes E-learning in Canvas to facilitate class communication, distribute and submit course documents & assignments, and share links, videos, music, and other media. Be sure to check E-learning class page each week for updates and announcements.

Course Requirements

- 1) Attendance—12%.
- 2) Class Participation—5%.
- 3) Reading Assignment Presentations—6%.

- 4) Response Papers—20%.
- 5) Exams—20%.
- 6) Final Project Proposal and Final Project Presentation—7%.
- 7) Final Research Paper—30%.

Due Dates

Response Papers	09/21/2017 & 10/26/2017
Exams	10/17/2017 & 11/09/2017
Final Project Proposal	11/21/2017
Final Project Presentation	12/05/2017
Final Research Paper	12/11/2017

Grading Scale

A=93-100%; A-=90-92%; B+=87-89%; B=83-86%; B-=80-82%; C+=77-79%; C=73-76%; C-=70-72%; D+=67-69%; D=63-66%; D-=60-62%; E=below 60%. S is equivalent to C or better.

Passing Grades and Grade Points

According to university guidelines, letter grades will convert to GPA as follows: A = 4.0; A- = 3.67; B+ = 3.33; B= 3; B- = 2.67; C+ = 2.33; C = 2.0; C- = 1.67; D+ = 1.33; D = 1.0; D- = .67; E = 0; WF = 0; I = 0; NG = 0; S-U = 0

“Students must earn a grade of C or higher to meet their major, minor, or General Education requirements. The S-U option is not counted toward their major or minor degree, nor General Education requirements.”

For more information on grades and grading policies, please visit:

<http://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Students are responsible for maintaining duplicated copies of all work submitted and all returned work in this course. Should the need for a review of the grade arises, it is the student’s responsibility to make available all work and documentation.

Policy for Requesting a Letter of Recommendation

1. I only write letters of recommendation for top students (B+ and above) in my classes; and
2. I only write letters of recommendation for students who have finished at least one course with me.
3. If I agree to write one, then you need to download the Release for Letter of Recommendation from the following link to Office of the University Registrar:
<https://registrar.ufl.edu/pdf/ferparelease.pdf>

You can print it out, fill it out, sign it, and return it to me before I can write a letter. This is a university-wide requirement. I need to have a time panel of no less than *three* weeks before your requested deadline in order to write a proper supporting letter on your behalf.

Attendance and Make-up Policy—12%

Attendance in class and to the screenings is mandatory and attendance will be recorded. After add/drop, starting from your second unexcused absence, *half a point* will be

deducted from your grade for *each* unexcused absence. Since late arrivals and leaving the class early (for more than ten minutes) disrupt the class, it will be counted as a *half absence* if without legitimate reasons. Heavy workloads and neglected schedules will not be considered “excused absences.” Absences will be only excused in accordance with UF policy. Make-ups and late papers will NOT be accepted unless mitigating circumstances are declared, which requires appropriate documentation for consideration. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <http://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Please note, each four unexcused absences will result in a decrease of a level of grade from the final grade in the course (e.g. from B+ to B). Ten unexcused absences will result in a failing course grade.

For an excused absence: You need to contact the office of the Dean of Students at dsocares@dso.ufl.edu by email or call 352-294-2273 to request assistance by phone. The office of the Dean of Students will alert your instructor and certify the related documentation.

Class Participation—5%

Participation in class discussion is important and will affect your overall grade. Students are expected to accomplish the class assignments in a timely fashion, to actively engage with the course materials including readings and viewings, and furthermore to share and communicate their observations and reflections with others. Failure to meet any of these expectations will not only impair your own education and final grades, but also the whole class performance. We expect that everyone who enrolls in this course to be prepared to partake in this “discussion platform.” Thus, your grade of performance will be assessed by the quality and quantity of your contributions to the class along the following rubrics:

➤ Class Participation Scoring Guide

5 Students always take a voluntary, thoughtful, and active role in their own learning, challenging themselves on a daily basis. Through participation and inquiry, they consistently demonstrate a genuine desire to learn and share ideas with the teacher and their classmates. They initiate discussions, ask significant questions, and act as leaders within the group. They are willing to take challenge, to assert an opinion and support it, and to listen actively to others. These students are always well prepared to contribute to the class as a result of having thoughtfully completed assignments, and the thoroughness of their work demonstrates the high regard they hold for learning.

4 Students consistently take an active role in their own learning. They participate regularly in class discussions and frequently volunteer their ideas, ask thoughtful questions, and defend opinions. They listen respectfully to their classmates and are willing to share ideas as a result of having completed assignments. Though never causing disruption to the class, these students do not always demonstrate a consistent commitment to make the most out of our class time each and every day.

3 Students sometimes take an active role in their own learning, sharing relevant ideas and asking appropriate questions. Although reluctant to take challenge, they contribute regularly to class discussions. These students listen to their classmates and respect their opinions. As a result of having completed assignments, these students are prepared to answer questions when called upon. They may need occasional reminders to stay on task, to make the most of our class time, and to increase their level of commitment to the course.

2 Students occasionally take an active role in their own learning. They participate and ask questions infrequently. They hesitate to share their ideas or to take challenge, and they may not always listen to or respect the opinions of others. These students usually participate only when called upon. As a result of assignments being sometimes incomplete or missing, they may not be prepared to answer thoughtfully with detail or substance. These students need regular reminders to stay on task, and a conference with the teacher and parent(s) is required to re-establish the expectations for participation.

1 Students rarely take an active role in their own learning. They often do not participate and rarely share ideas or ask questions. These students display poor listening skills, and they may be intolerant of the opinions of others. As a result of being unprepared for or disengaged from class, these students often refuse to offer ideas even when called upon. These students are more of a liability than an asset to the overall progress of the class, and a conference with the grade-level administrator and parent(s) is required to re-establish classroom expectations and identify clear consequences for inappropriate participation.

Reading Assignment Presentations—6%

Students are asked to select two articles from our readings to conduct TWO oral reports in class (3% each). The presentation should be 10-15 minutes each, summarizing the key points of the article and relating it to our class discussions and film screenings. The date of your presentation corresponds to the specific schedule when the reading is assigned to. In addition, students are required to submit a one-page written review of the article on the day of your oral report.

Response Papers-20%

Students are required to compose TWO short papers (3 pages each, 10% each) in response to the films and audiovisual materials shown in class. The short response papers should be critical papers closely analyzing one particular aspect or one/two sequences from a film we have viewed in class. It is important that you focus on the formal elements and socio-cultural meanings of the film instead of plot descriptions. Because of the large number of papers received, I will not be able to peruse and give detailed comments on your drafts before submission. However, students may discuss with me specific concerns or questions that arise during the preparation of your papers.

Exams—20%

There are two exams for this course (10% each). One is a take-home exam, the second is an in-class exam. These are straightforward content questions and important themes we cover in class and addressed in your readings and viewings. Attention to our discussions and engagement with our course materials are the basis for successful accomplishments

of the exams. Further details and specific guidelines will be announced prior to the exams.

Final Project Proposal—5%

Students need to submit a proposal for the final paper, which should be approximately 1-2 pages, 12 font, double-spaced, type-written. The proposal has to include the following elements: 1) tentative title of your final paper; 2) one-two paragraph outline of your topic such as your main arguments, research questions, theoretical concerns, and methodological approaches; 3) a short bibliography, including at least TWO published scholarly texts not covered in class.

Final Project Presentation—2%

Presentation of your final research project will occur on the last class day. This would be a topic that you explore in your final paper and that you develop throughout the semester and plot in your proposal. You do not yet need to finish the final paper by this point, but you are recommended to flesh out the ideas in your presentation (6-8 minutes for each person), report your progress, and incorporate the feedback if possible.

Final Research Paper—30%

The final paper is a 10-12 page long research paper (no less than 9-page main text and a minimum of one-page bibliography, 12 font, double-spaced, MLA or Chicago style) on a topic of your own design and in the area of your specific interest. It should relate to the course, go beyond and enhance your understanding of the class materials as it comes at the end of the semester learning. Your paper will be evaluated for its clarity, coherence, research substantiality, focus of argument and effectiveness in your use of primary and secondary sources in support of your thesis. Further details and specific guidelines will be distributed later as the assignment comes closer. Individual appointment with the instructor to discuss the topic selection and project progress is recommended throughout the semester.

Important Classroom Etiquette

All cell phones and hand-held devices must be silenced and off the desk during class time. Laptops and ipads are allowed to be used for the purpose of our class only. Should I see that you use your electronic device at any point during class time for any activity not related to the course materials or note-taking on this course, you will be counted as absent that day. If you receive three warnings, your use of electronic media will be banned for the rest the semester.

Accommodation for Students with Disabilities

“Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.”

Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity by abiding by the Honor Code. On all work submitted for credit by students at the university, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obliged to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor and Student Conduct and Conflict Resolution (SCCR) in the Dean of Students Office.

Your paper should be properly cited if drawing from other sources. TurnItIn is adopted in the class to assess the originality of the submitted papers.

Online Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

Counseling and Wellness Center: 392-1575,

<http://www.counseling.ufl.edu/cwc/Default.aspx>

University Police Department: 392-1111 or 9-1-1 for emergencies

Disability Resource Center: <http://www.dso.ufl.edu/drc/>

Grades: <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Student Responsibilities:

<https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>

Class Schedule

Week 1 (08/22-08/24) Introduction: Study of Popular Culture, Chinese Film, and Media

Screening: *To Live* (dir. ZHANG Yimou, 1994, 125 min.)

Excerpt: *China Film Industry, All About - Cinema of China, Keyframe Video: 50*

Essential Chinese Films (accessible on YouTube)

Reading:

--Gocsik, Barsam, Monahan, 3-17.

--Adorno, Theodor W. and Horkheimer, Max. “The Culture Industry: Enlightenment as Mass Deception.” In *Dialectic of Enlightenment: Philosophical Fragments*, trans. Edmund Jephcott, ed. Gunzelin Schmid Noerr. Stanford University Press, 2002, 94-136.

--Jameson, Fredric. “Third-World Literature in the Era of Multinational Capitalism.” *Social Text*, No. 15 (Autumn, 1986): 65-88.

Week 2 (08/29-08/31) Invention/ Intervention, 1896-1929: Teahouse, Chinese Opera, and “Western Mirror”

Screening: *Farewell My Concubine* (dir. CHEN Kaige, 1993, 171 min.)

Excerpt: *Laborer's Love* (dir. ZHANG Shichuan, 1922)

Reading:

--Gocsik, Barsam, Monahan, 19-32.

--Zhang, 1-57.

--Pang, Laikwan. "Walking Into and Out of the Spectacle: China's Earliest Film Scene." *Screen* 47:1 (Spring 2006): 66-80.

--Berry, Chris and Farquhar, Mary. "Operatic Modes: Opera Film, Martial Arts, and Cultural Nationalism." In *China on Screen: Cinema and Nation*. Columbia University Press, 2006, 47-74.

Week 3 (09/05-09/07) Modernity/ Urbanity, 1930-1945: Moviegoing, Chinese Jazz, and the Golden Age of Shanghai Cinema

Screening: *Street Angel* (dir. YUAN Muzhi, 1937, 100 min.)

Excerpt: *Two Stars in the Milky Way* (dir. SHI Dongshan, 1931), *Children of Trouble Time* (dir. XU Xingzhi, 1935)

Listening: early radio voices and popular songs from the Chinese Jazz Age

Viewing: film posters, prints and photographs from early magazines and advertising

Reading:

--Gocsik, Barsam, Monahan, 33-85.

--Zhang, 58-95.

--Field, Andrew D. "Selling Souls in Sin City: Shanghai Singing and Dancing Hostesses in Print, Film, and Politics, 1920-49." In *Cinema and Urban Culture in Shanghai, 1922-1943*, ed. Zhang Yingjin. Stanford University Press, 1999, 99-127.

--Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16.3 (Autumn 1975): 6-18.

Week 4 (09/12-09/14) Hollywood/Shanghai: Transnational Imaginary and Culture in Transit/Translation

Screening: *Song at Midnight* (dir. MAXU Weibang, 1937, 100 min.)

Excerpt: *Hollywood Chinese: The Chinese in American Feature Films* (dir. Arthur Dong, 2007)

Reading:

--Gocsik, Barsam, Monahan, 181-256, 89-109.

--Wang, Yiman. "The Phantom Strikes Back: Triangulating Hollywood, Shanghai, and Hong Kong." *Quarterly Review of Film and Video* 21 (2004): 317-326.

--Hansen, Miriam Bratu. "Fallen Women, Rising Stars, New Horizons: Shanghai Silent Film As Vernacular Modernism." *Film Quarterly*, Vol. 54, No. 1 (Autumn, 2000): 10-22.

Week 5 (09/19-09/21) Postwar Cinema, 1946-1949: Nation-building at Ruins and Art, Politics, and Identity on a Historical Threshold

Screening: *Crows and Sparrows* (dir. ZHENG Junli, 1949, 111 min.)

Excerpt: *Spring in a Small Town* (dir. FEI Mu, 1948)

Reading:

--Gocsik, Barsam, Monahan. 111-121.

--Zhang, 95-112.

--FitzGerald, Carolyn. "Spring in a Small Town: Gazing at the Ruins." In *Chinese Films in Focus II*, ed. Chris Berry. Palgrave Macmillan, 2008, 205-211.

--Wang, Yiman. "Crows and Sparrows: Allegory on a Historical Threshold." In *Chinese Films in Focus II*, ed. Chris Berry. Palgrave Macmillan, 2008, 82-89.

Response Paper #1 Due: 09/21

Week 6 (09/26-09/28) Nation/ Class/ Gender, 1949-1978: Cinema, Opera, and Revolutionary Ballet in the Mao Era

Screening: *The Red Detachment of Women* (dir. XIE Jin, 1961, 110 min.)

Excerpt: *The Red Detachment of Women* (1972, dir. PAN Wenzhan & FU Jie, ballet), *The White-Haired Girl* (1950/ 1972, feature/ ballet, dir. WANG Bin/ ZHANG Shuihua)

Listening: Mao's talk from broadcasting/public loudspeakers, revolutionary songs,

Viewing: propaganda posters

Reading:

--Gocsik, Barsam, Monahan, 123-132.

--Zhang, 189-224.

--Cui, Shuqin. "Constructing and Consuming the Revolutionary Narratives." In *Women Through the Lens: Gender and Nation in a Century of Chinese Cinema*. University of Hawaii Press, 2003, 51-78.

--Cui, Shuqin. "Gender Politics and Socialist Discourse in Xie Jin's *The Red detachment of Women*." In *Women Through the Lens: Gender and Nation in a Century of Chinese Cinema*. University of Hawai'i Press, 2003, 79-95.

Week 7 (10/03-10/05) The Revolution after the Cultural Revolution: Melodrama and the Xie Jin Model

Screening: *Hibiscus Town* (dir. XIE Jin, 1986, 126 min.)

Excerpt: *Legend of Tianyun Mountain* (dir. XIE Jin)

Reading:

--Gocsik, Barsam, Monahan, 133-152.

--Zhang, 225-240.

--Clark, Paul. "Two Hundred Flowers on China's Screens." In *Perspectives on Chinese Cinema*, ed. Chris Berry. British Film Institute Publishing, 1993, 40-61.

--Browne, Nick. "Society and Subjectivity: On the Political Economy of Chinese Melodrama." In *Celluloid China: Cinematic Encounters with Culture and Society*, ed. Harry H. Kuoshu. Southern Illinois University, 2002, 52-68.

Week 8 (10/10-10/12) "Northwest Wind:" Folk Music, High Culture Fever, and the Fifth Generation

Screening: *Red Sorghum* (dir. ZHANG Yimou, 1987, 95 min.)

Excerpt: *Yellow Earth* (dir. CHEN Kaige, 1984)

Listening: popular songs in the style of "Northwest Wind"

Readings:

--Gocsik, Barsam, Monahan, 153-177.

--Clark, Paul. *Reinventing China: A Generation and Its Films*. The Chinese University Press, 2005, 75-89, 164-186.

--Baranovitch, Nimrod. "China Diversified: An Overview of Popular Music in the Reform Era." In *China's New Voices: Popular Music, Ethnicity, Gender, and Politics, 1978-1997*. Berkeley: University of California Press, 2003, 10-53.

Take-home Exam: questions distributed 10/10, exam due back 10/17

Week 9 (10/17-10/19) A Revival of Mass Culture and Consumerism: Popular Fiction, Soap Opera, and Political Pop in Post-revolutionary China

Screening: *The Troubleshooters* (dir. MI Jiashan, 1988, 101 min.)

Excerpt: *Beijingese in New York* (dir, ZHENG Xiaolong, 1992)

Viewing: paintings from Chinese Political Pop Art Movement

Reading:

--Barme, Geremie, "Wang Shuo and Liurang ('Hooligan') Culture." *The Australian Journal of Chinese Affairs*, No. 28 (Jul. 1992): 23-64.

--Lu, Sheldon Hsiao-peng. "Soap Opera: The Transnational Politics of Visuality, Sexuality, and Masculinity." In *China, Transnational Visuality, Global Postmodernity*. Stanford University Press, 2001, 213-238.

Week 10 (10/24-10/26) In the Mood for New Year: New Year Celebration Comedies and CCTV Spring Festival Gala

Screening: *Big Shot's Funeral* (dir. FENG Xiaogang, 2001, 100 min.)

Excerpt: *Be There or Be Square* (dir. FENG Xiaogang, 1998), *The Dream Factory* (dir. FENG Xiaogang, 1997), *CCTV Spring Festival Gala* (CCTV, 2013)

Reading:

--Mao, Sihui. "Translating Popular Culture: Feng Xiaogang's Film *Big Shot's Funeral* as a Polynuclear Text." In *Translation, Globalization and Localization: A Chinese Perspective*, eds. Ning Wang and Yifeng Sun. Multilingual Matters Ltd, 2008, 155-173.

--McGrath, Jason. "New Year's Films: Chinese Entertainment Cinema in a Globalized Cultural Market." In *Postsocialist Modernity: Chinese Cinema, Literature, and Criticism in the Market Age*. Stanford University Press, 2008, 165-202.

Response Paper #2 Due: 10/26

Week 11 (10/31-11/02) "Leitmotif:" Reconciliations Between Chinese Big Picture and Hollywood Blockbuster

Screening: *Red River Valley* (dir. FENG Xiaoning, 1997, 115 min.)

Excerpt: *The Opium War* (dir. XIE Jin, 1997), *Lover's Grief over the Yellow River* (dir. FENG Xiaoning, 1999), *Titanic* (dir. James Cameron, 1998), *Saving Private Ryan* (dir. Steven Spielberg, 1998)

Reading:

--Berry, Chris. "What's Big about the Big Film? 'De-Westernizing' the Blockbuster in Korea and China." In *Movie Blockbusters*, ed. Julian Stringer. Routledge, 2003.

--Xiao, Ying. "National Anthem at *Guangchang*: Languagescape, Ideoscape, and Mediascape in the Time of Global Picture." In *China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization*. Jackson: University Press of Mississippi, 2017, 142-194.

Week 12 (11/07-11/09) The Politics and Poetics of the Body: Fashion, Sports and

Media Representations

Screening: *Woman Basketball Player No. 5* (dir. XIE Jin, 1957, 86 min.)

Excerpt: *Beijing Olympics Opening Ceremony* (CCTV, 2008), *Sha Ou* (dir. ZHANG Nuanxin, 1981), *Queen of Sports* (dir. SUN Yu, 1934)

Readings:

--Brownell, Susan. "Making Dream Bodies in Beijing: Athletes, Fashion Models, and Urban Mystique in China." In *China Urban: Ethnographies of Contemporary Culture*, eds. Nancy Chen, et al. Durham: Duke University Press, 2001, 123-142.

--Zhong, Xueping. "'Long Live Youth' and the Ironies of Youth and Gender in Chinese Films of the 1950s and 1960s." *Modern Chinese Literature and Culture* 11, 2 (Fall 1999): 150-185.

In-class Exam: 11/09

Week 13 (11/14-11/16) "Food, Sex, the Basic Nature of Human Being:" Food Narratives on Chinese Screen

Screening: *Eat Drink Man Woman* (dir. Ang Lee, 1994, 123 min.)

Excerpt: *Raise the Red Lantern* (dir. ZHANG Yimou, 1991), *The Wedding Banquet* (dir. Ang Lee, 1993), *The God of Cookery* (dir. Stephen Chow, 1996)

Readings:

--Fried, Ellen J. "Food, Sex, and Power at the Dining Room Table in Zhang Yimou's *Raise the Red Lantern*." In *Reel Food: Essays on Food and Film*, ed. Anne L. Bower, Routledge, 2004, 129-146.

--Dariotis, Wei Ming and Fung, Eileen. "Breaking the Soy Sauce Jar: Diaspora and Displacement in the Films of Ang Lee." In *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, ed. Sheldon Hsiao-peng Lu. University of Hawaii Press, 1997, 187-220.

Week 14 (11/21-11/23) "Growing Pains:" Chinese Rock, Popular Music, the Sixth Generation Filmmaking and Beyond

Screening: *Platform* (dir. JIA Zhangke, 2000, 193 min.)

Excerpt: *Beijing Bastards* (dir. ZHANG Yuan, 1993)

Listening: Chinese rock music and pop songs

Reading:

--Zhang, 281-296.

--Zhou, Xuelin. "Rock 'n' Roll: From Rebellion to Consumption." in *Young Rebels in Contemporary Chinese Cinema*. Hong Kong University Press, 2007, 105-134.

--De Kloet, Jeroen. "Marx or Market: Chinese Rock and the Sound of Fury." In *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*, ed. Jenny Kwok Wah Lau. Philadelphia: Temple University Press, 2003, 28-52.

Final Project Proposal Due: 11/21

Week 15 (11/28-11/30) The Dialectics of the Global, National and Regional: Hip Hop, Urban Youth Culture, and the New Mediascape in the Internet Age

Special Event/Field Trip: David Borenstein, filmmaker of *Dream Empire*

11/30, 4-5pm meet in the Harn Museum for a field trip and guided tour

Screening: *Kung-Fu Dunk* (dir. Kevin Chu, 2008, 98 min.)

Excerpt: *The Green Hornet* (dir. Michel Gondry, 2011), *Young and Restless in China* (dir. Sue Williams, 2008), *Super Girl* (a contest show from Hunan Satellite Television, 2005), *Super Voice Girl Appears on Oprah Show* (05/11/2009, *The Oprah Winfrey Show*)

Listening: Chinese rap and popular songs

Readings:

--Morris, Andrew. "‘I Believe You Can Fly’: Basketball Culture in Postsocialist China." In *Popular China: Unofficial Culture in a Globalizing Society*, eds. Perry Link, Richard P. Madsen, and Paul G. Pickowicz. Rowman and Littlefield Publishers, 2002, 9-38.

--Xiao, Ying. "‘Hip Hop Is My Knife, Rap Is My Sword’: Hip Hop Network and the Changing Landscape of Image and Sound Making." In *China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization*. Jackson: University Press of Mississippi, 2017, 195-232.

Optional Response Paper #3 Due: 11/28

Week 16 (12/05) Class Review and Final Project Presentation

Suggested Further Readings (in the order of class topics)

Frith, Simon. "Toward an Aesthetic of Popular Music." In *Popular Music: Critical Concepts in Media and Culture Studies*, ed. Simon Frith. Routledge, 2003, 32-47.

Jones, Andrew F. "The Gramophone in China." In *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age*. Duke University Press, 2001, 53-72.

Yeh, Yueh-yu. "Historiography and Sinification: Music in Chinese Cinema of the 1930s." *Cinema Journal* 41, no. 3 (Spring): 78-97.

Xiao, Zhiwei. "Anti-imperialism and Film Censorship During the Nanjing Decade, 1927-1937." In *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, ed. Sheldon Hsiao-peng Lu. University of Hawaii Press, 1997, 35-58.

Chen, Xiaomei. "Growing Up with Posters during the Cultural Revolution: Gendered Body, Cross-dressing and Androgyny in Maoist China." In *Picturing Power in China: Posters of the Cultural Revolution*, eds. Stephanie Donald and Harriet Evan. London: Rowman and Littlefield, 1999.

Andrews, Julia F. and Shen, Kuiyi. "The New Chinese Women and Lifestyle Magazines in the late 1990s." In *Popular China: Unofficial Culture in a Globalizing Society*, eds. Perry Link, Richard P. Madsen, and Paul G. Pickowicz. Rowman and Littlefield Publishers, 2002, 137-162.

Braester, Yomi. "Chinese Cinema in the Age of Advertisement: The Filmmaker as a Cultural Broker." *The China Quarterly* 183 (Sept. 2005): 549-564.

Lee, Gregory. "The ‘East Is Red’ Goes Pop: Commodification, Hybridity and Nationalism in Chinese Popular Song and Its Televisual Performance." *Popular Music*, Vol. 14, No. 1 (Jan., 1995): 95-110.

Liu, Lydia H. "Beijing Sojourners in New York: Postsocialism and the Question of Ideology in Global Media Culture." *Positions* 7, no. 3 (1999): 763-797.

Lu, Xinyi. "Ritual, Television, and State Ideology: Rereading CCTV's 2006 *Spring Festival Gala*." In *TV China*, eds. Ying Zhu and Chris Berry. Bloomington: Indiana UP, 2009, 111-25.

- Keane, Michael. "Television Drama in China: Engineering Souls for the Market." In *Global Goes Local: Popular Culture in Asia*, eds. Timothy J. Craig and Richard King. UBC Press, 2002, 120-137.
- Dujunco, Mercedes M. "Hybridity and Disjuncture in Mainland Chinese Popular Music." In *Global Goes Local: Popular Culture in Asia*, eds. Timothy J. Craig and Richard King. UBC Press, 2002, 25-39.
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