

Spring 2025, CHT3391/LIT4930/RTV4930 Chinese Film and Media

Instructor: Sherry Ying Xiao Shaw (**Dr. Xiao**), yx241@ufl.edu

Class Meeting: Tuesday 7 (1:55-2:45pm) & Thursday 7-8 (1:55-3:50pm), TUR2334

Office Hours: Tuesday 9:30-10:30am, Thursday 4:00-5:00pm (Office, Pugh 306) &

Wednesday 1:30-3:00pm ((Zoom, <https://ufl.zoom.us/j/3552260266>) or by appointment

<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 this once oldest civilization and currently the largest socialist country reopened to the world and becomes the newly emerged superpower in the recent decades, Chinese films have not only attracted worldwide scholarly attentions and artistic interests, but they 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. Films/videos are primarily in Mandarin Chinese and sometimes in multiple languages but all 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 leverages the intellectual development of higher educations in humanities and liberal arts. Moreover, 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 closely 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*. New York and London: Routledge, 2004. (required)

--Xiao, Ying. *China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization*. Jackson: University Press of Mississippi, 2017. (recommended)

--Monahan, Dave & Barsam, Richard. *Looking at Movies: An Introduction to Film*. New York: W.W. Norton & Company, 2021. (recommended)

--Gocsik, Karen & Monahan, Dave. *Writing about Movies*. New York: W.W. Norton & Company, 2018. (recommended)

All other articles can be accessed through ARES, UF Libraries Course Reserve System, also available through Canvas. 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 mainly 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—12%.
- 4) Exams—35%.
- 5) Final Project Proposal—5%.
- 6) Final Research Paper—30%.

Attendance and Make-up Policy—10%

Attendance in class is mandatory and attendance will be recorded. You can be exempted from the first absence. After add/drop, starting from your second absence, *half a point* will be deducted from your grade for *each* unexcused absence. Be punctual. Since late arrivals and leaving the class meetings early (for more than five 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.”

Absence (including illness) will be only excused in accordance with UF policy, which requires doctor’s note and related evidence of documentation: “The university recognizes the right of the instructor to make attendance mandatory and require documentation for absences (except for religious holidays), missed work, or inability to fully engage in class. After due warning, an instructor can prohibit further attendance and subsequently assign a failing grade for excessive absences.” **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>

Class Participation and Activity—8%

Class participation is 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. Evaluations for your participation will be given twice (one in the midterm, second at the end of the semester, 3% each x 2, a total of 6 points).

➤ **Class Participation Evaluation Rubric**

3 Students always take a voluntary, thoughtful, and active role in their own learning, challenging themselves on a daily basis. Through participation and inquiry, they consistently demonstrate a genuine desire to learn and share ideas with the teacher and their classmates. They initiate discussions, ask significant questions, and act as leaders within the group. They are willing to take challenge, to assert an opinion and support it, and to listen actively to others. These students are always well prepared to contribute to the class as a result of having thoughtfully completed assignments, and the thoroughness of their work demonstrates the high regard they hold for learning.

2.5 Students consistently take an active role in their own learning. They participate regularly in class discussions and frequently volunteer their ideas, ask thoughtful questions, and defend opinions. They listen respectfully to their classmates and are willing to share ideas as a result of having completed assignments. Though never causing disruption to the class, these students do not always demonstrate a consistent commitment to make the most out of our class time each and every day.

2 Students sometimes take an active role in their own learning, sharing relevant ideas and asking appropriate questions. Although reluctant to take challenge, they contribute regularly to class discussions. These students listen to their classmates and respect their opinions. As a result of having completed assignments, these students are prepared to answer questions when called upon. They may need occasional reminders to stay on task, to make the most of our class time, and to increase their level of commitment to the course.

1.5 Students occasionally take an active role in their own learning. They participate and ask questions infrequently. They hesitate to share their ideas or to take challenge, and they may not always listen to or respect the opinions of others. These students usually participate only when called upon. They show a tendency of chronic tardiness and/or missing several classes. As a result of assignments being sometimes incomplete or missing, they may not be prepared to answer thoughtfully with detail or substance. Students show little engagement and effort to join the discussion and are at times found to use electronic devices to do non-course-related activities such as checking e-mail or social networking sites, web-surfing, or playing games. These students need regular reminders to stay on task, and a conference with the student may be elicited to re-establish the expectations for participation.

1 Students rarely take an active role in their own learning. They often do not participate and rarely share ideas or ask questions. These students display poor listening skills, and they may be intolerant of the opinions of others. Students show a tendency of chronic tardiness and/or excessive absences. As a result of being unprepared for or disengaged from class, these students are unable to offer ideas even when called upon. Students show minimum engagement and effort to join the discussion and are often found to use electronic devices to do non-course-related activities such as checking e-mail or social networking sites, web-surfing, or playing games. A conference with the student may be required to re-establish classroom expectations and identify clear consequences for inappropriate participation.

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 mid-term evaluation 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 (2 points in total).

Presentations—12%

There are two presentations for this course. 1) Students are asked to select one article/chapter from our reading list to conduct an oral report in class (5%). The presentation should be 10 minutes or so, summarizing the key points of the article and relating it to our class discussions or screenings.

2) In addition, students will work in small groups of pairs to analyze a particular film of your selection from our list to make a duo presentation in class (7%). The presentation should be about 15 minutes or so. PPT with well-organized audiovisual captures are recommended.

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. The date of the presentation would roughly correspond to the schedule when the particular reading/film is assigned to. 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 on the second to third week of the semester.

Exams—35%

There are two exams for this course. The first one is a take-home, open-book exam with essay questions (15%). The second is an in-class, closed-note exam (20%). 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 and Annotated Bibliography (500 words)—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 (approximately 2 pages, 12 font, double-spaced, type-written) 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) 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) an annotated bibliography of at least five peer-reviewed sources, including at least three published scholarly texts from outside sources.

Final Research Paper (2500 words)—30%

Students will submit a final research paper at the end of the semester. The final paper is a 10-12 page long research paper (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.

Optional Film Response Paper—3%

In the middle of the semester, students will be provided with an extra credit opportunity to turn in a film review if they wish. The piece needs to be a serious work in the style of film critique and will be scored based on the merit of your paper (from 1 to 3). In brief, you will be 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. It may overlap and build on your film presentation, but has to be developed and expanded significantly from the presentation, for they serve different purposes. It needs to be a critical paper closely analyzing one particular aspect with 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 later during the semester.

Note: Because of the large number of papers received, I will not be able to peruse and give detailed comments on your drafts before submission. However, students may discuss with me specific concerns or questions that arise during the preparation of your papers. All the written assignments in this class are referred to the style of 12 font, double-spaced, typewritten, Chicago Style.

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.”

As you are no doubt aware, grading is an art rather than a mechanical computation. The following guidelines and table intend to lay out a discursive rubric we use for grading test questions, papers, and assignments.

1. Tests: Is the response to the test question well written and to the point (a bit redundant but you get the idea)? Does the response address the main points in our discussion or in the relevant assigned reading? Does it have any significant typos or grammatical errors? Is the writing and phrasing clear and precise? How does the response compare to the responses of other students?
2. The paper: How original is it? That is, does it offer any new insights into the issue? How thorough is it in terms of the research? Put another way, does it suggest a superficial treatment of the subject or a comprehensive treatment? How narrowly focused is the paper? (Usually, the narrower the focus the better the paper is.) How well written is the paper? Are the pages numbered? Is it replete with typos? Does it follow a style manual?
3. The assignments: How thoroughly was the assignment researched? How insightful was it?

Writing Assessment Rubric and Statements

	Excellent (A)	Good (B)	Adequate (C)	Poor (D)	Failing (F)
Content and Argument (25%)	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.

Effectiveness and Use of Evidence (25%)	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.
Organization and Coherence (20%)	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.
Writing Style and Phrasing (15%)	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 (15%)	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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- The grade will be based on the student’s individual performance and overall contribution in class 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 imperative for the student to schedule an appointment with the instructor respectfully and discuss in detail. In observance of FERPA guidance, the instructor would not discuss the grade haphazardly via email to ensure the safety and confidentiality of the data. 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. The decision of the grade is final. Students should not expect retroactive changes or other forms of grade modification. Other extraneous or irrelevant factors, including student’s personal desires or expectations about grades, will not be taken into account.
- 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 (01/14-01/16) 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, Monahan, 3-17.

Week 2 (01/21-01/23) Invention/ Intervention, 1896-1929: Teahouse, Chinese Opera, and the Emergence of Early Chinese Film

Feature Film: *Farewell My Concubine* (dir. CHEN Kaige, 1993, 171 min.)

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 (01/28-01/30) Modernity/Urbanity, 1930-1937: Moviegoing, Mass Culture, and the Golden Age of Shanghai Cinema

Feature Film: *Street Angel* (dir. YUAN Muzhi, 1937, 100 min.)

Excerpt: *Laborer's Love* (dir. ZHANG Shichuan, 1922), *Two Stars in the Milky Way* (dir. SHI Dongshan, 1931), *Children of Trouble Time* (dir. XU Xingzhi, 1935)

Reading:

- Gocsik, Monahan, 19-32.
- Zhang, 58-85.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16.3 (Autumn 1975): 6-18.
- 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 4 (02/04-02/06) Orphan Island and Postwar Cinema, 1937-1949: Nation-building at Ruins and Art, Politics, and Identity on a Historical Threshold

Feature Film: *Spring in a Small Town* (dir. FEI Mu, 1948, 93 min.)

Excerpt: *The Spring River Flows East* (ZHENG Junli, CAI Chusheng, 1947), *Crows and Sparrows* (dir. ZHENG Junli, 1949)

Reading:

- Reading:

- Gocsik, Monahan, 33-85.
- Zhang, 85-112.
- 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.
- Ng, Kenny Kwok Kwan. "From *Gone with the Wind* to *The Spring River Flows East*: Melodrama and Historical Imagination in Postwar Chinese Cinema." In *Chinese Cinema: Identity, Power, and Globalization*, ed. Jeff Kyong-McClain. Hong Kong: Hong Kong University Press, 2022, 79-96.

Week 5 (02/11-02/13) 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, Monahan. 181-256, 89-109.
- 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.
- Clark, Paul. "Artists, Cadres, and Audiences: Chinese Socialist Cinema, 1949-1978." In *A Companion to Chinese Cinema*, ed. Yingjin Zhang. Blackwell, 2012, 42-56.

Week 6 (02/18-02/20) The Revolution after the Cultural Revolution: Reform, Opening-up, 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, Monahan, 111-121.
- 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 7 (02/25-02/27) "Northwest Wind:" Root-seeking, High Culture Fever, and the Fifth Generation

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

Excerpt: *Yellow Earth* (dir. CHEN Kaige, 1984), *The Blue Kite* (Tian Zhuangzhuang, 1993)

Readings:

- Gocsik, Monahan, 123-132.
- 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.

Exam 1 (Essay Questions): questions distributed 02/27, exam due back 03/06

Week 8 (03/04-03/06) The Flourishing of Mass Culture, Consumerism, and Visuality in the Post-Mao Era: Popular Fiction, Television, and New Year Celebration Comedies

Feature Film: *Big Shot's Funeral* (dir. FENG Xiaogang, 2001, 100 min.)

Excerpt: *The Troubleshooters* (dir. MI Jiashan, 1988)

Reading:

- Gocsik, Monahan, 133-152.
- 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.
- Barme, Geremie, “Wang Shuo and Liumang (‘Hooligan’) Culture.” *The Australian Journal of Chinese Affairs*, No. 28 (Jul. 1992): 23-64.

Week 9 (03/11-03/13) “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), *The Flowers of War* (dir. ZHANG Yimou, 2011, 146 min.)

Reading:

- Gocsik, Barsam, Monahan, 153-177.
- 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.
- Braester, Yomi. “Contemporary Mainstream PRC Cinema.” In *The Chinese Cinema Book*, eds. Song Hwee Lim & Julian Ward. London and New York: Bloomsbury, 2020, 225-234.
- Johnson, Matthew D. “Censorship, Propaganda and Film Policy.” In *The Chinese Cinema Book*, eds. Song Hwee Lim & Julian Ward. London and New York: Bloomsbury, 2020, 246-257.

Week 10 (03/18-03/20) Spring Break

Week 11 (03/25-03/27) “Growing Pains:” Chinese Rock, the Sixth Generation, and Independent Filmmaking

Feature Film: *Suzhou River* (dir. LOU Ye, 2000, 83 min.)

Excerpts: *In the Heat of the Sun* (dir. JIANG Wen, 1994), *Beijing Bastards* (dir. ZHANG Yuan, 1993)

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.

Optional Film Response Paper Due: 03/25

Week 12 (04/01-04/03) 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.)

Excerpt: *The World* (dir. JIA Zhangke, 2004), *Beijing Bicycle* (dir. WANG Xiaoshuai, 2001)

Reading:

--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.

---Xiao, Ying. "'At the Intersection of Film and Music': Jia Zhangke and Urban Youth Cinema." In *China in the Mix: Cinema, Sound, and Popular Culture in the Age of Globalization*. Jackson: University Press of Mississippi, 2017, 112-141.

--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.

Exam 2 (Definition and Explanation): 04/01

Week 13 (04/08-04/10) The Interplay of the Global, National and Regional: Youth, Popular Music, and Cinema in the New Millennium

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

Excerpt: *American Dreams in China* (Peter Chan, 2013)

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: 04/10

Week 14 (04/15-04/17) Chinawood, Transcultural Chinese Film, and Intermediascape in the New Digital Age

Feature Film: *Chang'an* (dir. XIE Junwei, ZOU Jing, 2023, 168 min.)

Excerpt: *Legend of the Demon Cat* (dir. CHEN Kaige, 2017)

Reading:

--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.

--Lent, John A. and Xu, Ying. "Chinese Animation Film: From Experimentation to Digitalization." In *Arts, Politics, and Commerce in Chinese Cinema*, eds. Ying Zhu and Stanley Rosen. Hong Kong: Hong Kong University Press, 2010, 111-126.

--Rosen, Stanley. "Chinese Cinema's International Market." In *Arts, Politics, and Commerce in Chinese Cinema*, eds. Ying Zhu and Stanley Rosen. Hong Kong: Hong Kong University Press, 2010, 35-54.

Week 15 (04/22) Class Review and Final Project Discussion

*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.

Final Research Paper Due: 04/28

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.ua.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.ua.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://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-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 to ensure that students stay focused during class time. Laptops and ipads are only allowed to be used for the purpose of our class. Warnings may be issued and participation points will be impaired if you are found to be using the electronic devices inappropriately. It is important to recognize that we follow the rule of respectful interaction and mature and responsible behaviors are expected when you come to the class and communicate with both your peers and your instructors.

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 usually reply to emails within two business days or sooner. Constructive feedback is provided within a reasonable time with reinforcement and suggestions for improvements. It is important to have a positive attitude to be open to constructive criticism of the instructor and peers since the objective is 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..."



第二十五届上海国际电影节
25TH SHANGHAI INTERNATIONAL FILM FESTIVAL
2023.06.09-06.18



贵宾
VIP
肖樱
Ying Xiao
佛罗里达大学
University of Florida



