



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 1 2015

Important dates

Trimester dates: 2 March to 1 July 2015

Teaching dates: 2 March to 5 June 2015

Easter/Mid-trimester break: 3–19 April 2015

Withdrawal dates: Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

Class times and locations

Lectures

Tuesday 11.00am – 12.50pm AM (Alan MacDiarmid) 102

Screenings

Wednesday from 4.10pm vZ (von Zedlitz) 011

Screenings of films are held outside class times. Students who are unable to attend screenings **must** arrange to view the film in their own time at the Language Learning Centre on Level 0 of von Zedlitz building in time to prepare for the discussion classes.

Tutorials

Monday 11.00am – 11.50am MY (Murphy) 301

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>.

Names and contact details

**Course Coordinator
and Lecturer:**

Dr LUO Hui
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Office hours: Monday 12noon to 1.00pm or by appointment

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Contact Person for Māori and Pasifika Students: Dr Carolina Miranda
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School Website: www.victoria.ac.nz/slc

Communication of additional information

Additional information concerning the course, including changes, will be posted on Blackboard, by email 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 is delivered through one 2-hour lecture and one 1-hour discussion class per week. Students are expected to see the films assigned for each week, either at the scheduled screening on Wednesday or in their own time no later than Friday each week.

The lectures will cover the appropriate historical and political contexts that relate to the development within the film industry, with a focus on important movements, figures and works. The discussion classes will focus on a more detailed critical analysis of the films 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 discussion classes;
2. submit a film critique and a research essay for this course, on or by the specified dates (subject to provisions for late submission/penalties);
3. create and post one set of discussion questions on Blackboard and lead the related discussion;
4. sit the in-class test.

Workload

The University Assessment Handbook has laid down guidelines as to the number of hours per week which students are expected to devote to a course in order to maintain satisfactory progress. Students enrolling in a one trimester, 20-point course should work on average 16 hours per week (200 hours over the trimester).

In the case of ASIA 208, 16 hours a week includes 2 hours of lecture, 1 hour of tutorial and 3 hours of film viewing. The remaining 10 hours should be spent on reading and review (both general and test-specific), as well as individual assessment items. Please note that some students will find they need to do more than this, especially if they are aiming to achieve high grades.

For a breakdown of time spent on each piece of assessment, refer to “assessment” below.

Assessment

Assessment items and workload per item	%	CLO(s)	Due date
1 Discussion class: discussion questions and leadership (at least 2 hours preparation)	5%	1, 2, 3, 4	Questions due by Thursday each week
2 Online discussion group: at least half an hour a week	10%	1, 2, 3, 4	Responses due by Sunday each week (see detailed schedule)
3 Film critique: 1200-1500 words	20%	1, 2, 3, 4	21 April
4 Research essay: 2500 words	40%	1, 2, 3, 4	26 May
5 In-class test: 100 minutes	25%	1, 2, 3, 4	2 June

All assessments for the course are internal.

Assignment 1: discussion questions and leadership in discussion during tutorials.

The tutorials are discussion classes designed to help you deepen your understanding of the films, texts and other materials we are studying and of their cultural context, and to provide an opportunity to ask questions and make critical arguments about them.

Those responsible for leading the discussion will put up a set of 3-4 discussion questions on Blackboard **by the Thursday of the week prior to the discussion** they are leading. These questions will be based on the readings and film/text for that week, and will be designed to elicit an engaging and fruitful discussion (feel free to come and see me to discuss the questions you are preparing or email me a draft, if you would like to). You are encouraged to work in groups of 2 to 3 students: you will need to meet to discuss how to divide the work. Discussion leaders will be expected to read over the online discussions and make an effort to draw out responses and development of major points, encourage debate and maintain the focus of the discussion, as well as to present their own views on the questions raised.

Objectives: The format of the discussion classes will encourage you to improve your critical thinking, leadership and communication skills. The specific skills we will focus on include how to:

- read, analyse and discuss scholarly articles;
- interpret, analyse and discuss films, texts and other primary sources;
- present and discuss your ideas; make an argument clearly and effectively; outline your view of the central issues;
- listen and respond to others' ideas: paraphrase, clarify, and critically analyse;
- lead a discussion: pose interesting and stimulating questions; encourage participation from all members of a group; keep a discussion on track;
- summarise effectively the major issues, questions and conclusions generated during the discussion.

Assignment 2: Contribution to online and in-class discussion group

For the discussion classes to work, it is essential to remember that we *all* share the responsibility for making the discussion a worthwhile experience. This means making a commitment to:

- prepare for the discussion classes by doing the prescribed readings and attending the film screenings (or arranging to view the films in the library AV suite or Language Learning Centre)
- carefully consider the discussion questions posted on Blackboard by the discussion leaders in the week prior to the discussion class, and post responses
- listen respectfully to others and pay careful attention to the class discussion
- make an effort to participate actively in the class discussion.

Each student is expected to respond to the questions posted on Blackboard by the discussion leaders **by the Sunday of the week prior to the discussion** (that is the day before the Monday tutorials). Your response will be evaluated for its quality and will be worth 1% each week.

Objectives: See objectives of assignment 1.

Assignment 3: Film critique: 1200-1500 words

You are required to write a critique for one of the films from the "List of films for your Film critique" (in the "Assignment" section on Blackboard). **Do NOT choose** a film that has already been screened for the course.

The critiques are to comment on the themes of the film. You may discuss the theme from various angles, such as the technique of the director, the characters, the narrative, or a criticism of the readings assigned for that film (whether you agree with the author's analysis of the film, and why).

Objectives: This assignment strengthens your understandings of a film's intended message and the director's style. It also helps you improve your knowledge of one of the topics studied in the course. It will enable you to develop your ability in textual analysis, independent research and critical debate.

Assignment 4: Research essay: 2500 words

Your final essay will cover one of the topics from "List of topics for your Research essay" (in the "Assignment" section on Blackboard).

You will conduct independent research into your chosen topic, develop a critical position on the topic, and construct a persuasive argument in essay form to communicate your findings.

Your essay should include both review of the literature on the chosen topic and your critical perspective.

Your essay should also include a bibliography.

You should give your essay a title to pinpoint your argument within the topic range of your discussion.

Your essay should be at least 2300 words and no longer than 2500 words. It should be printed, double-spaced, font size 12, with numbered pages, and stapled together.

You are encouraged to use illustrations such as films posters or film stills, but you should attach clear references to each illustration. A short bibliography of 4 or 5 readings should be included at the end of the essay. The bibliography **will not** be counted in essay length.

Objectives: This assignment will further develop your ability to effectively identify research materials and draw them into critical analysis of Chinese cinema in the PRC. It will also improve your written expression.

Assignment 5: In-class test: 100 minutes

You will answer 3 questions related to the films and topics covered in the course. The length of your answer to each question should be 250-300 words. Your answer will be assessed in terms of its accuracy in information, clarity in expression and coherence in ideas. Originality in interpretation will be highly valued.

The test is designed to show evidence of an overall grasp of the course content and its theoretical framework, test your overall understanding of the topic and your ability to think laterally and critically.

Objectives: this assignment will help you develop the ability to:

- think laterally and make links between different yet related topics
- think critically, using your knowledge to devise a personal answer to a set question
- think quickly and write a coherent and concise answer in a given time
- draw examples from a variety of sources, including cultural history sources, and employ them as evidence in the exposition of your argument.

Submission and return of work

Tidy presentation of assignment is essential. Allow space for correction. Film critique and research essay must be typed. Do not write the in-class test in pencil.

You must submit your Film critique and Research essay to Turnitin via Blackboard prior to handing in your hard copy. Follow the instructions provided in the "Assignment" section of Blackboard. In addition, hand in a hard copy with signed coversheet to the Asian Studies assignment box on the 6th floor of von Zedlitz.

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. Work can be collected between 10am-2pm each day.

Extensions and penalties

Extensions

All written work must be handed in on or before the deadlines specified to avoid penalties. Extensions without penalties might be given under special circumstances and must be negotiated with the Course Coordinator before the due date or as soon as possible. No make-up test will be given.

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

Course readings will be compiled in a Course Reader (Student Notes). The Course Reader can be purchased from Vic Books, Ground Floor Easterfield Building, Kelburn Parade. It can also be ordered online at www.vicbooks.co.nz. Orders and enquiries can be emailed to enquiries@vicbooks.co.nz.

Additional handout materials on Blackboard.

Recommended reading

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.

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

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

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/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz

Course programme

PART 1- Before 1949: Early Chinese Cinema			
	Lecture	Screening & reading	Assessment
Week 1	Introduction; Beginning of Chinese cinema (1895-1920)	<p><i>Shadow Magic</i> (Ann HU, 2000)</p> <p>Reading: Xuelel Huang and Zhiwei Xiao, 'Shadow Magic and the Early History of Film Exhibitions in China', Course Reader, pp. 15-23.</p> <p>Luo Hui, 'Theatricality and Cultural Critique in Chinese Cinema', <i>Asian Theatre Journal</i>, 25.1 (Spring 2008): 122-137.</p>	Blackboard response due on Sunday 8 March
Week 2	The making of a national cinema (1920-1940): Shanghai film industry, Left-wing movement	<p><i>The Goddess</i> (WU Yonggang, 1934)</p> <p>Reading: Laikwan Pang, 'The Making of a National Cinema', Course Reader, pp. 25-33.</p> <p>Kristine Harris, 'The Goddess: Fallen Woman of Shanghai', Course Reader, pp. 34-42.</p>	Blackboard response due on Sunday 15 March
PART 2- 1945-1978: Post-war and Socialist Cinema			
	Lecture	Screening	Assessment
Week 3	Gazing the Ruins: Post-War and pre-socialist cinema	<p><i>Spring in a Small Town</i> (FEI Mu, 1948)</p> <p>Reading: Paul G. Pickowicz, 'Chinese Film-making on the Eve of the Communist Revolution', Course Reader, pp. 44-52.</p> <p>Carolyn FitzGerald, 'Spring in a Small Town: Gazing at Ruins', Course Reader, pp. 53-59.</p>	Blackboard response due on Sunday 22 March

Week 4	Building a “New China” (1950s): socialist cinema	<p><i>Two Stage Sisters</i> (XIE Jin, 1964)</p> <p>Reading: Julian Ward, ‘The Remodelling of a National Cinema’, Course Reader, pp. 61-68.</p> <p>Gina Marchetti, ‘<i>Two Stage Sisters: The Blossoming of a Revolutionary Aesthetic</i>’, Course Reader, pp. 69-80.</p>	Blackboard response due on Sunday 29 March
Part 3: 1978-2000: Chinese Post-socialist Cinema			
	Lecture	Screening	Assessment
Week 5	The Reform Era (1981-1989): questioning social and cultural China	<p><i>Yellow Earth</i> (CHEN Kaige, 1984)</p> <p>Reading: Wendy Larson, ‘The Fifth Generation: A Reassessment’, Course Reader, pp. 82-90.</p> <p>Helen Hok-sze Leung, ‘<i>Yellow Earth: Hesitant Apprenticeship and Bitter Agency</i>’, Course Reader, pp. 91-97.</p>	<p>Blackboard response due on Sunday 19 April</p> <p>Film critique due on 21 April</p>
Week 6	Post-Tiananmen China (1990-2000): underground cinema, censorship, gender	<p><i>East Palace West Palace</i> (ZHANG Yuan, 1996)</p> <p>Reading: Paul G. Pickowicz, Social and Political Dynamics of Underground Filmmaking in China’, Course Reader, pp. 199-219.</p> <p>Chris Berry, ‘<i>East Palace, West Palace: Staging gay life in China</i>’, in <i>Jump Cut</i> 42 (December 1998): 84-89. (on Blackboard)</p>	Blackboard response due on Sunday 26 April
Part 4: 2000-2014: Global Chinese cinema			
	Lecture	Screening	Assessment
Week 7	The Rise of Commercial Cinema: new year	<i>Big Shot’s Funeral</i> (FENG Xiaogang, 2001)	Blackboard response due on Sunday 3 May

	comedy, blockbusters	<p>Reading: Jason McGrath, 'New Year's Films, Chinese Entertainment Cinema in a Globalized Cultural Market', Course Reader, pp. 163-182.</p> <p>Yingjin Zhang, 'Big Shot's Funeral: Performing a Post-modern Cinema of Attractions', Course Reader, pp. 183-190.</p>	
Week 8	<p>Global Chinese Culture and Kungfu Cinema: popular nationalism, China and the world.</p> <p><i>Guest lecture by Prof Yiyang Wang</i></p>	<p><i>Hero</i> (ZHANG Yimou, 2002)</p> <p>Reading: Yiyang Wang, 'Ruthless tyrant or compassionate hero? Chinese popular nationalism and the myth of state origins', Course Reader, pp. 192-197.</p> <p>Shelly Kraicer, 'Absence as spectacle: Zhang Yimou's Hero', <i>Cinema Scope</i> (Spring 2003): 9. (on Blackboard)</p>	Blackboard response due on Sunday 10 May
Week 9	Independent Cinema: urbanisation, migration, globalisation	<p><i>The World</i> (JIA Zhangke, 2004)</p> <p>Reading: Erik Bordeleau, 'The World without Future: Stage as Entrapment in Jia Zhangke's Film', <i>China Review</i> 10.2 (Fall 2010): 155-176. (on Blackboard)</p>	Blackboard response due on Sunday 17 May
Week 10	New Documentary Film Movement	<p><i>Petition</i> (ZHAO Liang, 2009)</p> <p>Reading: Judith Pernin, 'Filming Space/Mapping Reality in Chinese Independent Documentary Films', <i>China Perspectives</i> 1 (2010): 22-34. (on Blackboard)</p> <p>Jie Li, 'Filming Power and the Powerless', Course Reader, pp. 255-265.</p>	Blackboard response due on Sunday 24 May
Week 11	Review: Cinematic memory, history, remake	<p><i>Springtime in a Small Town</i> (TIAN Zhuangzhuang, 2002)</p> <p>Reading: Yiyang Wang,</p>	<p>No Blackboard response this week</p> <p>Research essay due on 26 May</p>

		<p>'Remembering a Film and "Ruining" a Film History: On Tian Zhuanghuang's "Failure" to Remake <i>Spring in a Small Town</i>', in Christina Lee, ed., <i>Violating Time: History, Memory, and Nostalgia in Cinema</i>, (Continuum, 2008), pp. 104 – 123. (on Blackboard)</p>	
Week 12	In-class test	No screening	In-class test on 2 June