

**Documentary, Technology, and Popular Media\***  
Fall 2020: CHI4930, Sect 7CHI/26740

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Instructor: Dr. XIAO Ying, [yx241@ufl.edu](mailto:yx241@ufl.edu)  
<http://languages.ufl.edu/people/faculty-alpha/ying-xiao/>

Class Meeting: MWF6 (12:50-1:40pm), Online

Office Hours: MWF9 (4-5pm), or by appointment

online personal meeting room, or skype: sherryxiao3

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

***Course Description***

The course explores the history and practice of documentary film as well as technology and technological advances in a transnational, comparative context. It introduces critical concepts in the study of non-fiction film and investigates the important works, trends, and expressive modes of documentary filmmaking in different time periods and contexts (Chinese vis-a-vis Western documentaries), focusing on the aspects of how the technological and aesthetic impulses have shaped documentary filmmaking and how documentary film functions as both an index and agent of social change, engaging such issues as gender, race, ethnicity, class, and many important moments and movements of social transformation in the twentieth and twenty-first centuries. The second half of the class will be devoted to a discursive discussion on documentary's intersections with technology and various forms of media such as docudrama, popular music, youth culture, activist videos, multiple screens, and digital social media. And lastly, the course will explore the ways how technology has shaped our lives and society in the East and West; how this dynamic has been visualized, imagined, and represented by generic forms of science fiction film, for instance; and how the investigation of the class subjects will contribute to a deeper understanding and critical thinking of the pressing issues and the crises we face today and in the future.

## ***Course Objectives***

This course is designed as an undergraduate advanced seminar that will combine film screenings, lectures, and substantial class discussions. The primary goals of the course are to:

- Introduce key themes and critical concepts in the study of documentary film and more broadly in film and media studies.
- Facilitate students' deeper understanding of film and media representation from an integrated audiovisual perspective and in relation to the sociocultural and geopolitical milieu in which the films are situated.
- Help students gain a better understanding of how technology has shaped our lives and world and develop a broad view of technology from a cross-disciplinary perspective, transcending the conventional boundaries of art, culture, and science.
- Help students cultivate a comparative, transnational, and interdisciplinary perspective that links the studies of Chinese film, media, and phenomena to the Western narratives and other relevant scenarios and theoretical discourses.
- Help students develop critical thinking by analyzing film and media texts, framing and integrating scholarly work within their analysis, and incorporating the socio-historical cultural reading. Students learn about the ongoing discussion on a larger global scale and study to identify, formulate, and conduct a research project to the end of the course.

## ***Required Textbooks and Readings***

--Nichols, Bill. *Introduction to Documentary*. Bloomington: Indiana University Press, 2010.

--Berry, Chris, Lu, Xinyu, and Rofel, Lisa, eds. *The New Chinese Documentary Film Movement: For the Public Record*, Hong Kong: Hong Kong University Press, 2010. (recommended)

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

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

--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 utilizes E-learning in Canvas to conduct synchronous Zoom conference meetings, facilitate class communications and discussions, distribute and submit course documents & assignments, and share links, videos, music, and other media; and most of all, to create a quality distant learning experience for students for Fall 2020. Be sure to check E-learning class page on a regular basis for updates and announcements.

## ***Required Technologies***

In order to attend class and complete course work, students need to adopt and get acquainted with technological tools such as Zoom, Adobe Reader, high speed internet connection, and any exam proctoring software. For public and private communication regarding the course and a method for resolving technical issues, [visit the helpdesk website](#) or call 352-392-4357.

## ***Privacy and Accessibility Policies***

For information about the privacy policies of the tools used in this course, see the links below:

- Instructure (Canvas)
  - [Privacy Policy](#)
  - [Accessibility](#)
  - [Links to an external site.](#)
- Vimeo
  - [Privacy Policy](#)
  - [\(Links to an external site.\)](#)
  - [Accessibility](#)
  - [\(Links to an external site.\)](#)
- Zoom
  - [Privacy Policy](#)
  - [\(Links to an external site.\)](#)
  - [Accessibility](#)
  - [\(Links to an external site.\)](#)
- YouTube (Google)
  - [Privacy Policy](#)
  - [\(Links to an external site.\)](#)
  - [Accessibility](#)
  - [\(Links to an external site.\)](#)
- Microsoft
  - [Privacy Policy](#)
  - [\(Links to an external site.\)](#)
  - [Accessibility](#)
  - [\(Links to an external site.\)](#)
- Adobe
  - [Privacy Policy](#)
  - [\(Links to an external site.\)](#)
  - [Accessibility](#)
  - [\(Links to an external site.\)](#)

## ***Course Assessment and Grading Scale***

- 1) Attendance—12%.
- 2) Class Participation and Online Discussion—8%.
- 3) Reading and Film Presentations—12%.
- 4) Response Papers—30%.
- 5) Final Project Proposal and Final Project Presentation—8%.
- 6) Final Research Paper—30%.

## **Due Dates**

Response Papers	10/09/2020 & 11/06/2020
Final Project Proposal	11/24/2020
Final Project Presentation	12/07/2020 & 12/09/2020

**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 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). *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](mailto: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 Online Discussion—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 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.

In addition, since we shift to the mode of remote teaching, during the semester there will be some online discussion tasks (*3 points in total*) students will be asked to complete to facilitate our class sessions in this new online environment.

### **Reading and Film Presentations—12%**

Students are asked to select *two articles* from our readings to conduct TWO oral reports in class (3% each). The same goes for *two films* (3% each). The presentation should be 10-15 minutes each, summarizing the key points of the article/film and relating it to our class discussions or screenings. The date of the 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 encouraged to engage, peer review, and comment on someone else's post of their presentation in Canvas.

### **Response Papers-30%**

Students are required to compose *two* pieces of film/media critique (3-4 pages each, 15% each) in response to the films or audiovisual materials assigned and viewed in class. The short response papers should be critical papers closely analyzing one particular aspect or one/two sequences from a film/medium text 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 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—3%**

Presentation of your final research project will occur on the last week of the class. 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 (5-8 minutes for each person), report your progress, and incorporate the feedback if possible. Students are encouraged to engage, peer review, and comment on someone else's post of their research project and presentation in Canvas.

### **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. It is important to recognize that the online classroom is in fact a classroom and we follow the same rules of respectful interaction as you would in a face-to-face course. This is especially important in a remote situation, and certain behaviors are expected when you communicate with both your peers and your instructors. These guidelines for online behavior and interaction are known as *netiquette*. A complete version of Netiquette Guide for Online Courses is available in the Files of Canvas. Be sure to read and understand the document thoroughly, which will be applied to the class.

### ***Feedback and Communications***

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.

*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.
- **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 from [the Gatorevals website](#). 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 [the evaluation system](#). Summaries of course evaluation results are available to students at the [public results website](#).
- **Statement Regarding Course Recording:** Our class sessions may be audio visually recorded for students in the class to refer back to and for use of enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate verbally are agreeing to have their voices recorded. If you are unwilling to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.
- **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**

- *U Matter, We Care*: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto: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](#).
- *E-learning technical support*: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto: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.

### **Class Schedule**

#### **Week 1 (08/31-09/04) Introduction and Course Overview**

Film: *Beijing 2008 Olympic Opening Ceremony* (Part 1, NBC, 2008)

Reading:

--Netiquette Guide for Online Courses

--this syllabus

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

#### **Week 2 (09/07-09/11) Concepts and Questions of Documentary, Technology, and Popular Media/Culture**

Feature Film: *Rain* (Joris Ivens, 1929, Netherlands)

Excerpt: *The 400 Million* (Joris Ivens, 1938, Netherlands), *How Yukong Moved the Mountains* (Joris Ivens, 1976, Netherlands), *The Pervert's Guide to Cinema* (presented by Slavoj Žižek, Slavoj, directed by Sophie Fiennes, 2007)

Reading:

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

--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.  
--Chapters of Žižek, Slavoj. *The Frigate of Real Tears: Krzysztof Kieślowski Between Theory and Post-theory*. London: BFI, 2001. (The Fictional Nature of Reality)  
--Mundell, Ian. "Joris Ivens: Great Director Profile," *Senses of Cinema*, <http://sensesofcinema.com/2005/great-directors/ivens/>

### **Week 3 (09/14-09/18) How Did Documentary Get Started?: Three Dimensions to Think About Documentary Film and Three Founders**

Feature Film: *Nanook of the North* (Robert Flaherty, 1922, US)

Excerpt: *Drifters* (John Grierson, 1929, UK), *Housing Problems* (John Grierson, 1935, UK)

Reading:

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

--Nichols, Bill. "How Did Documentary Filmmaking Get Started?" In *Introduction to Documentary*, Bloomington: Indiana University Press, 120-141.

--Beattie, Keith. "Men with Movie Cameras: Flaherty and Grierson," In *Documentary Screens: Nonfiction Film and Television*, New York: Palgrave Macmillan, 2004, 26-43.

--Grierson, John, "First Principles of Documentary (1932-1934)," In *Nonfiction Film Theory and Criticism*, ed. Richard Barsam, Clarke, 1976, 19-30.

### **Week 4 (09/21-09/25) Documentary Traditions: The Soviet and European Avant-garde Influence**

Feature Film: *The Man with a Movie Camera* (Dziga Vertov, 1929, USSR)

Reading:

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

--Nichols, Bill. "How Can We Define Documentary Film?" In *Introduction to Documentary*, Bloomington: Indiana University Press, 1-41.

--Vertov, Dziga. "We: Variant of a Manifesto (1922)," in *Kino-Eye: The Writings of Dziga Vertov*, ed. Annette Michelson, trans. Kevin O'Brien, Los Angeles: University of California Press, 1984, 5-9.

### **Week 5 (09/28-10/02) Documentary Forms and Styles: Cinema Verite and Direct Cinema**

Feature Film: *Chronicle of a Summer* (Jean Rouch and Edgar Morin, 1961, France)

Excerpt: *Titicut Follies* (Frederick Wiseman, 1967, US), *High School* (Frederick Wiseman, 1968, USA), *The Up Series* (Michael Apted, 7/21/28/35/42/49/56, UK)

Reading:

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

--Beattie, Keith. "The Truth of the Matter: Cinema Verite and Direct Cinema," In *Documentary Screens: Nonfiction Film and Television*, New York: Palgrave Macmillan, 2004, 83-104.

--Rouch, Jean. "The Camera and Man," *Studies in Visual Communication* 1.1 (Fall 1974): 37-44.

--Bruzzi, Stella. "The Legacy of Direct Cinema." In *New Documentary: A Critical*

*Introduction*. London: Routledge, 2000, 67-74.

### **Week 6 (10/05-10/09) U.S. Documentaries in a Hot War, in a Cold War, and in the New Global Capitalism**

Feature Film: *Fahrenheit 9/11* (Michael Moore, US, 2004)

Excerpt: *The Plow That Broke the Plains* (Pare Lorentz, 1935, US), *The River* (Pare Lorentz, 1936, US), *Capitalism: A Love Story* (Michael Moore, US, 2009), *Harlan County, USA* (Barbara Kopple, 1973), *The Life and Times of Rosie the Riveter* (Connie Field, 1980)

Reading:

--Nichols, Bill. "What Makes Documentaries Engaging and Persuasive?" In *Introduction to Documentary*, Bloomington: Indiana University Press, 94-119.

--Nichols, Bill. "How Can We Differentiate among Documentaries? Categories, Models, and the Expository and Poetic Modes of Documentary Film." In *Introduction to Documentary*, Bloomington: Indiana University Press, 142-171.

--Knepper, Steven E. "The Nation's Bioregion: The South in Pare Lorentz's *The River*," *South Quarterly* 55.1 (Fall 2017): 88-103.

--Rizzo, Sergio. "Why Less Is Still Moore: Celebrity and the Reactive Politics of *Fahrenheit 9/11*," *Film Quarterly* 59.2 (2005): 32-39.

**Response Paper #1 Due: 10/09**

### **Week 7 (10/12-10/16) Truth or Lie: Travel Film, Cross-cultural Encounter, and the Images of China in Western Documentaries**

Feature Film: *China from the Inside* (Jonathan Lewis, PBS, 2006)

Excerpt: *Chung Kuo-China* (Michelangelo Antonioni, Italy, 1972), *Morning Sun* (Carma Hinton, US, 2003), *The Gate of Heavenly Peace* (Richard Gordon and Carma Hinton, US, 1995)

Reading:

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

--Nichols, Bill. "How Can We Describe the Observational, Participatory, Reflexive, and Performative Modes of Documentary Film?" In *Introduction to Documentary*, Bloomington: Indiana University Press, 172-211.

--Chow, Rey. "China as Documentary: Some Basic Questions (Inspired by Michelangelo Antonioni and Jia Zhangke)," *European Journal of Cultural Studies* 17.1 (February 2014): 16-30.

--Sun, Hongyun. "Two China? Joris Ivens' Yukong and Antonioni's China," *Studies in Documentary Film* 3.1 (2009): 45-59.

--Braester, Yomi. "*Morning Sun*," *American Historical Review* 109.3 (June 2004): 886-887.

### **Week 8 (10/19-10/23) The New Chinese Documentary Movement: Independent Filmmaking for the Public Record**

Feature Film: *Bumming in Beijing* (WU Wenguang, 1990)

Excerpt: *Though I Am Gone* (HU Jie, 2006)

Reading:

- Gocsik, Barsam, Monahan, 133-152.
- Nichols, Bill. "How Have Documentaries Addressed Social and Political Issues?" In *Introduction to Documentary*, Bloomington: Indiana University Press, 212-252.
- Lu, Xinyu. "Rethinking China's New Documentary Movement: Engagement with the Social." In *The New Chinese Documentary Film Movement: For the Public Record*, eds. Chris Berry, Lu Xinyu, and Lisa Rofel. Hong Kong: Hong Kong University Press, 2010, 15-48.
- Wu, Wenguang. "DV: Individual Filmmaking," trans. Cathryn Clayton. *Cinema Journal* 46.1 (Fall 2006): 136-140.
- Reynaud, Berenice. "Translating the Unspeakable: On-Screen and Off-Screen Voices in Wu Wenguang's Documentary Work." In *The New Chinese Documentary Film Movement: For the Public Record*, eds. Chris Berry, Lu Xinyu, and Lisa Rofel. Hong Kong: Hong Kong University Press, 2010, 157-176.

### **Week 9 (10/26-10/30) DV China, Social Change, and Documentary/Media Activism**

Feature Film: *Disorder* (dir. HUANG Weikai, 2008)

Excerpt: *West of the Tracks* (Wang Bing, 2003)

Reading:

- Gocsik, Barsam, Monahan, 153-177.
- Berry, Chris and Rofel, Lisa. "Alternative Archive: China's Independent Documentary Culture." In *The New Chinese Documentary Film Movement: For the Public Record*, eds. Chris Berry, Lu Xinyu, and Lisa Rofel. Hong Kong: Hong Kong University Press, 2010, 135-154.
- Pollacchi, Elena. "Extracting Narratives from Reality: Wang Bing's Counter-narrative of the China Dream," *Studies in Documentary Film* 11.3 (November 2017): 217-231.
- Zhang, Zhen. "Toward a Digital Political Mimesis: Aesthetic of Affect and Activist Video." In *DV-made China: Digital Subjects and Social Transformations After Independent Film*, eds. Zhang Zhen and Angela Zito. Honolulu: University of Hawaii Press, 2015, 316-345.

### **Week 10 (11/02-11/06) The Blurred Boundaries Between Fiction and Nonfiction: Docudrama, Mocumentary, Rocumentary in the Age of Intermediality**

Feature Film: *24 City* (Jia Zhangke, 2008)

Excerpt: *The Thin Blue Line* (Errol Morris, 1988, US), *Close-Up* (Abbas Kiarostami, 1990, Iran)

Reading:

- Nichols, Bill. "How Can We Write Effectively about Documentary?" In *Introduction to Documentary*, Bloomington: Indiana University Press, 253-271.
- Deppman, Hsiu-Chuang. "Reading Docufiction: Jia Zhangke's *24 City*," *Journal of Chinese Cinemas* 8.3 (2014): 188-208.
- Wang, Ban. "In Search of Real-Life Images in China: Realism in the Age of Spectacle." *Journal of Contemporary China* 17.56 (2008): 497-512.

**Response Paper #2 Due: 11/06**

### **Week 11 (11/09-11/13) Popular Music, Technology, Youth Culture, and the Multiple-Screen Realities in the New Millennium**

Feature Film: *Beijing Bastard* (Zhang Yuan, 1993)

Excerpt: *Young and Restless in China* (dir. Sue Williams, 2008), *China Remix* (dir. Dorian Carlin-Jones and Melissa Lefkowitz, 2015)

Reading:

--De Kloet, Jeroen. "Sonic Sturdiness: The Globalization of 'Chinese' Rock and Pop." *Critical Studies in Media Communication* 22, 4 (November 2005): 321-338.

--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.

--Voci, Paola. "Multiple-screen Realities." In *Futures of Chinese Cinema: Technologies and Temporalities in Chinese Screen Cultures*, eds. Olivia Khoo and Sean Metzger. Bristol: Intellect, 2009, 263-276.

### **Week 12 (11/16-11/20) Back to the Future, Forward to the Past: Technology and Invention in Pre-modern Asian Context**

Feature Film: *Beijing 2008 Olympic Opening Ceremony* (Part 2, NBC, 2008)

Reading:

--Chapters of *The Book of Ser Marco Polo: The Venetian Concerning Kingdoms and Marvels of the East*

### **Week 13 (11/23-11/27) Science Fiction Film & the Representation and Prefiguring of Technology**

Feature Film: *Minority Report* (dir. Steven Spielberg, 2002)

Excerpt: *Blade Runner* (dir. Ridley Scott), *Ready Player One* (dir. Steven Spielberg, 2018), *Black Panther* (dir. Ryan Coogler, 2018)

Reading:

--Chapters of *The Society of Spectacle* by Guy DeBord

--Sontag, Susan. "The Imagination of Disaster." In *Liquid Metal: The Science Fiction Reader*. Ed. Sean Redmond. New York: Wallflower Press, 2007, 40-47.

--Sobchack, Vivian. "Postfuturism." In *Liquid Metal: The Science Fiction Reader*. Ed. Sean Redmond. New York: Wallflower Press, 2007, 220-227.

--Ceresa, Marco. "Shanghaied into the Future: The Asianization of the Future *Metropolis* in Post-*Blade Runner* Cinema." *Journal of Architecture and Urbanism* 41, 2 (2017): 129-144/

***Final Project Proposal Due: 11/24***

### **Week 14 (11/30-12/04) Now, the Pandemic!: Video and Media of the Crises, Technosphere and Futurescape**

Special Event/Screening: *Dream Empire* (dir. David Borenstein, 2017), *Night Scene* (dir. Cui Zi'en, 2005), meet and discuss with the filmmakers

Excerpt: *Under the Dome* (Chai Jing, 2015), *Last Train Home* (Lixin Fan, 2009), *Ai Weiwei Never Sorry* (Alison Klayman, 2011)

Reading:

--Chapters of Žižek, Slavoj. *Pandemic! COVID-19 Shakes the World*. New York: Polity Press, 2020.

--Voci, Paola. "Blowup Beijing: The City as a Twilight Zone." In *The New Chinese Documentary Film Movement: For the Public Record*, eds. Chris Berry, Lu Xinyu, and Lisa Rofel. Hong Kong: Hong Kong University Press, 2010, 99-116.

--Cui, Shuqin. "Chai Jing's *Under the Dome*: A Multimedia Documentary in the Digital Age," *Journal of Chinese Cinemas* 11.1 (March 2017): 30-45.

--Natusch, Barry and Hawkins, Beryl. "Mapping Nichols' Modes in Documentary Film: *Ai Weiwei: Never Sorry* and *Helvetica*." *The IAFOR Journal of Media, Communication and Film* 2.1 (Summer 2014): 103-127.

### **Week 15 (12/07-12/09) Class Review and Final Project Presentation**

***"Check in. Unpack. Relax. Look closer..."***