



FACULTY OF HUMANITIES AND SOCIAL SCIENCES

SCHOOL OF LANGUAGES AND CULTURES

ASIAN STUDIES PROGRAMME

ASIA 208 CHINESE SOCIETY AND CULTURE THROUGH FILM

20 POINTS

TRIMESTER 2 2013

Please read through this material very carefully in the first week of the course, and refer to it regularly.

Important dates

Trimester dates: 15 July to 17 November 2013

Teaching dates: 15 July to 18 October 2013

Mid-trimester break: 26 August to 8 September 2013

Study period: 21–25 October 2013

Examination/Assessment Period: 25 October to 16 November 2013

Withdrawal dates: Refer to www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds

If you cannot complete an assignment or sit a test or examination (aegrotats), refer to

www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat

Names and contact details

Course Coordinator and Lecturer: Dr Vanessa Frangville
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School Office hours: 9.00am to 5.00pm Monday to Friday

Contact Person for Māori & Pasifika Students Dr Vanessa Frangville
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School Website: www.victoria.ac.nz/slc

Class times and locations

Lectures

Wednesday 3.10pm – 5.00pm MY (Murphy) LT101

Screenings

Tuesday 2.10pm – 4.00pm MY (Murphy) LT101

Tutorials

Monday 2.10pm – 3.00pm MY (Murphy) 531

Please note that tutorials start in the **second** week of the trimester.

Students sign up to the tutorial using the S-cubed system. <https://signups.victoria.ac.nz>.

Communication of additional information

Additional information concerning the course, including changes, will be posted on Blackboard, by e-mail and announced in class. You should be sure to check Blackboard frequently for further updates, suggested readings and other material.

If you are not going to use the Victoria email address set up for you, you are strongly encouraged to set a forward from the Victoria email system to the email address you do use.

Prescription

This course examines Chinese cinema from the early twentieth century to the present. Selected Chinese films are studied in their historical, political and cultural context with special emphasis on issues related to nationhood, modernity, gender roles and globalisation. This course is to be taught in English and has a film viewing component.

Course learning objectives (CLOs)

Students who pass this course should be able to:

1. Demonstrate knowledge of China's social, political and historical change through depictions in Chinese films;
2. Demonstrate knowledge of the major landmarks in Chinese film production and reception;
3. Understand and critique Chinese films in connection with their social, cultural and historical context;
4. Critically assess Chinese films using basic critical theory with sensitivity to Chinese cinematic tradition.

Teaching format

This course will be taught through ONE two-hour lecture session and ONE two-hour film-viewing session a week. The film will screen in advance of the lecture. Students are required to attend film-viewing sessions.

There will also be a weekly tutorial where students will discuss the issues raised by screenings, lectures and required course readings.

Regular attendance and contribution to class discussion are essential and expected. Students are also expected to read assigned readings before each tutorial.

Mandatory course requirements

In addition to achieving an overall pass mark of 50%, students must:

1. Attend at least 80% of all classes including tutorials.
2. Submit all assignments specified for this course, on or by the specified dates.
3. Give the oral presentation and sit the final test.

Workload

The expected workload for a 20-point course is 200 hours spread evenly over the 12-week trimester and breaks. In addition to attending lectures, screenings and tutorials, students should spend about 12 hours per week during the teaching period on reading, preparing for tutorials, working on assignments and reflecting on lectures and screenings.

Assessment

Assessment items and workload per item		%	CLO(s)	Due date
1	Oral presentation, 10 mins, which students select by signing up on Blackboard (starting from week 5)	20%	3, 4	during a selected tutorial time between week 4 and week 9
2	Written summary of the oral presentation, 1200-1500 words	10%	3, 4	hand it in to the tutor right after the presentation
3	In class test	30%	1, 2	Wednesday 16 October, 3.10pm-4.50pm
4	Final essay, 2000-2500 words	40%	1, 2, 3, 4	Monday 28 October, 4pm

Submission and return of work

Coursework assignments must be submitted by the deadline in both of the following ways:

- You must **submit your essay to Turnitin** via Blackboard prior to handing in your hard copy. Login and password will be provided during the trimester.
- Hand in a hard copy with signed coversheet to the Asian Studies assignment box on the 6th floor of von Zedlitz.

Assignment cover sheets can be found outside the SLC office. The assignment slot is located to the left of the office.

You must keep a copy of your assignment. No responsibility will be taken for essays placed in staff mailboxes, pushed under doors, etc.

You should never destroy notes or delete your draft until your marked essay is returned to you.

Marked work will either be returned in class or be made available for collection from the SLC office. Please bring your student ID card with you when you come to collect your work.

Penalties

Essays must be handed in at the deadlines specified to avoid penalties. **5% per day (counting an individual piece of work as 100%) will be deducted from work submitted after the assigned date** without prior permission or without a valid reason with appropriate documentation.

Please keep to the word counts; essays that fall below or go over the limit by more than 10% can expect to lose marks in proportion to the severity of the shortfall or excess.

Set texts

Readings will be available through Blackboard. It is important that students complete all the required readings, as tutorials will often engage with them in detail.

Recommended reading

Recommended readings

The library holds a good collection on Chinese cinema and offers access to many of the major journals on this subject. Students are strongly encouraged to use these resources and read around the themes covered in class.

A list of recommended readings will be posted on Blackboard.

Recommended films

The library, the Language Learning Centre and the Confucius Institute have additional collections of Chinese films. Students are strongly encouraged to seek out and watch further films in order to enhance their knowledge of Chinese cinema.

A list of recommended films will be posted on Blackboard.

Class representative

A class representative will be elected in the first week, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students. Class reps will attend a meeting with the Head of School to discuss how your courses are going and to raise any concerns or suggestions that they may have. You can find out more information on Class Representatives on the VUWSA website: www.vuwsa.org.nz

Student feedback

Responses to feedback on this course will be discussed in class and/or delivered via Blackboard.

Student feedback on University courses may be found at

www.cad.vuw.ac.nz/feedback/feedback_display.php.

Language Learning Centre

The Language Learning Centre (LLC) is the Library's technology-rich, multimedia centre supporting language learning.

At the LLC you can practise and extend your language learning. You can:

- Find materials to support your language studies, including dictionaries, textbooks and graded readers.
- Study independently using language learning software, audio material and DVDs.
- Find a welcoming environment with services and events, and onsite assistance and support for languages
- Become a Language Buddy or find a conversation group.

Visit the LLC on Level 0, von Zedlitz Building and take a look at our website www.victoria.ac.nz/llc

Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/home/study/plagiarism
- Aegrotats: www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat
- Academic Progress: www.victoria.ac.nz/home/study/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/home/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/home/study/exams-and-assessments/grades
- Resolving academic issues: www.victoria.ac.nz/home/about/avcacademic/publications2#grievances
- Special passes: www.victoria.ac.nz/home/about/avcacademic/publications2#specialpass
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/home/about/policy
- Student support: www.victoria.ac.nz/home/viclife/student-service
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/home/viclife/student-charter
- Student Contract: www.victoria.ac.nz/home/admisenrol/enrol/studentcontract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/home/about
- VUWSA: www.vuwsa.org.nz

Course programme

Screenings are on Tuesdays, **Lectures** on Wednesdays.

Week 1 (starting 15 July)

Screening *The Goddess (Shénnǚ 神女)*, dir. Wu Yonggang 吴永刚, 1934

Lecture **Early Chinese Cinema: The Making of a National Cinema**

Topics: Shanghai film industry; Left-wing movement; Modernisation and nation building.

Essential readings:

- K. Harris, "The Goddess: Fallen Woman of Shanghai", in C. Berry, *Chinese Cinema in Focus II*, NY, Palgrave MacMillan, 2008, p.128-136.

- L. Pang, "The Making of a National Cinema. Shanghai Films in the 1930s", in S. Lim and J. Ward, *The Chinese Cinema Book*, NY, Palgrave MacMillan, 2011, p.56-64.

NB: No tutorial this week

Week 2 (starting 22 July)

Screening *Spring in a Small Town (Xiǎochéng zhī chūn 小城之春)*, dir. Fei Mu 费穆, 1948

Lecture **Post-War Cinema: Artistic and Literary Perspectives on Society**

Topics: Shanghai Second Golden Age; literature and film.

Essential readings:

- S. Daruvala, "The aesthetics and moral politics of Fei Mu's *Spring in a Small Town*", *Journal of Chinese Cinemas*, vol. 1, n.3, 2007, p.171-187.

- C. FitzGerald, "*Spring in a Small Town: Gazing at Ruins*", in C. Berry, *Chinese Cinema in Focus II*, NY, Palgrave MacMillan, 2008, p.205-211.

Week 3 (starting 29 July)

Screening *Stage Sisters (Wǔtái Jiěmèi 舞台姐妹)*, dir. Xie Jin 谢晋, 1965

Lecture **The Socialist Revolution: Building a "New China"**

Topics: Nationalisation of the film industry; Communist ideology and propaganda; Socialist Revolution and gender.

Essential readings:

- G. Marchetti (1989). "Two Stage Sisters: The Blossoming of a Revolutionary Aesthetics" in Harry H. Kuoshu (ed.), *Celluloid China: cinematic encounters with culture and society*, 2000, p29-51.

- J. Ward, "The Remodelling of a National Cinema: Chinese Films of the Seventeen Years (1949–66)" in S. Lim and J. Ward, *The Chinese Cinema Book*, NY, Palgrave MacMillan, 2011, p.87-94.

Week 4 (starting 5 August)

Screening *Legend of Tianyun Mountain (Tiānyún shān chuánqí 田云山传奇)*, dir. Xie Jin 谢晋, 1980.

Lecture **Post-Cultural Revolution Cinema: Out of the Darkness of History**

Topics: Legacy of the Maoist era (Anti-rightist movement and Cultural Revolution); Scar movement.

Essential readings:

- C. Berry, "Seeking Truth from Fiction: Feature Films as Historiography in Deng's China", *Film History*, vol. 7, no 1, 1995, p. 87-99

- Ma N., "Spatiality and Subjectivity in Xie Jin's Film melodrama of the New Period", in N. Browne and al (eds.), *New Chinese Cinemas: Forms, Identities, Politics*, Cambridge, UK, Cambridge University Press, 1994, p.16-39

Week 5 (starting 12 August)

Screening *Yellow Earth (Huáng tǔdì 黄土地)*, dir. Chen Kaige 陈凯歌, 1984

Lecture **The Reform Era: Questioning Social and Cultural China**

Topics: Emergence of the Fifth Generation; Internationalisation of Chinese cinema; Critique of cultural China.

Essential readings:

- H. Leung, "Yellow Earth: Hesitant Apprenticeship and Bitter Agency." in C. Berry, *Chinese Cinema in Focus II*, NY, Palgrave MacMillan, 2008, p. 258-264

- E. Yau, "Yellow Earth: Western Analysis and a Non-Western Text", in C. Berry (ed.), *Perspectives on Chinese Cinema*. London: British Film Institute, 1991, p. 62-79.

Week 6 (starting 19 August)

Screening *The World (Shìjiè 世界)*, dir. Jia Zhangke 贾樟柯, 2004

Lecture **Independent Cinema: Negotiating between the Local and the Global** (GUEST LECTURER: Dr Luo Hui)

Topics: The "Sixth Generation"; Urbanisation; Migration; Identity; Globalisation.

Essential readings:

- E. Cheung, "Realism within Conundrum. The Personal and Authentic Appeal in Jia Zhangke's Accented Films", *China Perspectives*, n.1, 2010, p. 11-20.

- S. Veg, "Introduction: Opening Public Spaces", *China Perspectives*, n.1, 2010, p. 4-10.

MID-TRIMESTER BREAK 26 AUGUST – 8 SEPTEMBER 2013

Week 7 (starting 9 September)

Screening *Hero (Yīngxióng 英雄)*, dir. Zhang Yimou 张艺谋, 2002

Lecture **Popular Nationalism, Chinese State Origin, Global Chinese Culture and Kungfu Cinema** (GUEST LECTURER: Prof. Wang Yiyang)

Topics: Kungfu genre; Contemporary nationalism; China and Hollywood; Globalisation

Essential readings:

- Zhang Z., "Bodies in the Air: The Magic of Science and the Fate of the Early "Martial Arts" Film in China", in S.H. Lu and E. Yeh, *Chinese Language Film. Historiography, Poetics and Politics*, University of Hawaii Press, 2005, p. 52-75.

- Y. Wang, "Ruthless Tyrant or compassionate Hero?: Chinese Popular Nationalism and the Myth of State Origins" in G. Rawnsley and M.T. Rawnsley (eds), *Global Chinese Cinema: the Culture and Politics of Hero*, London, Routledge, 2010, p. 43-52.

Week 8 (starting 16 September)

Screening *Big Shot's Funeral (Dàwǎn 大腕)*, dir. Feng Xiaogang 冯小刚, 2001

Lecture **Mainstream Cinema: Cinema of Attraction**

Topics: Commercialisation of the Chinese Film Industry; Chinese blockbuster; New Year Comedy; New Urban Cinema.

Essential readings:

- Mao S., "Translating Popular Culture: Feng Xiaogang's Film *Big Shot's Funeral* as a Polynuclear Text", in N. Wang and Y. Sun, *Translation, Globalisation and Localisation: A Chinese Perspective*, NY, *Multilingual Matters*, 2008, p. 155-173.
- Zhang Y., "*Big Shot's Funeral*: Performing a Postmodern Condition of Attractions", in C. Berry, *Chinese Cinema in Focus II*, NY, Palgrave MacMillan, 2008, p. 17-24.

Week 9 (starting 23 September)

Screening *Petition (Shàngfǎng 上访)*, dir. Zhao Liang 赵亮, 2009

Lecture **The New Documentary Film Movement: Engaging with the Social**

Topics: Documentary films; Beijing Olympic games; Social justice.

Essential readings:

- D. Edwards, "Petitions, addictions and dire situations: The ethics of personal interaction in Zhao Liang's *Paper Airplane* and *Petition*", *Journal of Chinese Cinemas*, vol. 7, no. 1, 2013, pp.63-78.
- J. Li, "Filming Power and the Powerless. Zhao Liang's *Crime and Punishment* (2007) and *Petition* (2009)", *China Perspectives*, no. 1, 2010, p. 35-45.

Week 10 (starting 30 September)

Screening *Old Dog (Lǎogǒu 老狗)* dir. Pema Tsenden 万玛才旦, 2010

Lecture **The Emergence of a Tibetan Cinema in China**

Topics: China's ethnic minorities; Tibetan cinema in China.

Essential readings:

- V. Frangville, "*Tibet in Debate: Narrative Construction and Misrepresentations in Seven Years in Tibet and Red River Valley*", *Transtext(e)s-Transcultures-Journal of Global Cultural Studies*, no.5, 2009, pp. 30-59.
- Y. Zhang, "*From 'Minority Film' to 'Minority Discourse'*: Questions of Nationhood and Ethnicity in Chinese Cinema", *Cinema Journal*, vol. 36, no. 3, 1997, p. 73-90.

Week 11 (starting 7 October)

Screening *Walking on the Wild Side (Lài xiǎozǐ 赖小子)*, dir. Han Jie 韩杰, 2006

Lecture **Towards a Chinese Youth Cinema: Han Jie** (GUEST LECTURERS: Dr Luo Hui and director Han Jie – to be confirmed)

Topics: Independent cinema; Youth; Rebellion; Violence; Sexuality.

Essential reading:

- C. Wang et al, "A Study on Representation of Youth in Chinese (Mainland) Youth Cinema", *Sociology Study*, vol. 2, no. 6, 2012, p. 437-444.

Week 12 (starting 14 October)

Screening **General conclusion on Mainland Chinese cinema**

Lecture Final test

NB: No tutorial this week