Chinese Film and Media

Fall 2013: CHT3391, Sect 1G74/ ENG4135, Sect 1G98

Instructor: Dr. XIAO Ying, yx241@ufl.edu
http://www.languages.ufl.edu/faculty/xiao.html
Class Meeting: T8-9 (3:00-4:55pm) & R9 (4:05-4:55pm), TUR2350
Screenings: W9-11 (4:05-7:05pm), TUR2334
Office Hours: Wednesday 10:30-1:30pm, or by appointment
Pugh Hall 306, 352-392-6539

Course Description

As China reopened to the world and becomes the newly emerged superpower in the recent few decades, Chinese films and other aspects of screen media 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 juxtaposition with popular culture and other forms of media such as television, music, journalism 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 culture and media. 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, popular literature and music, the interactions between Shanghai and Hollywood, and the narratives of food, sports, and fashion on screen and across other media.

Course Requirements

1) Attendance and Class Participation—16%
2) Reading Assignment Presentation—5%
3) Response Papers—16%. You will be asked to write two short response papers (3 pages each) based on the films and audiovisual materials shown in class.
   Essays are due before the class on the following dates: 09/19 & 10/24
4) Take-home Exam **(10/08)** & In-class Exam **(11/07)**—20%
5) Project Proposal **(11/21)** and Final Project Presentation **(12/03)**—8%
6) 10-12 page Final Research Paper **(12/09)**—35%. Individual appointment with the instructor to discuss the topic selection and project progress is recommended.

Required Textbooks

--Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004.
--Other required readings can be accessed through ARES, UF Libraries Course Reserve System.
This class also utilizes E-learning to facilitate class communication, distribute and submit course documents & assignments, and share links, videos, music, and other media. Be sure to check E-learning class page each week for updates and announcements.

Class Policy

Students are expected to attend **ALL** of the classes and screenings. Heavy workloads and neglected schedules will not be considered "excused absences." Since late arrivals and leaving the class early disrupt the class, it will be counted as a half absence if without legitimate reasons. For each unexcused absence, 0.5 percent will be deducted from the final grade.

There are **NO** make-up exams and late papers will **NOT** be accepted unless mitigating circumstances are declared. Medical or personal emergencies will be handled on a case by case basis, but require appropriate documentation for consideration.

Academic Honesty Guidelines: "The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XIV of the Student Code of Conduct. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule 6C1-4.017)."

Accommodation for Students with Disabilities: "Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation."

Academic Honesty: http://www.registrar.ufl.edu/catalog/policies/students.html
Counseling and Wellness Center: http://www.counseling.ufl.edu/cwc/
Disability Resource Center: http://www.dso.ufl.edu/drc/
Grades: http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html
Honor Code: http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php

Class Schedule

Week 1 (08/22) Introduction: Study of Popular Culture, Chinese Film and Media

Screening: *To Live* (dir. ZHANG Yimou, 1994, 125 min.)
Excerpt: *China Rises* (Discovery Channel, documentary, 2008)
Reading:

--Adorno, Theodor W. and Horkheimer, Max. "The Culture Industry: Enlightenment as Mass Deception." In *Dialectic of Enlightenment: Philosophical Fragments*, trans. Edmund Jephcott, ed. Gunzelin Schmid Noerr. Stanford University Press, 2002, 94-136.

--Liu, Kang. "Popular Culture and the Culture of the Masses in Contemporary China." *Boundary 2*, Vol. 24, No. 3, Postmodernism and China (Autumn, 1997): 99-122.

Week 2 (08/27-08/29) Invention/ Intervention, 1896-1929: Teahouse, Chinese Opera, and "Western Mirror"

Screening: *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.

Week 3 (09/03-09/05) Modernity/ Urbanity, 1930-1945: Moviegoing, Chinese Jazz, and the Golden Age of Shanghai Cinema
Screening: *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:
--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.
--Chang, Michael G.. "Good, the Bad, and the Beautiful: Movie Actresses and Public Discourse in Shanghai, 1920s-1930s." In *Cinema and Urban Culture in Shanghai, 1922-1943*, ed. Zhang Yingjin. Stanford University Press, 1999, 128-159.

Week 4 (09/10-09/12) Hollywood/Shanghai: Transnational Imaginary and Culture in Transit/Translation
Screening: *Song at Midnight* (dir. MAXU Weibang, 1937, 100 min.)
Excerpt: *Shanghai Gesture* (dir. Josef von Sternberg, 1941), *Shanghai Express* (dir. Josef von Sternberg, 1932), *Daughter of Shanghai* (dir. Robert Florey, 1937), *The Lady from Shanghai* (dir. Orson Welles, 1947)
Reading:
--Wang, Yiman. "The Phantom Strikes Back: Triangulating Hollywood, Shanghai, and Hong Kong." *Quarterly Review of Film and Video* 21 (2004): 317-326.
--Chung, Hye Seung. "Between Yellowphilia and Yellowphobia: Ethnic Stardom and the (Dis)orientalized Romantic Couple in *Daughter of Shanghai* and *King of Chinatown.*" In *East Main Street: Asian American Popular Culture*, eds. Shilpa Davé, LeiLani Nishime, and Tasha Oren. New York University Press, 2005, 154-182.

Week 5 (09/17-09/19) Postwar Cinema, 1946-1949: Nation-building at Ruins and Art, Politics, and Identity on a Historical Threshold
Screening: *Crows and Sparrows* (dir. ZHENG Junli, 1949, 111 min.)
Excerpt: *Spring in a Small Town* (dir. FEI Mu, 1948)
Reading:
--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: 09/19

Week 6 (09/24-09/26) Nation/ Class/ Gender, 1949-1978: Cinema, Opera, and Revolutionary Ballet in the Mao Era
Screening: *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:
--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 (10/01-10/03) The Revolution after the Cultural Revolution: Melodrama and the Xie Jin Model
Screening: *Hibiscus Town* (dir. XIE Jin, 1986, 164 min.)
Excerpt: *Legend of Tianyun Mountain* (dir. XIE Jin)
Reading:
--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 (10/08-10/10) "Northwest Wind": Folk Music, High Culture Fever, and the Fifth Generation
Screening: *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:
--Clark, Paul. *Reinventing China: A Generation and Its Films*. The Chinese University Press, 2005, 75-89, 164-186.
--Baranovitch, Nimrod. "China Diversified: An Overview of Popular Music in the Reform Era." In *China's New Voices: Popular Music, Ethnicity, Gender, and Politics, 1978-1997*. Berkeley: University of California Press, 2003, 10-53.
Take-home Exam: questions distributed 10/08, exam due back 10/15

Week 9 (10/15-10/17) A Revival of Mass Culture and Consumerism: Popular Fiction, Soap Opera, and Political Pop in Post-revolutionary China
Screening: *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:
--Barme, Geremie, "Wang Shuo and Liumang ('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 (10/22-10/24) In the Mood for New Year: New Year Celebration Comedies and CCTV Spring Festival Gala
Screening: *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:
--Mao, Sihui, "Translating Popular Culture: Feng Xiaogang's Film Big Shot's Funeral as a Polynuclear Text", In *Translation, Globalization and Localization: A Chinese Perspective*, eds. Ning Wang and Yifeng Sun. Multilingual Matters Ltd, 2008, 155-173.
--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.
Response Paper #2 Due: 10/24

Week 11 (10/29-10/31) "Leitmotif": Reconciliations between Chinese Big Picture and Hollywood Blockbuster
Screening: *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.
--Xiao, Ying. "'Leitmotif': State, Market, and Postsocialist Chinese Film Industry under Neoliberal Globalization." In *Neoliberalism and Global Cinema: Capital, Culture, and Marxist Critique*, eds. Jyotsna Kapur and Keith B. Wagner. Routledge, 2011, 157-179.

Week 12 (11/05-11/07) The Politics and Poetics of the Body: Fashion, Sports and Media Representations
Screening: *Woman Basketball Player No. 5* (dir. XIE Jin, 1957, 86 min.)
Excerpt: *Beijing Olympics Opening Ceremony* (CCTV, 2008), *Sha Ou* (dir. ZHANG Nuanxin, 1981), *Queen of Sports* (dir. SUN Yu, 1934)
Readings:
--Brownell, Susan. "Making Dream Bodies in Beijing: Athletes, Fashion Models, and

Urban Mystique in China." In *China Urban: Ethnographies of Contemporary Culture*, eds. Nancy Chen, et al. Durham: Duke University Press, 2001, 123-142.

--Zhong, Xueping. "'Long Live Youth' and the Ironies of Youth and Gender in Chinese Films of the 1950s and 1960s." *Modern Chinese Literature and Culture* 11, 2 (Fall 1999): 150-185.

In-class Exam: 11/07

Week 13 (11/12-11/14) "Food, Sex, the Basic Nature of Human Being": Food Narratives on Chinese Screen

Screening: *Eat Drink Man Woman* (dir. Ang Lee, 1994, 123 min.)

Excerpt: *Raise the Red Lantern* (dir. ZHANG Yimou, 1991), *The Wedding Banquet* (dir. Ang Lee, 1993), *The God of Cookery* (dir. Stephen Chow, 1996)

Readings:

--Fried, Ellen J. "Food, Sex, and Power at the Dining Room Table in Zhang Yimou's *Raise the Red Lantern*." In *Reel Food: Essays on Food and Film*, ed. Anne L. Bower, Routledge，2004, 129-146.

--Dariotis, Wei Ming and Fung, Eileen. "Breaking the Soy Sauce Jar: Diaspora and Displacement in the Films of Ang Lee." In *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, ed. Sheldon Hsiao-peng Lu. University of Hawaii Press, 1997, 187-220.

Week 14 (11/19-11/21) "Growing Pains": Chinese Rock, Popular Music, the Sixth Generation Filmmaking and Beyond

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

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

Listening: Chinese rock music and pop songs

Reading:

--Zhang, 281-296.

--Zhou, Xuelin. "Rock 'n' Roll: From Rebellion to Consumption." in *Young Rebels in Contemporary Chinese Cinema*. Hong Kong University Press, 2007, 105-134.

--De Kloet, Jeroen. "Marx or Market: Chinese Rock and the Sound of Fury." In *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*, ed. Jenny Kwok Wah Lau. Philadelphia: Temple University Press, 2003, 28-52.

Final Project Proposal Due: 11/21

Week 15 (11/26-11/28) The Dialectics of the Global, National and Regional: Hip Hop, Urban Youth Culture, and the New Mediascape in the Internet Age

Screening: *Kung-Fu Dunk* (dir. Kevin Chu, 2008, 98 min.)

Excerpt: *The Green Hornet* (dir. Michel Gondry, 2011), *Young and Restless in China* (dir. Sue Williams, 2008), *Super Girl* (a contest show from Hunan Satellite Television, 2005), *Super Voice Girl Appears on Oprah Show* (05/11/2009, The *Oprah* Winfrey Show)

Listening: Chinese rap and popular songs

Readings:

--Morris, Andrew. "'I Believe You Can Fly': Basketball Culture in Postsocialist China." In *Popular China: Unofficial Culture in a Globalizing Society*, eds. Perry Link, Richard P. Madsen, and Paul G. Pickowicz. Rowman and Littlefield Publishers, 2002,

9-38.

--Xiao, Ying. "'Hip Hop Is My Knife, Rap Is My Sword': Hip Hop, Cultural (Re)production, and the Question of Authenticity and Authorship in Contemporary China." Special Issue of *Three Asias: Japan, S. Korea, China*. *Paradoxa: Studies in World Literary Genres* 22 (2010): 269-298.

Optional Response Paper #3 Due: 11/26

Week 16 (12/03) Final Project Presentation

Suggested Further Readings (in the order of class topics)

Frith, Simon. "Toward an Aesthetic of Popular Music." In *Popular Music: Critical Concepts in Media and Culture Studies*, ed. Simon Frith. Routledge, 2003, 32-47.

Jones, Andrew F. "The Gramophone in China." In *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age*. Duke University Press, 2001, 53-72.

Yeh, Yueh-yu. "Historiography and Sinification: Music in Chinese Cinema of the 1930s." *Cinema Journal* 41, no. 3 (Spring): 78-97.

Xiao, Zhiwei. "Anti-imperialism and Film Censorship During the Nanjing Decade, 1927-1937." In *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, ed. Sheldon Hsiao-peng Lu. University of Hawaii Press, 1997, 35-58.

Chen, Xiaomei. "Growing Up with Posters during the Cultural Revolution: Gendered Body, Cross-dressing and Androgyny in Maoist China." In *Picturing Power in China: Posters of the Cultural Revolution*, eds. Stephanie Donald and Harriet Evan. London: Rowman and Littlefield, 1999.

Andrews, Julia F. and Shen, Kuiyi. "The New Chinese Women and Lifestyle Magazines in the late 1990s." In *Popular China: Unofficial Culture in a Globalizing Society*, eds. Perry Link, Richard P. Madsen, and Paul G. Pickowicz. Rowman and Littlefield Publishers, 2002, 137-162.

Braester, Yomi. "Chinese Cinema in the Age of Advertisement: The Filmmaker as a Cultural Broker." *The China Quarterly* 183 (Sept. 2005): 549-564.

Lee, Gregory. "The 'East Is Red' Goes Pop: Commodification, Hybridity and Nationalism in Chinese Popular Song and Its Televisual Performance." *Popular Music*, Vol. 14, No. 1 (Jan., 1995): 95-110.

Liu, Lydia H. "*Beijing Sojourners in New York:* Postsocialism and the Question of Ideology in Global Media Culture." *Positions 7*, no. 3 (1999): 763-797.

Lu, Xinyi. "Ritual, Television, and State Ideology: Rereading CCTV's 2006 *Spring Festival Gala*." In *TV China*, eds. Ying Zhu and Chris Berry. Bloomington: Indiana UP, 2009, 111-25.

Keane, Michael. "Television Drama in China: Engineering Souls for the Market." In *Global Goes Local: Popular Culture in Asia*, eds. Timothy J. Craig and Richard King. UBC Press, 2002, 120-137.

Dujunco, Mercedes M. "Hybridity and Disjuncture in Mainland Chinese Popular Music." In *Global Goes Local: Popular Culture in Asia*, eds. Timothy J. Craig and Richard King. UBC Press, 2002, 25-39.

Upton, Janet L. "The Politics and Poetics of *Sister Drum*: 'Tibetan' Music in the Global Marketplace." In *Global Goes Local: Popular Culture in Asia*, eds. Timothy J. Craig and Richard King. UBC Press, 2002, 99-119.

Harris, Rachel. “Reggae on the Silk Road: The Globalization of Uyghur Pop.” *The China Quarterly* 183 (Sept. 2005): 627-643.

Kennett, Christopher and Moragas, Miquel. “From Athens to Beijing: The Closing Ceremony and Olympic Television Broadcast Narratives.” In *Owing the Olympics: Narratives of the New China*, eds. Monroe E. Price and Daniel Dayan. The University of Michigan Press, 2008, 260-283.

Mannur, Anita. “Model Minorities Can Cook: Fusion Cuisine in Asian America.” In *East Main Street: Asian American Popular Culture*, eds. Shilpa Davé, LeiLani Nishime and Tasha G. Oren. New York University Press, 2005.

De Kloet, Jeroen. “Sonic Sturdiness: The Globalization of ‘Chinese’ Rock and Pop.” *Critical Studies in Media Communication* Vol. 22, No. 4 (October 2005): 321-338.

De Kloet, Jeroen. “Popular Music and Youth in Urban China: The *Dakou* Generation.” *The China Quarterly* 183 (Sept. 2005): 609-626.

Wang, Jing. “Bourgeois Bohemians in China?: Neo-Tribes and the Urban Imaginary.” *The China Quarterly* 183 (Sept. 2005): 532-548.

Pang, Laikwan. “Piracy/Privacy: The Despair of Cinema and Collectivity in China.” *Boundary* 2 (Fall 2004): 101-24.

Yang, Mayfair Mei Hui. “Mass Media and Transnational Subjectivity in Shanghai: Notes on (Re)cosmopolitanism in a Chinese Metropolis.” In *Ungrounded Empires: The Cultural Politics of Modern Chinese Transnationalism*, eds. Aiwha Ong and Don Nonini. NY: Routledge, 1997, 287-319.

Zhang, Zhen. “Mediating Time: The 'Rice Bowl of Youth' in Fin-de-siecle Urban China.” In *Globalization*, ed. Arjun Appadurai. Durham: Duke UP, 2001, 131-54.

Desser, David, “Consuming Asia: Chinese and Japanese Popular Culture and the American Imaginary.” In *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*, ed. Jenny Kwok Wah Lau. Philadelphia: Temple University Press, 2003, 179-199.

Selected Bibliography

Baranovitch, Nimrod. *China’s New Voices: Popular Music, Ethinicity, Gender, and Politics, 1978-1997*. Berkeley: University of California Press, 2003.

Barme, Geremie. *In the Red: Essays on Contemporary Chinese Culture*. NY: CUP, 1996.

Benjamin, Walter. *The Work of Art in the Age of Mechanic Reproduction*. in *Illuminations*, trans. Harry Zohu, ed. Hannah Arendt, New York: Schocken Books, 1968.

Berry, Chris and Farquhar, Mary. *China on Screen: Cinema and Nation*. NY: Columbia University Press, 2006.

Chow, Rey. *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema*. NY: Columbia UP, 1995.

Clark, Paul. *Reinventing China: A Generation and Its Films*. The Chinese University Press, 2005.

Craig, Timothy and King, Richard, eds. *Global Goes Local: Popular Culture in Asia*. Vancouver, BC: University of British Columbia Press, 2002.

Cui, Shuqin. *Women Through the Lens: Gender and Nation in a Century of Chinese Cinema*. Honolulu: University of Hawaii Press, 2003.

Curtin, Michael. *Playing to the World's Biggest Audience: The Goblalization of Chinese Film and TV*. Berkeley: University of California Press, 2007.
De Kloet, Jeroen. *China with a Cut: Globalisation, Urban Youth and Popular Music*. Amsterdam: Amsterdam University Press, 2010.
Frith, Simon, ed. *Popular Music: Critical Concepts in Media and Culture Studies*. Routledge, 2003, 32-47.
Hu, Jubin. *Projecting a Nation: Chinese Cinema Before 1949.* HK: Hong Kong University Press, 2003.
Huang, Nicole. *Women, War, Domesticity, Shanghai Literature and Popular Culture of the 1940s*. Brill Academic Publishers, 2005.
Jones, Andrew F. *Like a Knife: Ideology and Genre in Contemporary Chinese Popular Music*. Ithaca: Cornell East Asia Institute, 1992.
Lau, Jenny Kwok Wah, ed. *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia.* Philadelphia: Temple University Press, 2003.
Lee, Leo Ou-fan. *Shanghai Modern: The Flowering of a New Urban Culture in China. 1930-1945.* Harvard University Press, 1999.
Lu, Sheldon Hsiao-peng. *China, Transnational Visuality, Global Postmodernity*. Stanford: Stanford University Press, 2001
Lu, Sheldon Hsiao-peng, ed. *Transnational Chinese Cinema: Identity, Nationhood, Gender*. Honolulu: University of Hawaii Press, 1997.
Marchetti, Gina. *Romance and the "Yellow Peril": Race，Sex，and Discursive Strategies in Holly-wood Fiction.* Berkeley: University of California Press, 1993.
Rofel, Lisa. *Desiring China: Experiments in Neoliberalism, Sexuality, and Public Culture.* Durham: Duke University Press, 2007.
Wang Shuo, *Please Don't Call Me Human*, tran by Howard Goldblatt, New York: Hyperion East, 2000.
Zha, Jianying. *China Pop: How Soap Operas, Tabloids, and Bestsellers are Transforming a Culture.* New York: New Press, 1995.
Zhang, Xudong. *Chinese Modernism in the Era of Reforms: Cultural Fever, Avant-Garde Fiction, and the New Chinese Cinema*. Durham: Duke University Press, 1997.
Zhang, Yingjin. ed. *Cinema and Urban Culture in Shanghai, 1922-1943*. Stanford University Press, 1999.
-----. *Chinese National Cinema*. Routledge. 2004.
-----and Zhiwei Xiao, eds. *Encyclopedia of Chinese Films*. London: Routledge, 1998.
Zhang, Zhen. *An Amorous History of the Silver Screen: Shanghai Cinema, 1896-1937*. University of Chicago Press, 2005.
-----ed. *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century*. Durham, NC: Duke UP, 2007.
Zhu, Ying and Chris Berry, eds. *TV China*. Bloomington: Indiana UP, 2009.