

Chinese Film and Media*
Fall 2020: CHI4930, Sect CHI4/26089



Instructor: Dr. XIAO Ying, yx241@ufl.edu
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Class Meeting: MWF8 (3:00-3:50pm), 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 world is on the threshold of the pandemic and the mediated narratives of global crises. U.S.-China relationship is, in particular, at a precarious point. How, then, do political tensions, social changes, and the essential modes of communications and cultural exchange affect and shape our way of living in history? How are they translated to and reflected by the artistic expressions and cinematic representations, which in turn come to shape the very world they attempt to explain? As China reopened to the world and becomes the newly emerged superpower in the recent few decades, Chinese films have not only attracted worldwide scholarly attentions and artistic interests, but also they have been embraced by a wide range of popular tastes internationally. This course will examine Chinese cinema in a broad sociopolitical and historical context. While focusing specifically on film productions, cultural consumptions, and media representations in the contemporary era of mainland China, we will place these discourses within a general framework of national tradition and identity and track their evolutions from the beginning of the twentieth-century. We will look at these distinct yet interrelated phenomena from a comparative and cross-cultural perspective, by emphasizing the heterogeneous and hybrid nature of Chinese society and culture. An interdisciplinary approach (with the assistance of a wide diversity of readings and multimedia tools) will be incorporated into our

discussions that are especially concerned with the concepts and configurations of urban modernity, youth subculture, gender, ethnicity, sexuality, national identity, global cinema, and the interactions between Shanghai and Hollywood.

Course Objectives

This course is designed as an Undergraduate class that will combine lecture and a considerable proportion of discussion. It will include a general survey on the history of Chinese cinema and the pertaining critical theories and literature as such. While paying close attention to contemporary film practices and various cultural trends in mainland China, it will offer a comprehensive account and critical examination of Chinese film in association with different media (television, music, journalism, and etc) from the early twentieth century to the present. It fits into and will become an important addition to the development of undergraduate curriculum in both Foreign Languages and Literatures and Film and Media Studies. It offers a new, open-ended cross-disciplinary and transcultural approach to the critical studies of national and transnational cinema and other modes of audiovisual arts and screen media. The primary goal of this class is to:

- 1) introduce students the fundamental framework of film and media studies and the major authors and genres in the field of Chinese cinema and culture.
- 2) help students gain an in-depth understanding of cinema and media in relation to the historical and geopolitical milieu within which it is situated and intimately engaged with.
- 3) help students develop a critical thinking on the discourses of “national” cinema and “popular” media.
- 4) place Chinese cinema and media within a larger picture of transnational cultural flow, provide a different yet interconnected non-American vocabulary, and help students cultivate a comparative perspective that links the Chinese practice to the western theoretical frames and historical narratives.

Required Textbooks and Readings

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

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

--Other required readings can be accessed through ARES, UF Libraries Course Reserve System, 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) Film Response Paper—10%.
- 5) Exams—20%.
- 6) Final Project Proposal and Final Project Presentation—8%.
- 7) Final Research Paper—30%.

Due Dates

Film Response Paper	09/30/2020
Exams	10/26/2020 & 11/20/2020
Final Project Proposal	11/24/2020
Final Project Presentation	12/07/2020 & 12/09/2020
Final Research Paper	12/14/2020

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 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.

Film Response Paper-10%

Students are required to compose a piece of film critique (3-4 pages) in response to one of the films assigned and viewed in class. The short response paper 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.

Exams—20%

There are two exams for this course (10% each). These are straightforward content questions and important themes we cover in class and addressed in your readings and viewings. Attention to our discussions and engagement with our course materials are the

basis for successful accomplishments of the exams. Further details and specific guidelines will be announced prior to the exams.

Final Project Proposal—5%

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

Final Project Presentation—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, 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.
- *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 to Chinese Film and Media

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

Excerpt: *China Film Industry, History of Chinese Cinema, A Century of Chinese Cinema*

Reading:

--Netiquette Guide for Online Courses

--this syllabus

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

Week 2 (09/07-09/11) Invention/ Intervention, 1896-1929: Teahouse, Chinese Opera, and “Western Mirror”

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

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

Reading:

--Zhang, 1-57.

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

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

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

Week 3 (09/14-09/18) Modernity/ Urbanity, 1930-1945: Moviegoing, Chinese Jazz, and the Golden Age of Shanghai Cinema

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

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

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

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

Reading:

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

--Zhang, 58-95.

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

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

Week 4 (09/21-09/25) Hollywood/Shanghai: Transnational Imaginary and Culture in Transit/Translation

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

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

Reading:

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

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

--Hansen, Miriam. “The Mass Production of the Senses: Classical Cinema as Vernacular Modernism.” *Modernism/Modernity* 6.2 (April 1999): 59-77.

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

Week 5 (09/28-10/02) Postwar Cinema, 1946-1949: Nation-building at Ruins and Art, Politics, and Identity on a Historical Threshold

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

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

Reading:

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

--Zhang, 95-112.

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

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

Response Paper #1 Due: 09/30

Week 6 (10/05-10/09) Nation/ Class/ Gender, 1949-1978: Cinema, Opera, and Revolutionary Ballet in the Mao Era

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

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

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

Viewing: propaganda posters

Reading:

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

--Zhang, 189-224.

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

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

Week 7 (10/12-10/16) The Revolution after the Cultural Revolution: Melodrama and the Xie Jin Model

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

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

Reading:

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

--Zhang, 225-240.

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

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

Week 8 (10/19-10/23) “Northwest Wind:” Folk Music, High Culture Fever, and the Fifth Generation

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

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

Listening: popular songs in the style of “Northwest Wind”

Readings:

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

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

--Xiao, Ying. “Northwest Wind: Folklore, Vernacular, and the Chinese New Waves.” In *China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization*. Jackson: University Press of Mississippi, 2017, 18-51.

Exam 1 (Essay Questions): questions distributed 10/19, exam due back 10/26.

Week 9 (10/26-10/30) A Revival of Mass Culture and Consumerism: Popular Fiction, Soap Opera, and Political Pop in Post-revolutionary China

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

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

Viewing: paintings from Chinese Political Pop Art Movement

Reading:

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

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

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

Week 10 (11/02-11/06) In the Mood for New Year: New Year Celebration Comedies and CCTV Spring Festival Gala

Feature Film: *Big Shot’s Funeral* (dir. FENG Xiaogang, 2001, 100 min.)

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

Reading:

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

--Lu, Xinyu. “Ritual, Television, and State Ideology: Rereading CCTV’s 2006 Spring Festival Gala.” In *TV China*, ed. Ying Zhu and Chris Berry. Bloomington: Indiana University Press, 2009, 111-128.

Optional Response Paper #2 Due: 11/06

Week 11 (11/09-11/13) “Leitmotif:” Reconciliations Between Chinese Big Picture and Hollywood Blockbuster

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

Excerpt: *The Opium War* (dir. XIE Jin, 1997), *Lover’s Grief over the Yellow River* (dir.

FENG Xiaoning, 1999), *Titanic* (dir. James Cameron, 1998), *Saving Private Ryan* (dir. Steven Spielberg, 1998)

Reading:

--Berry, Chris. "What's Big about the Big Film? 'De-Westernizing' the Blockbuster in Korea and China." In *Movie Blockbusters*, ed. Julian Stringer. Routledge, 2003, 217-229.

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

Week 12 (11/16-11/20) "Growing Pains:" Chinese Rock and the Sixth Generation Filmmaking and Beyond

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

Excerpts: *In the Heat of the Sun* (dir. JIANG Wen, 1994), *Suzhou River* (dir. LOU Ye, 2000)

Listening: Chinese rock music and pop songs

Reading:

--Zhang, 281-296.

--Zhang, Yingjin. "Rebel without a Cause? China's New Urban Generation and Postsocialist Filmmaking." In *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century*, ed. Zhen Zhang. Durham: Duke University Press, 2007, 49-80.

--Xiao, Ying. "'Rock 'n' Roll on the New Long March': Cui Jian and the Voices and Moving Images of Chinese Rock Kids." In *China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization*. Jackson: University Press of Mississippi, 2017, 75-111.

Exam 2 (Definition and Explanation): 11/20

Week 13 (11/23-11/27) The New Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century

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

Reading:

--Zhang, Zhen. "Bearing Witness: Chinese Urban Cinema in the Era of 'Transformation' (Zhuanxing)." In *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century*, ed. Zhen Zhang. Durham: Duke University Press, 2007, 1-45.

--McGrath, Jason. "The Independent Cinema of Jia Zhangke: From Postsocialist Realism to a Transnational Aesthetic." In *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century*, ed. Zhen Zhang. Durham: Duke University Press, 2007, 81-114.

Final Project Proposal Due: 11/24

Week 14 (11/30-12/04) The Dialectics of the Global, National and Regional: Chinawood, Film Festivals, and the Mediascape in the New Digital Age

Feature Film: *The Flowers of War* (dir. ZHANG Yimou, 2011, 146 min.)

Reading:

- Vulpiani, Luke. "Goodbye to the Grim Real, Hello to What Comes Next: The Moment of Passage from the Sixth Generation to the iGeneration." In *China's iGeneration: Cinema and Moving Image Culture for the Twenty-First Century*, eds. Mathew D. Johnson, Keith B. Wagner, Tianqi Yu and Luke Vulpiani. London: Bloomsbury, 2014, 89-103.
- Khoo, Olivia. "Remaking the Past, Interrupting the Present: The Spaces of Technology and Futurity in Contemporary Chinese Blockbusters." In *Futures of Chinese Cinema: Technologies and Temporalities in Chinese Screen Cultures*, eds. Olivia Khoo and Sean Metzger. Bristol: Intellect, 2009, 241-262.
- Iordanova, Dina. "Yingying, Zhenzhen, and Fenfen? China at the Festivals." In *Chinese Film Festivals: Sites of Translation*, eds. Chris Berry and Luke Robinson. New York: Palgrave Macmillan, 2017, 217-236.

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

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- Chinese Film and TV*. Berkeley: University of California Press, 2007.
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“Check in. Unpack. Relax. Look closer...”

