

# **Hong Kong, Taiwan, and the New Global Cinema**

## **Spring 2016: CHT3523, Sect 13C8/ ENG4135, Sect 07E6**

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Instructor: Dr. XIAO Ying, [yx241@ufl.edu](mailto:yx241@ufl.edu)

Class Meeting: MWF9 (4:05-4:55pm), TUR2334

Screenings: W10-E1, TUR2334

Office hours: Wednesday 9-10:30am & Friday 12-1:30pm 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**

Since the last two decades of the twentieth century, a new wave of Chinese cinema from mainland China, Taiwan, and Hong Kong, emerged to capture the attention of some of the most significant international film festivals. Today, with the dynamic forces of global capital flow, multiculturalism, and accelerated migration, this unique phenomenon of Chinese-language film, or "Sinophone film," has transformed itself into a broader movement that not only draws on the multifarious aspects of Chinese identity and culture but also has been, more than ever, increasingly linked to Euro-American paradigms, global market, and transnational collaborations. To follow the first-semester survey of mainland Chinese productions (the two courses may be taken jointly or separately), this spring we will explore Chinese-language film from the perspectives of Hong Kong and Taiwan. With a particular emphasis on how the two discourses of national and transnational inform and shape these two distinct yet interrelated films, we will place our subjects in a historical and transnational context, and trace their genealogies, kinship ties, transformations and divergence through the twentieth century to the new millennium. A comparative and interdisciplinary approach is also adopted in the class to investigate their complex interactions and negotiations with mainland, Hollywood, and other forms of cultural practices. Filmmakers and stars to be discussed include Tsui Hark, John Woo, Wong Kar-wai, Bruce Lee, Jackie Chan, Jet Li, Maggie Cheung, Hou Hsiao-Hsien, Edward Yang, Tsai Ming-liang, and Ang Lee. Screenings cover a wide variety of genres from martial arts to melodramas to ghost stories and musicals.

### **Required Textbooks**

--Bordwell, David. *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. Harvard University Press, 2000.

--Lu, Sheldon Hsiao-peng and Yeh, Emilie Yueh-yu, eds. *Chinese-language Film: Historiography, Poetics, Politics*. University of Hawai'i Press, 2005.

--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.

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—10%.
- 2) Class Participation—5%.
- 3) Reading Assignment Presentations—6%.

- 4) Response Papers—20%.
- 5) Final Exam—20%.
- 6) Final Project Proposal and Final Project Presentation—7%.
- 7) Final Research Paper—32%.

### **Due Dates**

Response Papers	02/05/2016 & 03/07/2016
Final Exam	04/11/2016
Final Project Proposal	04/01/2016
Final Project Presentation	04/18-04/20/2016
Final Research Paper	04/25/2016

### **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.

### **Attendance and Make-up Policy—10%**

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>

### **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 risks, 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 risks, 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 risks, 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.

### **Final Exam—20%**

The final exam is a take-home exam consisting of essay questions. They 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 exam.

### **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 during the last class week. 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 Paper—32%**

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 (01/06-01/08) Introduction: Genealogies of Hong Kong and Taiwan Cinemas**

Screening: *Rouge* (dir. Stanley Kwan, 1988, 93 min.)

Excerpt: *Keyframe Video: 50 Essential Chinese Films*

Reading:

--Berry, Chris and Farquhar, Mary. "Introduction: Cinema and the National." In *China on Screen: Cinema and Nation*. Columbia University Press, 2006, 1-16.

--Lu, Sheldon H. and Yeh, Emilie Yueh-yu, "Introduction: Mapping the Field of Chinese-Language Cinema." In *Chinese-language Film: Historiography, Poetics, Politics*, eds. Sheldon H. Lu and Emilie Yueh-yu Yeh. University of Hawai'i Press, 2005, 1-24.

### **Week 2 (01/11-01/15) Hong Kong Cinema as Part of Chinese-Language Film: Time, Space, and History**

Screening: *Ruan Lingyu: Centre Stage* (dir. Stanley Kwan, 1992, 121 min.)

Excerpt: *Jackie Chan's Hong Kong* (New Line, documentary, 2001)

Reading:

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

--Bordwell, David. "All Too Extravagant, Too Gratuitously Wild." In *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, Harvard University Press, 2000, 1-17.

--Abbas, Ackbar. "The New Hong Kong Cinema and the Déjà Disparu." In *Asian Cinemas: A Reader and Guide*, eds. Dimitris Eleftheriotis and Gary Needham. University of Hawai'i Press, 2006, 72-99.

### **Week 3 (01/18-01/22) Hong Kong Cinema as Diasporic Cinema: Nostalgia, Memory, and the Shanghai Syndrome**

Screening: *In the Mood for Love* (dir. Wong Kar-wei, 2000, 98 min.)

Excerpt: *Days of Being Wild* (dir. Wong Kar-wei, 1990), *Chungking Express* (dir. Wong Kar-wei, 1994)

Reading:

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

--Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004, 150-188.

--Bordwell, David. "The Chinese Connections." In *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, Harvard University Press, 2000, 61-81.

--Fu, Poshek. "The 1960s: Modernity, Youth Culture, and Hong Kong Cantonese Cinema." In *The Cinema of Hong Kong: History, Arts, Identity*, eds. Poshek Fu and David Desser. Cambridge University Press, 2000, 71-89.

### **Week 4 (01/25-01/29) Hong Kong New Wave**

Screening: *Song of the Exile* (dir. Ann Hui, 1990, 99 min.)

Excerpt: *Mambo Girl* (dir. Wen Yi, 1957), *The Wild, Wild Rose* (dir. Wang Tian-lin, 1960)

Reading:

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

--Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004, 249-256.

--Teo, Stephen. "The 1970s: Movement and Transition." In *The Cinema of Hong Kong: History, Arts, Identity*, eds. Poshek Fu and David Desser. Cambridge University Press, 2000, 90-110.

--Rodriguez, Hector. "The Emergence of the Hong Kong New Wave." In *At Full Speed: Hong*

*Kong Cinema in a Borderless World*, ed. Esther Yau. University of Minnesota Press, 2001, 53-69.

**Week 5 (02/01-02/05) Journey To and After 1997: Colonialism, Cosmopolitanism, and Postcolonial Imaginaries**

Screening: *Comrades, Almost a Love Story* (dir. Peter Chan, 1997, 116 min.)

Excerpt: *The World of Suzie Wong* (dir. Richard Quine, 1960), *Love Is a Many-Splendored Thing* (dir. Henry King, 1955)

Reading:

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

--Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004, 259-271.

--Lu, Sheldon. "Filming Diaspora and Identity: Hong Kong and 1997." In *The Cinema of Hong Kong; History, Arts, Identity*, eds. Poshek Fu and David Desser. Cambridge University Press, 2000, 272-288.

--Chow, Rey. "By Way of Mass Commodities: Love in *Comrades, Almost a Love Story*." In *Sentimental Fabulations, Contemporary Chinese Films; Attachment in the Age of Global Visibility*. Columbia University Press, 2007, 105-122.

**Response Paper #1 Due: 02/05**

**Week 6 (02/08-02/12) City on Fire: Masculinity, Hong Kong Gangsters, and the Crisis Cinema of John Woo**

Screening: *A Better Tomorrow* (dir. John Woo, 1986, 94 min.)

Excerpt: *Face/Off* (dir. John Woo, 1997), *Mission: Impossible II* (dir. John Woo, 2000)

Reading:

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

--Bordwell, David. "Enough to Make Strong Men Weep: John Woo." In *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, Harvard University Press, 2000, 98-114.

--Ciecko, Anne T. "Transnational Action: John Woo, Hong Kong, Hollywood." In *Transnational Chinese Cinema: Identity, Nationhood, Gender*, ed. Sheldon Lu, University of Hawai'i Press, 1997, 221-238.

**Week 7 (02/15-02/19) Transnational Chinese Martial Arts Film I: Legacy of King Hu**

Screening: *A Touch of Zen* (dir. King Hu, 1971, 187 min.)

Excerpt: *The One-Armed Swordsman* (dir. Chang Cheh, 1967)

Reading:

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

--Bordwell, David. "Three Martial Masters: Zhang Che, Lau Kar-Leung, King Hu." In *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, Harvard University Press, 2000, 248-260.

--Farquhar, Mary. "A Touch of Zen: Action in Martial Arts Movies." In *Chinese Films in Focus II*, ed. Chris Berry. Palgrave Macmillan, 2008, 219-226.

**Week 8 (02/22-02/26) Transnational Chinese Martial Arts Film II: Wong Fei Hung, Jet Li, and the Experiment of Tsui Hark**

Screening: *Once Upon a Time in China* (dir. Tsui Hark, 1991, 134 min.)

Excerpt: *Green Snake* (dir. Tsui Hark, 1993), *The Chinese Feast* (dir. Tsui Hark, 1995)

Reading:

- Gocsik, Barsam, Monahan, 133-152.
- Bordwell, David. "A Chinese Feast: Tsui Hark." In *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, Harvard University Press, 2000, 135-148.
- Li, Siu Leung. "Kung Fu: Megotiating Nationalism and Modernity." In *Asian Cinemas: A Reader and Guide*, eds. Dimitris Eleftheriotis and Gary Needham. University of Hawai'i Press, 2006, 100-125.

**Week 9 Spring Break**

**Week 10 (03/07-03/11) Transnational Chinese Martial Arts Film III: Legend of Bruce Lee**

Screening: *Way of the Dragon* (dir. Bruce Lee, 1972, 100 min.)

Excerpt: *Fist of Fury* (dir. Lo Wei, 1972), *Enter the Dragon* (dir. Robert Clouse & Bruce Lee, 1973)

Reading:

- Gocsik, Barsam, Monahan, 153-177.
- Tasker, Yvonne. "Fist of Fury: Discourse of Race and Masculinity in the Martial Arts Cinema." In *Asian Cinemas: A Reader and Guide*, eds. Dimitris Eleftheriotis and Gary Needham. University of Hawai'i Press, 2006, 437-456.
- Bordwell, David. "Two Dragons: Bruce Lee and Jackie Chan." In *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. Harvard University Press, 2000, 49-60.

**Response Paper #2 Due: 03/07**

**Week 11 (03/14-03/18) Transnational Chinese Martial Arts Film IV: Jackie Chan, Cultural Consumption, and Global Cinema**

Screening: *Rush Hour* (dir. Brett Ratner, 1998, 98 min.)

Excerpt: *Rumble in the Bronx* (dir. Stanley Tong, 1995), *The Forbidden Kingdom* (dir. Rob Minkoff, 2008), *The Karate Kid* (dir. Harald Zwart, 2010)

Reading:

- Fore, Steve. "Jackie Chan and the Cultural Dynamics of Global Entertainment." In *Transnational Chinese Cinema: Identity, Nationhood, Gender*, ed. Sheldon Lu, Honolulu: University of Hawaii Press, 1997, 239-264.
- Marchetti, Gina. "Jackie Chan and the Black Connection." In *Keyframes: Popular Cinema and Cultural Studies*, eds. Matthew Tinkcom and Amy Villarejo. Routledge, 2001, 138-158.

**Week 12 (03/21-03/25) Cinema Taiwan I: History and Identity**

Screening: *A Time to Live and a Time to Die* (dir. Hou Hsiao-hsien, 1985, 138 min.)

Excerpt: *A City of Sadness* (dir. Hou Hsiao-hsien, 1989), *Flowers of Shanghai* (dir. Hou Hsiao-hsien, 1998)

Readings:

- Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004, 113-149.
- Park, Seung Hyun. "New Taiwanese Cinema and Its Historical Meanings." *Asian Cinema* 14.2 (Fall/Winter 2003): 123-44.
- Yeh, Emilie Yueh-yu. "Poetics and Politics of Hou Hsiao-hsien's Films." In *Chinese-language Film: Historiography, Poetics, Politics*, eds. Sheldon H. Lu and Emilie Yueh-yu Yeh. University of Hawai'i Press, 2005, 163-185.



### **Optional Response Paper #3 Due: 03/25**

#### **Week 13 (03/28-04/01) Cinema Taiwan II: Displacement and Alienation**

Screening: *Yi Yi* (dir. Edward Yang, 2000, 173 min.)

Excerpt: *The Terrorizers* (dir. Edward Yang, 1986), *A Bright Summer Day* (dir. Edward Yang, 1991)

Reading:

--Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004, 240-249.

--Tweedie, James. "Morning in the New Metropolis: Taipei and the Globalization of the City Film." In *Cinema Taiwan: Politics, Popularity, and State of the Arts*, eds. Darrell William Davis and Ru-shou Robert Chen. Routledge, 2007, 116-130.

--Yeh, Emilie Yueh-yu and Davis, Darrell Williams. "Navigating the House of Yang." In *Taiwan Film Directors: A Treasure Island*. Columbia University Press, 2005, 91-131.

#### **Final Project Proposal Due: 04/01**

#### **Week 14 (04/04-04/08) Cinema Taiwan III: Post-New Cinema and Urban Dystopia**

Screening: *The Hole* (dir. Tsai Ming-liang, 1998, 95 min.)

Excerpt: *Vive L'Amour* (dir. Tsai Ming-liang, 1994), *The River* (dir. Tsai Ming-liang, 1995), *The Wayward Cloud* (dir. Tsai Ming-liang, 2005)

Reading:

--Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004, 271-281.

--Wu, Meiling. "Postsadness Taiwan New Cinema: Eat, Drink, Everyman, Everywoman." In *Chinese-language Film: Historiography, Poetics, Politics*, eds. Sheldon H. Lu and Emilie Yueh-yu Yeh. University of Hawai'i Press, 2005, 76-95.

--Yeh, Emilie Yueh-yu and Davis, Darrell Williams. "Camping Out with Tsai Ming-liang." In *Taiwan Film Directors: A Treasure Island*. Columbia University Press, 2005, 217-248.

#### **Take-home Final Exam: questions distributed 04/04, exam due back 04/11.**

#### **Week 15 (04/11-04/15) Hollywood, China, Taiwan, Hong Kong, and Transnational Cinema: Ang Lee**

Screening: *Crouching Tiger, Hidden Dragon* (dir. Ang Lee, 2000, 120 min.)

Excerpt: *Brokeback Mountain* (dir. Ang Lee, 2005), *Life of Pi* (dir. Ang Lee, 2012)

Reading:

--Lu, Sheldon H. "Crouching Tiger, Hidden Dragon, Bouncing Angels: Hollywood, Taiwan, Hong Kong, and Transnational Cinema." In *Chinese-language Film: Historiography, Poetics, Politics*, eds. Sheldon H. Lu and Emilie Yueh-yu Yeh, University of Hawai'i Press, 2005, 220-33.

--Pidduck, Julianne. "The Transnational Cinema of Ang Lee." In *Asian Cinemas: A Reader and Guide*, eds. Dimitris Eleftheriotis and Gary Needham. University of Hawai'i Press, 2006, 393-403.

#### **Week 16 (04/18-04/20) Final Project Presentation**

#### **SELECTED BIBLIOGRAPHY**

Berry, Chris. *Chinese Films in Focus II*. Palgrave Macmillan, 2008.

- and Farquhar, Mary. *China on Screen: Cinema and Nation*. Columbia University Press, 2006.
- and Lu, Feiyi, eds. *Island on the Edge: Taiwan New Cinema and After*. Hong Kong University Press, 2005.
- Bordwell, David. *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. Harvard University Press, 2000.
- Chu, Yingchi. *Hong Kong Cinema: Coloniser, Motherland, and Self*. Routledge, 2003.
- Davis, Darrell William and Chen, Ru-shou Robert, eds. *Cinema Taiwan: Politics, Popularity and State of the Arts*. Routledge, 2007.
- Eleftheriotis, Dimitris and Needham, Gary. *Asian Cinemas: A Reader and Guide*. University of Hawai'i Press, 2006.
- Fu, Poshek and Desser, David, eds. *The Cinema of Hong Kong; History, Arts, Identity*. Cambridge University Press, 2000.
- Lau, Jenny Kwok Wah, ed. *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*. Temple University Press, 2003.
- Lo, Kwai-Cheung. *Chinese Face/Off: The Transnational Culture of Hong Kong*. University of Illinois Press, 2005.
- Lu, Sheldon Hsiao-peng, ed. *Transnational Chinese Cinema: Identity, Nationhood, Gender*. University of Hawai'i Press, 1997.
- and Yeh, Emilie Yueh-yu, eds. *Chinese-language Film: Historiography, Poetics, Politics*. University of Hawai'i Press, 2005.
- Lu, Tonglin. *Confronting Modernity in the Cinemas of Taiwan and Mainland China*. Cambridge University Press, 2002.
- Morris, Meaghan, Li, Siu Leung and Ching-kiu, Stephan Chan, eds. *Hong Kong Connections: Transnational Imagination in Action Cinema*, Hong Kong University Press, 2005.
- Pang, Laikwan and Wong, Day, eds. *Masculinity and Hong Kong Cinema*. Hong Kong University Press, 2005.
- Teo, Stephen. *Hong Kong Cinema: The Extra Dimensions*. British Film Institute, 1997.
- Yau, Esther, ed. *At Full Speed: Hong Kong Cinema in a Borderless World*, University of Minnesota Press, 2001.
- Yeh, Emilie Yueh-yu and Davis, Darrell Williams. *Taiwan Film Directors: A Treasure Island*. Columbia University Press, 2005
- Zhang, Yingjin. *Chinese National Cinema*. Routledge. 2004.