

Fall 2023, CHI4930/LIT4930/RTV4930

Chinese Film and Media

Class Meeting: Tuesday 7 (1:55-2:45pm, MAT0006) & Thursday 7-8 (1:55-3:50pm, LIT0221)

Instructor: Dr. XIAO Ying, yx241@ufl.edu

<http://languages.ufl.edu/people/faculty-alpha/ying-xiao/>



Course Description

This course examines Chinese film and media in a broad sociohistorical and global context. As China reopened to the world and becomes the emerging superpower in the recent few decades, Chinese films have not only attracted worldwide scholarly attentions and artistic interests, but also have been embraced by a wide range of popular tastes internationally. We will look at such film productions, media representations, and cultural phenomena from a comparative and cross-cultural perspective, by emphasizing an interdisciplinary and transnational approach. With the aid of a wide diversity of readings and multimedia tools, the course introduces students the fundamental framework of film and media studies and facilitates an in-depth understanding of Chinese culture and society and an enhanced appreciation of international culture and identity.

On top of the critical reflections on the important concepts and themes, including urban modernity, youth culture, gender, ethnicity, national identity, the interactions between Shanghai and Hollywood, media ecology, and cross-cultural representation, the instructor will provide an insider's point of view and share her insights about the structure and operation of film festivals and industries drawing upon her connections and professional experiences of working in the international film and media circles. No knowledge of Asian languages or prior background is required. All works are read in English writings and films/videos are in Chinese with English subtitles.

Course Objectives

This course is designed as an Undergraduate class that will combine lectures and a considerable proportion of discussions. It will include a general survey on the history of Chinese cinema and the pertaining critical theories and literature as such. While paying close attention to contemporary film practices and various cultural trends in mainland China, it will offer a comprehensive account and critical examination of Chinese film in association with different media (television, music, journalism, and etc.) from the early twentieth century to the present. It fits into and will become an important addition to the development of undergraduate curriculum in both Foreign Languages and Literatures and Film and Media Studies. It offers a new, open-ended cross-disciplinary and transcultural approach to the critical studies of national and transnational cinema and other modes of audiovisual arts and screen media. The primary goal of this class is to:

- 1) introduce students the fundamental framework of film and media studies and the major authors and genres in the field of Chinese cinema and culture.
- 2) help students gain an in-depth understanding of cinema and media in relation to the historical and geopolitical milieu within which it is situated and intimately engaged with.
- 3) help students develop a critical thinking on the discourses of cinema and media.
- 4) place Chinese cinema and media within a larger frame of transnational cultural flow and global cinema, and help students cultivate a comparative perspective that links the Chinese practice to the western theoretical frames and historical narratives.

Textbooks, Readings, and Videos

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

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

All other articles can be accessed through ARES, UF Libraries Course Reserve System, also available through Canvas. For supplementary readings, class discussions, and writing assignments, students are recommended to consult with Ying Xiao, *China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization* (Jackson: University Press of Mississippi, 2017). All the written assignments in class are referred to the style of 12 font, double-spaced, typewritten, Chicago style (*The Chicago Manual of Style*, 17th edition,

https://www.chicagomanualofstyle.org/home.html?_ga=2.57771817.2025025059.1667770435-399573216.1667770435)

This class utilizes E-learning in Canvas to facilitate class communications and discussions, 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 students. Be sure to check E-learning class page on a regular basis for updates and announcements.

As this is a 3-credit class, there will be no separate screening sessions, and class time will be dedicated to discussions, presentations, and related activities. Students will be responsible for viewing the films outside the classroom, on their own, as part of their course assignments. The films will be available at the library. Students can also make use of various digital streaming media services, such as Netflix, Amazon Prime, and Hulu.

Grading and Coursework Assessment

- 1) Attendance—10%.
- 2) Class Participation and Activity—8%.
- 3) Reading and Film Presentations—10%.
- 4) Film Response Paper—15%.
- 5) Exams—20%.
- 6) Final Project Proposal and Final Project Presentation—7%.
- 7) Final Research Paper—30%.

Due Dates

Film Response Paper	10/24/2023
Exams	10/12/2023 & 11/07/2023
Final Project Proposal	11/21/2023
Final Project Presentation	12/05/2023
Final Research Paper	12/12/2023

Attendance and Make-up Policy—10%

Attendance in class is 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 meetings 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>

For an excused absence: You need to contact the office of the Dean of Students at 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 Activity—8%

Class participation are extremely important for you to have a successful learning experience. Students are expected to accomplish the class assignments in a timely fashion, to actively engage with the course materials including readings and films, and furthermore to share and communicate their observations and reflections with others. Your grade of participation will be assessed by the quality and quantity of your contributions to the class along the following rubric (a total of 5 points). Failure to meet any of these expectations will not only impair your own education and final grades, but also the whole class performance. The instructor will schedule a conference and provide students with feedback on how to improve when your participation and/or mid-term exam fall below 70% of the possible points.

In addition, there will be an entry interview/introduction and an exit evaluation conducted at the first week and the last week of the class. A template of discussion questions will be distributed then. This is a learning tool for you to reflect upon yourself and the progress you have made and also to learn from others. You will receive full credit as long as you complete the activities timely and thoughtfully (3 points in total).

Presentations—10%

Students are required to select one article and one film from our class list to conduct TWO oral reports in class (5% each x 2). The presentations should be 10-15 minutes each, summarizing the key points of the article/film and relating them to our class discussions or screenings. The date of the presentation would roughly correspond to the schedule when the particular 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 at the discussion board of our Canvas page. Students are also asked to engage, peer review, and comment on someone else's post of their presentation on Canvas. Detailed instructions for the assignments and schedules of students' sign-up presentations will be announced within the first two weeks of the semester.

Film Response Paper—15%

Students are asked to compose a piece of film critique (750 words, 3-4 pages) in response to one of the films assigned/viewed/discussed in class. The short response paper 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 predominantly plot descriptions. I will explain the method of the exercises and provide some prompts at the beginning of the semester.

Exams—20%

There are two exams for this course (20% each). These 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 exams.

Final Research Project Proposal—5%

Toward the end of the semester, students need to develop a final research project that critically engages and examines the topics germane to this class. Students will be asked to draft a proposal (1-2 page) to outline the thesis, research questions, and methods along with a literature review to cite and summarize the main scholarly sources and disciplinary background associated with the selected topic. The proposal needs to include the following elements: 1) a 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 external scholarly sources not covered in class.

Final Project Presentation—2%

A presentation and open discussion of your final research project will occur during the last week of the class. 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 invited to engage, peer review, and comment on someone else's post of their research project and presentation on Canvas as well as in class.

Final Research Paper—30%

The final paper is a 10-12 page long research paper (2500 words, no less than 9-page main text and a minimum of one-page bibliography, 12 font, double-spaced, 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. The goal of the paper is to enhance practical learning and to give you an opportunity to integrate the knowledge, tools, and analytical skills from our class to explore topics and works that interest you. The paper needs to be written in an accessible academic style and 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 in accordance with the UF writing assessment rubric (<https://undergrad.aa.ufl.edu/general-education/gen-ed-courses/structure-of-wr-courses/wr-course-guidelines/#:~:text=Writing%20Requirement%20Objectives,hastily%20written%20or%20Oursory%20thoughts>). Use Chicago Manual of Style for footnotes and references. Further details and specific guidelines will be distributed as the assignment comes closer. Individual appointment with the instructor to discuss the topic selection and project progress is recommended throughout the semester.

Grading Scale

For information on how UF assigns grade points, visit:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

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.”

Writing Assessment Rubric

	Excellent (A)	Good (B)	Adequate (C)	Poor (D)	Failing (F)
Content	Significant controlling idea or assertion supported with concrete, substantial, and relevant evidence.	Controlling idea or assertion supported with concrete and relevant evidence.	Controlling idea or assertion general, limited, or obvious; some supporting evidence is repetitious, irrelevant, or sketchy.	Controlling idea or assertion too general, superficial, or vague; evidence insufficient because obvious, aimless, or contradictory.	No discernible idea or assertion controls the random or unexplained details that make up the body of the essay.
Organization and Coherence	Order reveals a sense of necessity, symmetry, and emphasis; paragraphs focused and coherent; logical transitions reinforce the progress of the analysis or argument. Introduction engages initial interest; conclusion supports without repeating.	Order reveals a sense of necessity and emphasis; paragraphs focused and coherent; logical transitions signal changes in direction; introduction engages initial interest; conclusion supports without merely repeating.	Order apparent but not consistently maintained; paragraphs focused and for the most part coherent; transitions functional but often obvious or monotonous. Introduction or conclusion may be mechanical rather than purposeful or insightful.	Order unclear or inappropriate, failing to emphasize central idea; paragraphs jumbled or underdeveloped; transitions unclear, inaccurate, or missing. Introduction merely describes what is to follow; conclusion merely repeats content.	Order and emphasis indiscernible; typographical rather than structural; transitions unclear, inaccurate, or missing. Neither the introduction nor the conclusion satisfies any clear rhetorical purpose.

Effectiveness	Always analyzes the evidence in support of the argument. Interpretation is insightful and persuasive, and displays depth of thought.	Usually analyzes the evidence in support of the argument. Interpretation is persuasive and occasionally insightful.	Sometimes analyzes the evidence in support of the argument. Interpretation is sometimes persuasive but rarely insightful.	Rarely analyzes the evidence in support of the argument. Interpretation may be implausible.	No analysis of evidence is present. Interpretation is either absent or absurd.
Style	Sentences varied, emphatic, and purposeful; diction fresh, precise, economical, and idiomatic; tone complements the subject, conveys the authorial persona, and suits the audience.	Sentences varied, emphatic, and purposeful; diction precise and idiomatic; tone fits the subject, persona, and audience.	Sentences competent but lack emphasis and variety; diction generally correct and idiomatic; tone acceptable for the subject.	Sentences lack necessary emphasis, subordination, and purpose; diction vague or unidiomatic; tone inconsistent with or inappropriate to the subject.	Incoherent, rudimentary, or redundant sentences thwart the meaning of the essay; diction nonstandard or unidiomatic; tone indiscernible or inappropriate to the subject.

Grammar and Punctuation	Grammar, syntax, punctuation, and spelling adhere to the conventions of “edited American English.”	Grammar, syntax, punctuation, and spelling contain no serious deviations from the conventions of “edited American English.”	Content undercut by some deviations from the conventions of “edited American English.”	Frequent mistakes in grammar, syntax, punctuation, and spelling obscure content.	Frequent and serious mistakes in grammar, syntax, punctuation, and spelling make the content unintelligible
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Participation Rubric

	Excellent	Good	Average	Insufficient	Unsatisfactory
Knowledgeable: Shows evidence of having done the assigned work.	5	4	3	2	1
Thoughtful: Evaluates carefully issues raised in assigned work.	5	4	3	2	1
Considerate: Takes the perspective of others into account and listens attentively.	5	4	3	2	1

- 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.
- 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.
- 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.

Class Schedule

Week 1 (08/24) Introduction to Chinese Film and Media

Feature Film: *To Live* (dir. ZHANG Yimou, 1994, 125 min.)

Excerpt: *China Film Industry, History of Chinese Cinema, A Century of Chinese Cinema*

Reading:

--this syllabus

--Gocsik, Barsam, Monahan, 3-17.

Week 2 (08/29-08/31) Invention/ Intervention, 1896-1929: Teahouse, Chinese Opera, and “Western Mirror”

Feature Film: *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.

--Jameson, Fredric. “Third-World Literature in the Era of Multinational Capitalism.” *Social Text*, No. 15 (Autumn, 1986): 65-88.

Week 3 (09/05-09/07) Modernity/ Urbanity, 1930-1945: Moviegoing, Chinese Jazz, and the Golden Age of Shanghai Cinema

Feature Film: *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), early radio, popular songs, and prints from the Chinese Jazz Age

Reading:

--Gocsik, Barsam, Monahan, 19-32.

--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.

--Mulvey, Laura. “Visual Pleasure and Narrative Cinema.” *Screen* 16.3 (Autumn 1975): 6-18.

Week 4 (09/12-09/14) Hollywood/Shanghai: Transnational Imaginary and Culture Transit/Translation

Feature Film: *Song at Midnight* (dir. MAXU Weibang, 1937, 100 min.)

Excerpt: *Hollywood Chinese: The Chinese in American Feature Films* (dir. Arthur Dong, 2007)

Reading:

- Gocsik, Barsam, Monahan, 33-85.
- Wang, Yiman. "The Phantom Strikes Back: Triangulating Hollywood, Shanghai, and Hong Kong." *Quarterly Review of Film and Video* 21 (2004): 317-326.
- Hansen, Miriam. "The Mass Production of the Senses: Classical Cinema as Vernacular Modernism." *Modernism/Modernity* 6.2 (April 1999): 59-77.
- Hansen, Miriam. "Fallen Women, Rising Stars, New Horizons: Shanghai Silent Film as Vernacular Modernism." *Film Quarterly*, Vol. 54, No. 1 (Autumn, 2000):10-22.

Week 5 (09/19-09/21) Postwar Cinema, 1946-1949: Nation-building at Ruins and Art, Politics, and Identity on a Historical Threshold

Feature Film: *Crows and Sparrows* (dir. ZHENG Junli, 1949, 111 min.)

Excerpt: *Spring in a Small Town* (dir. FEI Mu, 1948)

Reading:

- Gocsik, Barsam, Monahan, 181-256, 89-109.
- 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.

Week 6 (09/26-09/28) Nation/ Class/ Gender, 1949-1978: Cinema, Opera, and Revolutionary Ballet in the Mao Era

Feature Film: *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)

Reading:

- Gocsik, Barsam, Monahan. 111-121.
- 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 (10/03-10/05) The Revolution after the Cultural Revolution: Melodrama and the Xie Jin Model

Feature Film: *Hibiscus Town* (dir. XIE Jin, 1986, 126 min.)

Excerpt: *Legend of Tianyun Mountain* (dir. XIE Jin)

Reading:

- Gocsik, Barsam, Monahan, 123-132.
- 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.

Exam 1 (Essay Questions): questions distributed 10/05, exam due back 10/12

Week 8 (10/10-10/12) "Northwest Wind:" Folk Music, High Culture Fever, and the Fifth Generation

Feature Film: *Red Sorghum* (dir. ZHANG Yimou, 1987, 95 min.)

Excerpt: *Yellow Earth* (dir. CHEN Kaige, 1984)

Readings:

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

--Clark, Paul. *Reinventing China: A Generation and Its Films*. The Chinese University Press, 2005, 75-89, 164-186.

--Xiao, Ying. "Northwest Wind: Folklore, Vernacular, and the Chinese New Waves." In *China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization*. Jackson: University Press of Mississippi, 2017, 18-51.

Week 9 (10/17-10/19) A Revival of Mass Culture and Consumerism: Popular Fiction, Soap Opera, and Political Pop in Post-revolutionary China

Feature Film: *The Trouleshooters* (dir. MI Jiashan, 1988, 101 min.)

Excerpt: *Beijingese in New York* (dir. ZHENG Xiaolong, 1992)

Reading:

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

--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 (10/24-10/26) In the Mood for New Year: New Year Celebration Comedies and CCTV Spring Festival Gala

Feature Film: *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)

Reading:

--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.

--Lu, Xinyu. "Ritual, Television, and State Ideology: Rereading CCTV's 2006 Spring Festival Gala." In *TV China*, ed. Ying Zhu and Chris Berry. Bloomington: Indiana University Press, 2009, 111-128.

Film Response Paper Due: 10/24

Week 11 (10/31-11/02) "Leitmotif:" Reconciliations Between Chinese Big Picture and Hollywood Blockbuster

Feature Film: *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, 217-229.

--Xiao, Ying. "National Anthem at *Guangchang*: Languagescape, Ideoscape, and Mediascape in the Time of Global Picture." In *China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization*. Jackson: University Press of Mississippi, 2017, 142-194.

Week 12 (11/07-11/09) "Growing Pains:" Chinese Rock and the Sixth Generation Filmmaking and Beyond

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

Excerpts: *In the Heat of the Sun* (dir. JIANG Wen, 1994), *Suzhou River* (dir. LOU Ye, 2000)

Reading:

--Zhang, 281-296.

--Zhang, Yingjin. "Rebel without a Cause? China's New Urban Generation and Postsocialist Filmmaking." In *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century*, ed. Zhen Zhang. Durham: Duke University Press, 2007, 49-80.

--Xiao, Ying. "'Rock 'n' Roll on the New Long March': Cui Jian and the Voices and Moving Images of Chinese Rock Kids." In *China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization*. Jackson: University Press of Mississippi, 2017, 75-111.

Exam (Definition and Explanation): 11/07

Week 13 (11/14-11/16) The New Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century

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

Reading:

--Zhang, Zhen. "Bearing Witness: Chinese Urban Cinema in the Era of 'Transformation' (Zhuanxing)." In *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century*, ed. Zhen Zhang. Durham: Duke University Press, 2007, 1-45.

--McGrath, Jason. "The Independent Cinema of Jia Zhangke: From Postsocialist Realism to a Transnational Aesthetic." In *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century*, ed. Zhen Zhang. Durham: Duke University Press, 2007, 81-114.

Week 14 (11/21) The Dialectics of the Global, National and Regional: Youth, Popular Culture, and Cinema in the New Millennium

Screening: *So Young* (dir. ZHAO Wei, 2013, 132 min.)

Excerpt: *Kung-Fu Dunk* (dir. Kevin Chu, 2008, 98 min.), *Young and Restless in China* (dir. Sue Williams, 2008)

Readings:

- de Kloet, Jeroen, and Stefan Landsberger. "Fandom, Politics and the *Super Girl* Contest in a Globalized China." In *Adapting Idols: Authenticity, Identity and Performance in a Global Television Format*, edited by Kwoos Zwaan and Joost de Bruin. Farnham: Ashgate, 2012, 135–147.
- Xiao, Ying. "'Yesterday Once More:' IP Film, Phantom/Fandom of Music, and the Youthful (Re)turn of Chinese Cinema in the Age of New Digital Media." *Journal of Chinese Cinemas* 15.1 (2021): 87-103.

Final Research Project Proposal Due: 11/21

Week 15 (11/28-11/30) Chinawood, Transcultural Chinese Film, and the Mediascape in the New Digital Age

Feature Film: *The Flowers of War* (dir. ZHANG Yimou, 2011, 146 min.)

Reading:

- Vulpiani, Luke. "Goodbye to the Grim Real, Hello to What Comes Next: The Moment of Passage from the Sixth Generation to the iGeneration." In *China's iGeneration: Cinema and Moving Image Culture for the Twenty-First Century*, eds. Mathew D. Johnson. Keith B. Wagner, Tianqi Yu and Luke Vulpiani. London: Bloomsbury, 2014, 89-103.
- Khoo, Olivia. "Remaking the Past, Interrupting the Present: The Spaces of Technology and Futurity in Contemporary Chinese Blockbusters." In *Futures of Chinese Cinema: Technologies and Temporalities in Chinese Screen Cultures*, eds. Olivia Khoo and Sean Metzger. Bristol: Intellect, 2009, 241-262.
- Wagner, Keith B. "TikTok and Its Mediatic Split: The Promotion of Ecumenical User Generated Content Alongside Sinocentric Media Globalization." *Media, Culture & Society* 45.2 (2023): 323-337.

Optional Film Response Paper #2 Due: 11/28

Week 16 (12/05) Class Review and Final Project Presentation

*There might a special film screening/event or a field trip arranged during the semester. The visit of the guest speaker/filmmaker to our class will be announced in advance of the event.

Class Policies

Attendance Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

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

Students Requiring Accommodation

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/>. 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.

UF Evaluations Process

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 at <https://gatorevals.aa.ufl.edu/students/>. 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 <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

University 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 honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, 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 (<https://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 obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history,

academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

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.

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.

Campus Resources

- *U Matter, We Care*: If you or someone you know is in distress, please contact 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.
 - *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.

"Check in. Unpack. Relax. Look closer..."



