

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

Spring 2021: CHI4930, Sect 7M23/7N23

---



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

Class Meeting: Tuesday 7 (1:55-2:45pm) & Thursday 7-8 (1:55-3:50pm), TURB310/Online

Office hours: Tuesday & Thursday 4-5pm, or by appointment

Pugh Hall 306, 352-392-6539

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

### **Course Description**

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

Ming-liang, and Ang Lee. Screenings cover a wide variety of genres from martial arts to melodramas to ghost stories and musicals.

### **Required Textbooks**

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

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

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

---Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004. (recommended)

Other required readings can be accessed through ARES, UF Libraries Course Reserve System, also available on Canvas. This class utilizes E-learning in Canvas to facilitate class communication, distribute and submit course documents & assignments, and share links, videos, music, and other media; and most of all, to create a quality learning experience for both in-person and online students. 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 the related 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—6%.
- 4) Film Response Paper—15%.
- 5) Final Exam—20%.
- 6) Final Project Proposal and Final Project Presentation—8%.
- 7) Final Research Paper—31%.

### **Due Dates**

Film Response Paper	02/18/2021
Final Exam	04/13/2021
Final Project Proposal	03/30/2021
Final Project Presentation	04/20/2021
Final Research Paper	04/26/2021

### **Grading**

- 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.
- 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.

### **Grading Scale**

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

### **Passing Grades and Grade Points**

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

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

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

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

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

### **Attendance and Make-up Policy—12%**

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

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

Please note, 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). TEN unexcused absences will result in a **failing 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 risks, to assert an opinion and support it, and to listen actively to others. These students are always well prepared to contribute to the class as a result of having thoughtfully completed assignments, and the thoroughness of their work demonstrates the high regard they hold for learning.

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

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

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

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

In addition, since we shift to the Hyflex mode of teaching and learning, 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—6%**

Students are asked to select one article and one film from the class list to conduct TWO oral reports in class (3% each x 2). The presentation should be 10 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-15%**

Students are required to compose a piece of film critique (3-4 pages) 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.

### **Final Exam—20%**

The final exam is a take-home exam consisting of essay questions. They are straightforward content questions and important themes we cover in class and addressed in your readings and viewings. Attention to our discussions and engagement with our course materials are the basis for successful accomplishments of the exams. Further details and specific guidelines will be announced prior to the exam.

### **Final Project Proposal—5%**

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

### **Final Project Presentation—3%**

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 (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 Paper—31%**

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.

HyFlex/in-person students are required to abide by UF guidelines posted at <https://coronavirus.ufl.edu/forward-faculty-staff/forward-faculty-staff-health/>. When in class, students are required to wear a face mask and to practice social distancing at all times. They are also required to follow the indicated classroom seating arrangements. At the end of each class, in-person students are required to sanitize classroom objects they come into physical contact with. In-person students are expected to bring a laptop computer (or comparable device) to class so that they can join the zoom class session for discussion and group work. Food and drink are not permitted. Use of electronics must be limited to class-related activities.”

### **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](#).
- **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.
- This course adheres strictly to the protocols of COVID-19 as provisioned and regulated by the University to ensure the safety of the public.

### **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 (01/12-01/14) Introduction: Genealogies of Hong Kong and Taiwan Cinemas**

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

Excerpt: *Keyframe Video: 50 Essential Chinese Films, Jackie Chan's Hong Kong* (New Line, documentary, 2001)

Reading:

- Berry, Chris and Farquhar, Mary. "Introduction: Cinema and the National." In *China on Screen: Cinema and Nation*. Columbia University Press, 2006, 1-16.
- Lu, Sheldon H. and Yeh, Emilie Yueh-yu, "Introduction: Mapping the Field of Chinese-Language Cinema." In *Chinese-language Film: Historiography, Poetics, Politics*, eds. Sheldon H. Lu and Emilie Yueh-yu Yeh. University of Hawai'i Press, 2005, 1-24.

### **Week 2 (01/19-01/21) Hong Kong Cinema as Part of Chinese-Language Film: Time, Space, and History**

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

Reading:

- Gocsik, Barsam, Monahan, 3-17, 181-256.
- Bordwell, David. "All Too Extravagant, Too Gratuitously Wild." In *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, Harvard University Press, 2000, 1-17.
- Abbas, Ackbar. "The New Hong Kong Cinema and the Déjà Disparu." In *Asian Cinemas: A Reader and Guide*, eds. Dimitris Eleftheriotis and Gary Needham. University of Hawai'i Press, 2006, 72-99.

### **Week 3 (01/26-01/28) Hong Kong Cinema as Diasporic Cinema: Nostalgia, Memory, and the Shanghai Syndrome**

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

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

Reading:

- Gocsik, Barsam, Monahan, 19-32.
- Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004, 150-188.
- Bordwell, David. "The Chinese Connections." In *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, Harvard University Press, 2000, 61-81.
- Fu, Poshek. "The 1960s: Modernity, Youth Culture, and Hong Kong Cantonese Cinema." In *The Cinema of Hong Kong: History, Arts, Identity*, eds. Poshek Fu and David Desser. Cambridge University Press, 2000, 71-89.

### **Week 4 (02/02-02/04) Hong Kong New Wave**

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

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

Reading:

- Gocsik, Barsam, Monahan, 33-85.
- Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004, 249-256.

- Teo, Stephen. "The 1970s: Movement and Transition." In *The Cinema of Hong Kong: History, Arts, Identity*, eds. Poshek Fu and David Desser. Cambridge University Press, 2000, 90-110.
- Rodriguez, Hector. "The Emergence of the Hong Kong New Wave." In *At Full Speed: Hong Kong Cinema in a Borderless World*, ed. Esther Yau. University of Minnesota Press, 2001, 53-69.

## **Week 5 (02/09-02/11) Journey To and After 1997: Colonialism, Cosmopolitanism, and Postcolonial Imaginaries**

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

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

Reading:

- Gocsik, Barsam, Monahan, 89-109.
- Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004, 259-271.
- Lu, Sheldon. "Filming Diaspora and Identity: Hong Kong and 1997." In *The Cinema of Hong Kong; History, Arts, Identity*, eds. Poshek Fu and David Desser. Cambridge University Press, 2000, 272-288.
- Chow, Rey. "By Way of Mass Commodities: Love in *Comrades, Almost a Love Story*." In *Sentimental Fabulations, Contemporary Chinese Films; Attachment in the Age of Global Visibility*. Columbia University Press, 2007, 105-122.

## **Week 6 (02/16-02/18) City on Fire: Masculinity, Hong Kong Gangsters, and the Crisis Cinema of John Woo**

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

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

Reading:

- Gocsik, Barsam, Monahan. 111-121.
- Bordwell, David. "Enough to Make Strong Men Weep: John Woo." In *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, Harvard University Press, 2000, 98-114.
- Ciecko, Anne T. "Transnational Action: John Woo, Hong Kong, Hollywood." In *Transnational Chinese Cinema: Identity, Nationhood, Gender*, ed. Sheldon Lu, University of Hawai'i Press, 1997, 221-238.

### **Response Paper #1 Due: 02/18**

## **Week 7 (02/23) Transnational Chinese Martial Arts Film I: Legacy of King Hu**

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

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

Reading:

- Gocsik, Barsam, Monahan, 123-132.
- Bordwell, David. "Three Martial Masters: Zhang Che, Lau Kar-Leung, King Hu." In *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, Harvard University Press, 2000, 248-260.
- Farquhar, Mary. "A Touch of Zen: Action in Martial Arts Movies." In *Chinese Films in Focus II*, ed. Chris Berry. Palgrave Macmillan, 2008, 219-226.

**Week 8 (03/02-03/04) Transnational Chinese Martial Arts Film II: Wong Fei Hung, Jet Li, and the Experiment of Tsui Hark**

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

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

Reading:

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

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

--Li, Siu Leung. "Kung Fu: Megotiating Nationalism and Modernity." In *Asian Cinemas: A Reader and Guide*, eds. Dimitris Eleftheriotis and Gary Needham. University of Hawai'i Press, 2006, 100-125.

**Week 9 (03/09-03/11) Transnational Chinese Martial Arts Film III: Legend of Bruce Lee**

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

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

Reading:

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

--Tasker, Yvonne. "Fist of Fury: Discourse of Race and Masculinity in the Martial Arts Cinema." In *Asian Cinemas: A Reader and Guide*, eds. Dimitris Eleftheriotis and Gary Needham. University of Hawai'i Press, 2006, 437-456.

--Bordwell, David. "Two Dragons: Bruce Lee and Jackie Chan." In *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. Harvard University Press, 2000, 49-60.

**Week 10 (03/16-03/18) Transnational Chinese Martial Arts Film IV: Jackie Chan, Cultural Consumption, and Global Cinema**

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

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

Reading:

--Fore, Steve. "Jackie Chan and the Cultural Dynamics of Global Entertainment." In *Transnational Chinese Cinema: Identity, Nationhood, Gender*, ed. Sheldon Lu, Honolulu: University of Hawaii Press, 1997, 239-264.

--Marchetti, Gina. "Jackie Chan and the Black Connection." In *Keyframes: Popular Cinema and Cultural Studies*, eds. Matthew Tinkcom and Amy Villarejo. Routledge, 2001, 138-158.

**Optional Response Paper #2 Due: 03/18**

**Week 11 (03/23-03/25) Cinema Taiwan I: History and Identity**

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

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

Readings:

--Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004, 113-149.

--Park, Seung Hyun. "New Taiwanese Cinema and Its Historical Meanings." *Asian Cinema* 14.2 (Fall/Winter 2003): 123-44.

--Yeh, Emilie Yueh-yu. "Poetics and Politics of Hou Hsiao-hsien's Films." In *Chinese-language Film: Historiography, Poetics, Politics*, eds. Sheldon H. Lu and Emilie Yueh-yu Yeh. University of Hawai'i Press, 2005, 163-185.

## **Week 12 (03/30-04/01) Cinema Taiwan II: Displacement and Alienation**

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

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

Reading:

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

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

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

**Final Project Proposal Due: 03/30**

## **Week 13 (04/06-04/08) Cinema Taiwan III: Post-New Cinema and Urban Dystopia**

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

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

Reading:

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

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

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

**Take-home Final Exam: questions distributed 04/06, exam due back 04/13.**

## **Week 14 (04/13-04/15) Hollywood, China, Taiwan, Hong Kong, and Transnational Cinema: Ang Lee**

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

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

Reading:

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

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

## **Week 15 (04/20) Final Project Presentation**

**Final Research Paper: 04/26**

## **SELECTED BIBLIOGRAPHY**

- Berry, Chris. *Chinese Films in Focus II*. Palgrave Macmillan, 2008.
- and Farquhar, Mary. *China on Screen: Cinema and Nation*. Columbia University Press, 2006.
- and Lu, Feiyi, eds. *Island on the Edge: Taiwan New Cinema and After*. Hong Kong University Press, 2005.
- Bordwell, David. *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. Harvard University Press, 2000.
- Chu, Yingchi. *Hong Kong Cinema: Coloniser, Motherland, and Self*. Routledge, 2003.
- Davis, Darrell William and Chen, Ru-shou Robert, eds. *Cinema Taiwan: Politics, Popularity and State of the Arts*. Routledge, 2007.
- Eleftheriotis, Dimitris and Needham, Gary. *Asian Cinemas: A Reader and Guide*. University of Hawai'i Press, 2006.
- Fu, Poshek and Dessler, David, eds. *The Cinema of Hong Kong; History, Arts, Identity*. Cambridge University Press, 2000.
- Lau, Jenny Kwok Wah, ed. *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*. Temple University Press, 2003.
- Lo, Kwai-Cheung. *Chinese Face/Off: The Transnational Culture of Hong Kong*. University of Illinois Press, 2005.
- Lu, Sheldon Hsiao-peng, ed. *Transnational Chinese Cinema: Identity, Nationhood, Gender*. University of Hawai'i Press, 1997.
- and Yeh, Emilie Yueh-yu, eds. *Chinese-language Film: Historiography, Poetics, Politics*. University of Hawai'i Press, 2005.
- Lu, Tonglin. *Confronting Modernity in the Cinemas of Taiwan and Mainland China*. Cambridge University Press, 2002.
- Morris, Meaghan, Li, Siu Leung and Ching-kiu, Stephan Chan, eds. *Hong Kong Connections: Transnational Imagination in Action Cinema*, Hong Kong University Press, 2005.
- Pang, Laikwan and Wong, Day, eds. *Masculinity and Hong Kong Cinema*. Hong Kong University Press, 2005.
- Teo, Stephen. *Hong Kong Cinema: The Extra Dimensions*. British Film Institute, 1997.
- Yau, Esther, ed. *At Full Speed: Hong Kong Cinema in a Borderless World*, University of Minnesota Press, 2001.
- Yeh, Emilie Yueh-yu and Davis, Darrell Williams. *Taiwan Film Directors: A Treasure Island*. Columbia University Press, 2005.
- Zhang, Yingjin. *Chinese National Cinema*. Routledge. 2004.