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
--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](http://www.registrar.ufl.edu/catalog/policies/students.html)

Counseling and Wellness Center: [http://www.counseling.ufl.edu/cwc/](http://www.counseling.ufl.edu/cwc/)

Disability Resource Center: [http://www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)

Grades: [http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html](http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html)


**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:**


**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.

**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.

**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.)

Reading:

**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.

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.)
Listening: Mao’s talk from broadcasting/public loudspeakers, revolutionary songs,
Viewing: propaganda posters
Reading:
--Zhang, 189-224.

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.

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:
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:**

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:**

**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:**


**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


**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.)


**Readings:**


**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.


**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:**

9-38.

Optional Response Paper #3 Due: 11/26

Week 16 (12/03) Final Project Presentation

Suggested Further Readings (in the order of class topics)


**Selected Bibliography**


