

Hong Kong, Taiwan, and Global Cinema
Fall 2024: CHI4930/LIT4930/RTV4930, Sect 224X/8YXA/YXII



Instructor: S. Ying Xiao S. (Dr. Xiao, yx241@ufl.edu)

Class Meeting: MWF 7 (1:55-2:45pm, MAT0003)

Office Hours: Monday & Friday 3:00-4:00pm or by appointment
Pugh Hall 306, 352-392-6539

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

Course Description

The course explores the rise and various aspects of Hong Kong cinema and Taiwanese cinema through the lens of globalization. One of the world's largest and energetic film industries, Hong Kong cinema has a global presence and impact that enralls a broad global audience not only as an epitome of popular entertainment but also through its creativity, craftsmanship, diversity, and multifaceted interactions and linkages with other cinemas and international culture. Another example we juxtapose and examine in class is Taiwan new cinema, one of the most imaginative and stylistic films that demonstrates a distinct art and registers the discourses of postcolonialism, modernity, nationalism, and globalization in similar and different ways. How do they draw upon local traditions and identities and on the other hand, significantly connect to global market and Hollywood? How have they contributed to global cinema and the development of film as a medium?

This course takes students on a comparative and interdisciplinary exploration of Hong Kong and Taiwanese cinemas to look at their histories, main themes, diverse genres, industrial practice, aesthetic styles, diasporic cultures, and the transregional/transnational cultural exchange and collaborations. Filmmakers and stars to be discussed include Tsui Hark, John Woo, Wong Kar-wai, Bruce Lee, Jackie Chan, Jet Li, Maggie Cheung, Stephen Chow, Chow Yun-fat, Michelle Yeoh, Hou Hsiao-Hsien, Edward Yang, Tsai Ming-liang, and Ang Lee. Screenings cover a wide variety of genres from martial arts, melodrama, comedy, romantic film, to ghost story and musical.

Required Textbooks

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

<https://www.davidbordwell.net/books/planethongkong-davidbordwell-110111.pdf>)

- Lu, Sheldon Hsiao-peng and Yeh, Emilie Yueh-yu, eds. *Chinese-language Film: Historiography, Poetics, Politics*. University of Hawai'i Press, 2005. (recommended)
- Gocsik, Karen; Barsam, Richard; & Monahan, Dave. *Writing about Movies*. New York: W.W. Norton & Company, 2013. (recommended)

All other readings and works are available on Course Reserves, also accessible through Canvas. Class resources, announcements, assignments, documents, and modules will also be made available online through E-learning at Canvas, so please check our class page on a regular basis.

While we will show some parts of the films or clips in class, class time will be mostly devoted to discussions, presentations, and related activities. Students will be responsible for viewing the films outside the classroom, on their own, as part of their course assignments. The film copies are available at the library and links will be provided if possible. Students can also make use of various digital streaming media services at your own discretion, such as Netflix, Amazon Prime, and Hulu.

Course Assessment and Grading Scale

- 1) Attendance—10%.
- 2) Class Participation and Activity—8%.
- 3) Reading and Film Presentations—10%.
- 4) Film Response Paper—15%.
- 5) Exam—20%.
- 6) Final Project Proposal and Final Project Presentation—7%.
- 7) Final Research Paper—30%.

Critical Due Dates

Film Response Paper	09/30/2024
Exam	11/18/2024
Final Project Proposal and Annotated Bibliography	11/04/2024
Final Research Paper	12/09/2024

Attendance and Make-up Policy—10%

To have a successful learning experience you must attend class on a regular basis and complete the assignments. Attendance in class is mandatory and attendance will be recorded. After add/drop, starting from your *third* unexcused absence, *half a point* will be deducted from your grade for *each* unexcused absence. Since late arrivals and leaving the class meetings 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, if you have accumulated five unexcused absences and more during the semester, each five 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). Missing one third of the class (roughly amount to fifteen 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 and Activity—8%

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 screenings, and furthermore to share and communicate their observations and reflections with others. Your grade of participation will be assessed by the quality and quantity of your contributions to the class along the following rubric (a total of 5 points). Failure to meet any of these expectations will not only impair your own education and final grades, but also the whole class performance. The instructor will schedule a conference and provide students with feedback on how to improve when your participation and/or mid-term exam fall below 70% of the possible points.

In addition, there will be an entry interview/introduction and an exit evaluation conducted at the first week and the last week of the class. A template of discussion questions will be distributed then. This is a learning tool for you to reflect upon yourself and the progress you have made and also to learn from others. You will receive full credit as long as you complete the activities timely and thoughtfully (3 points in total).

Reading and Film Presentations—10%

Students are asked to select one article and one film from the class list to conduct TWO oral reports in class (5% each x 2). The presentation should be 10-15 minutes each, summarizing the key points of the article/film and relating them to our class discussions or screenings. The date of your presentation would roughly correspond to the specific schedule when the reading/film is assigned to. For each assignment, a brief written summary of the presentation is also due on the day of the oral report in Canvas. Students are asked to engage, peer review, and comment on someone else's post of their presentation in Canvas.

Film Response Paper (750 words)-15%

Students are required to compose a piece of film critique (3-4 pages, double spaced) in response to one of the films assigned/shown in class. The short response papers should be a critical paper closely analyzing one particular aspect or one/two sequences from a film 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.

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 Research Project Proposal and Annotated Bibliography (500 words)—5%

Students need to submit a proposal for the final paper, which should be approximately 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) an annotated bibliography of at least five peer-reviewed sources, including at least three published scholarly texts from outside sources.

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 (3-5 minutes for each person), report your progress, and incorporate the feedback if possible. Students are asked to engage, peer review, and comment on someone else's post of their research project and presentation in Canvas.

Final Research Paper (2500 words)—30%

Students will submit a final research paper at the end of the semester. 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, 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. The goal of the paper is to enhance practical learning and to give you an opportunity to integrate the knowledge, tools, and analytical skills from our class to explore topics and works that interest you. The paper needs to be written in an accessible academic style and 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 in accordance with the UF writing assessment rubric

(<https://undergrad.aa.ufl.edu/general-education/gen-ed-courses/structure-of-wr-courses/wr-course-guidelines/#:~:text=Writing%20Requirement%20Objectives,hastily%20written%20or%20curiosity%20thoughts>). Use Chicago Manual of Style for footnotes and references. Further details and specific guidelines will be distributed as the assignment comes closer. Individual appointment with the instructor to discuss the topic selection and project progress is recommended throughout the semester. All the written assignments in class are referred to the style of 12 font, double-spaced, typewritten, Chicago Style.

Grading Scale

For information on how UF assigns grade points, visit:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

As you are no doubt aware, grading is an art rather than a mechanical computation. The following guidelines and table intend to lay out a discursive rubric we use for grading test questions, papers, and assignments.

1. Tests: Is the response to the test question well written and to the point (a bit redundant but you get the idea)? Does the response address the main points in our discussion or in the relevant assigned reading? How does the response compare to the responses of other students?
2. The paper: How original is it? That is, does it offer any new insights into the issue? How thorough is it in terms of the research? Put another way, does it suggest a superficial treatment of the subject or a comprehensive treatment? How narrowly focused is the paper? (Usually, the narrower the focus the better the paper is.) How well written is the paper? Are the pages numbered? Is it replete with typos? Does it follow a style manual?
3. The assignments: How thoroughly was the assignment researched? How insightful was it?

Writing Assessment Rubric and Statements

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.

ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

Participation Rubric

	Excellent	Good	Average	Insufficient	Unsatisfactory
Knowledgeable: Shows evidence of having done the assigned work.	5	4	3	2	1
Thoughtful: Evaluates carefully issues raised in assigned work.	5	4	3	2	1
Considerate: Takes the perspective of others into account and listens attentively.	5	4	3	2	1

- The final grade will be based on each student's individual performance and his/her fulfillment of the course requirements, as stipulated in the syllabus.

- 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.
- The same course rules and expectations apply *equally* to all students—no student is entitled to special consideration or unique treatment. Other extraneous or irrelevant factors, including student's personal desires or expectations about grades, will not be taken into account. Students should also not expect retroactive changes or other forms of grade modification.
- Students should take all assignments and other course requirements very seriously. No incomplete grades will be given, except in very exceptional circumstances, in which case the students should contact the instructor no later than a week before the last day of classes.

Topics and Course Schedule

Week 1 (08/23) Introduction: Genealogies of Hong Kong and Taiwan Cinemas

Films: *Rouge* (dir. Stanley Kwan, 1988, 93 min.), *Jackie Chan's Hong Kong* (documentary, 2001)

Readings:

--this syllabus

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

Week 2 (08/26-08/30) Hong Kong Cinema as Part of the Global Chinese-Language Film: Time, Space, and History

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

Readings:

--Gocsik, Barsam, Monahan, 3-17, 181-256.

--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.

--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.

Hi! Self-introduction and Entry Interview Due: 08/30

Week 3 (09/04-09/06) Hong Kong Cinema as Diasporic Cinema: Nostalgia, Memory, and the Shanghai Syndrome

Films: *In the Mood for Love* (dir. Wong Kar-wai, 2000, 98 min.), *Days of Being Wild* (dir. Wong Kar-wai, 1990), *Chungking Express* (dir. Wong Kar-wai, 1994), *Happy Together* (dir. Wong Kar-wai, 1997)

Readings:

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

--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.

--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 (09/09-09/13) Hong Kong New Wave

Films: *Song of the Exile* (dir. Ann Hui, 1990, 99 min.), *Mambo Girl* (dir. Wen Yi, 1957), *The Wild, Wild Rose* (dir. Wang Tian-lin, 1960)

Readings:

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

--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 (09/16-09/20) Journey To and After 1997: Colonialism, Cosmopolitanism, and Postcolonial Imaginaries

Films: *Comrades, Almost a Love Story* (dir. Peter Chan, 1997, 116 min.), *The World of Suzie Wong* (dir. Richard Quine, 1960), *Love Is a Many-Splendored Thing* (dir. Henry King, 1955)

Readings:

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

--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.

Week 6 (09/23-09/27) City on Fire: Masculinity, Hong Kong Gangsters, and the Crisis Cinema of John Woo

Films: *A Better Tomorrow* (dir. John Woo, 1986, 94 min.), *Face/Off* (dir. John Woo, 1997), *Mission: Impossible II* (dir. John Woo, 2000)

Readings:

--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 (09/30-10/04) Transnational Chinese Martial Arts Film I: Cultural Past and the Legacy of King Hu

Films: *A Touch of Zen* (dir. King Hu, 1971, 187 min.), *The One-Armed Swordsman* (dir. Chang Cheh, 1967)

Readings:

--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.

Film Response Paper Due: 09/30

Week 8 (10/07-10/11) Transnational Chinese Martial Arts Film II: National Identity and the Legend of Bruce Lee

Films: *Way of the Dragon* (dir. Bruce Lee, 1972, 100 min.), *Fist of Fury* (dir. Lo Wei, 1972), *Enter the Dragon* (dir. Robert Clouse & Bruce Lee, 1973)

Readings:

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

--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.

Week 9 (10/14-10/16) Transnational Chinese Martial Arts Film III: Jackie Chan and Kung Fu Comedy for Global Entertainment

Films: *Rush Hour* (dir. Brett Ratner, 1998, 98 min.), *Rumble in the Bronx* (dir. Stanley Tong, 1995), *The Forbidden Kingdom* (dir. Rob Minkoff, 2008), *The Karate Kid* (dir. Harald Zwart, 2010)

Readings:

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

--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.

--Li, Siu Leung. "Kung Fu: Negotiating 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 10 (10/21-10/25) Transnational Chinese Martial Arts Film IV: From Wong Fei Hung/ Jet Li to Tsui Hark and Stephen Chow's Revisionist Martial Arts Film/Craze

Films: *Once Upon a Time in China* (dir. Tsui Hark, 1991, 134 min.), *Green Snake* (dir. Tsui Hark, 1993), *The Chinese Feast* (dir. Tsui Hark, 1995), *Kung Fu Hustle* (Stephen Chow, 2005)

Readings:

--Bordwell, David. "A Chinese Feast: Tsui Hark." In *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, Harvard University Press, 2000, 135-148.

--Klein, Christina. "Kung Fu Hustle: Transnational Production and the Global Chinese-language Film." *Journal of Chinese Cinemas* 1.3 (2007): 189-208.

Optional Film Response Paper Due: 10/25

Week 11 (10/28-11/01) Cinema Taiwan I: History and Identity

Films: *A Time to Live and a Time to Die* (dir. Hou Hsiao-hsien, 1985, 138 min.), *A City of Sadness* (dir. Hou Hsiao-hsien, 1989), *Flowers of Shanghai* (dir. Hou Hsiao-hsien, 1998)

Readings:

- 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.

Week 12 (11/04-11/08) Cinema Taiwan II: Displacement and Alienation

Films: *Yi Yi* (dir. Edward Yang, 2000, 173 min.), *The Terrorizers* (dir. Edward Yang, 1986), *A Bright Summer Day* (dir. Edward Yang, 1991)

Readings:

- 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 and Annotated Bibliography Due: 11/04

Week 13 (11/13-11/15) Cinema Taiwan III: Post-New Cinema and Urban Dystopia

Films: *The Hole* (dir. Tsai Ming-liang, 1998, 95 min.), *Vive L'Amour* (dir. Tsai Ming-liang, 1994), *The River* (dir. Tsai Ming-liang, 1995), *The Wayward Cloud* (dir. Tsai Ming-liang, 2005)

Readings:

- 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 Exam: questions distributed 11/13, exam due back 11/18.

Week 14 (11/18-11/22) Hollywood, Sinophone, and Transcultural Global Cinema: The Success of Ang Lee

Films: *Crouching Tiger, Hidden Dragon* (dir. Ang Lee, 2000, 120 min.), *Brokeback Mountain* (dir. Ang Lee, 2005), *Life of Pi* (dir. Ang Lee, 2012)

Readings:

- 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.
- Bordwell, David. "Transcultural Spaces: Toward a Poetics of Chinese Film." In *Chinese-language Film: Historiography, Poetics, Politics*, eds. Sheldon H. Lu and Emilie Yueh-yu Yeh. University of Hawai'i Press, 2005, 141-162.

Week 15 (11/25-11/29) Thanksgiving Break

Week 16 (12/02-12/04) Class Review and Final Project Presentation

Final Research Paper Due: 12/09.

Classroom Etiquette, Feedback, and Communications

- 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*. If you use any of the electronic devices for unrelated causes without the instructor's approval, you will receive 0 for your attendance and participation for that class.
- Please be sure that the course makes best effort to provide various forms of faculty and peer support available to students. Students are encouraged to reach out to and communicate with the instructor and classmates via emails or other appropriate measures whenever needed. The instructor will reply to emails within two business days or sooner. Constructive feedback is provided within a reasonable time of assignment completion with positive reinforcement and suggestions for improvements. It is frequently provided throughout the semester to help students progress and succeed in the course. On the other hand, students can provide valuable insight into ways to continue and enhance the success of the course, which will be incorporated in an ongoing basis to help plan instruction and assessment of student learning throughout the semester.
- Student work in this course may be collected, archived, and analyzed for the purpose of assessing student learning and program evaluation. Likewise, notes or recordings made by students based on a university class or lecture may only be made for instructional and study purposes. They may not be reproduced, redistributed, copied, or disseminated in any media or in any form unless being given informed consent.

This course is aligned with the UF policies below.

- Contact Hours: "Contact Hours" refers to the hours per week in which students are in contact with the instructor, excluding office hours or other voluntary contact. The number of contact hours in this course equals the number of credits the course offers.
- Workload: As a Carnegie I, research-intensive university, UF is required by federal law to assign at least 2 hours of work outside of class for every contact hour. Work done in these hours may include reading/viewing assigned material and doing explicitly assigned individual or group work, as well as reviewing notes from class, synthesizing information in advance of exams or papers, and other self-determined study tasks.
- Information on current University of Florida grading policies can be found at: <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>
- Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
- Accommodation for Student with Disabilities: Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. This class supports the needs of different learners; it is important for students to share their accommodation letter with their instructor and discuss their access needs as early as possible in the semester.
- Statement Regarding Evaluations: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional

and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

- **Statement Regarding In-Class Recording:** Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.
- **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.

Campus Resources

Health and Wellness

- *U Matter, We Care:* If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center:* [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center:* Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department:* [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center:* For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services:* For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450.

Academic Resources

- *E-learning technical support*: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
- [Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- [Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources.
- [Teaching Center](#): Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.
- [Writing Studio](#): 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.
- On-Line Students Complaints: View the Distance Learning Student Complaint Process.