

Fayetteville State University
College of Arts and Sciences
Department of English and Foreign Languages
Fall 2009
CHIN 332—Cinema and Contemporary China

I. Locator Information:

Instructor: Hongbing Zhang

Course # and Name: CHIN 332-01 Cinema and Contemporary China

Semester Credit Hours: 3.0

Day and Time Class Meets: 2:00-2:50pm, MWF

Total Contact Hours for Class: 8

Email address: hzhang1@uncfsu.edu

Teaching Assistant: Di Wu (office hour:)

Office Location: Butler 363B

Office hours: 10-11am, 12-1pm, 5-6pm, WF

Office Phone: 672-2224

FSU Policy on Electronic Mail: Fayetteville State University provides to each student, free of charge, an electronic mail account (username@uncfsu.edu) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail.

Rules and regulations governing the use of FSU email may be found at
<http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf>

II. Course Description:

This course is designed to examine the technical, aesthetic, economical and historical interactions between contemporary Chinese cinema and contemporary Chinese society. The students are not only to see the representative works by directors of the so-called “Fourth Generation,” “Fifty Generation” and “Sixth Generation,” such as Xie Jin, Chen Kaige, Zhang Yimou, and Jia Zhangke, but also they are going to analyze the various cinematic styles in relation to the social and historical changes in which the films were made. The students are expected to use cinema and various interpretive technologies to examine the historical changes taking place in China over the past two decades, to understand the social problems and cultural aspirations that the Chinese caught in the changes have been preoccupied with, and to approach those changes from both a historical and global perspective. For students learning the Chinese language, this course will also offer many authentic linguistic materials. All the texts are in English and/or with English subtitles.

III. Disabled Student Services:

In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability, please contact the Center for Personal Development in the Spaulding Building, Room 155 (1st Floor); 910-672-1203.

IV. Texts:

Reading texts:

1. Yingjin Zhang, *Chinese National Cinema*, New York: Routledge, 2004
2. Ying Zhu, *Chinese Cinema during the Era of Reform*, Westport, Connecticut: Praeger, 2003
3. Instructor’s handouts

Film texts:

4. Xie Jin, *The Herdsman*
5. Chen Kaige, *Yellow Earth*
6. Zhang Yimou, *To Live*
7. Zhang Yang, *Shower*
8. Wang Xiaoshuai, *Beijing Bicycle*
9. Zhang Yimou, *The Story of Qiu Ju*
10. Li Yang, *Blind Shaft*
11. Jia Zhangke *Still Life*
12. Jia Zhangke *The World*
13. Wang Xiaoshuai, *In Love We Trust*

V. Student Learning Outcomes:

Upon completion of this course, the students will be able to:

- 1) Enhance understanding through various levels of comprehension of Chinese literature and culture.
- 2) Promote the appreciation of Chinese literature and an understanding of the various levels of comprehension.
- 3) Stress cultural literacy as well as functional literacy in regard to Chinese literature and culture.
- 4) Demonstrate effective group discussion skills about Chinese culture, and show self-evaluation to determine strengths and weaknesses.
- 5) Promote the various aspects of pre-writing; apply the principles of editing to a draft to prepare it for revision; and promote the various aspects of writing based on research.
- 6) The student will be knowledgeable of Chinese culture.
- 7) The student will have an appreciation of the breadth of the Chinese-speaking world.

VI. Course Requirements and Evaluation Criteria

Attendance:

1. Class starts promptly as scheduled. Please be in the classroom on time so that you will neither miss any instruction and activity nor disrupt the class. A half point will be deducted for each absence.
2. If you have to miss a class for a school activity such as competition, submit an official letter from the person in charge so that your absence can be excused.
3. Absence due to personal reasons (e.g. illness, job interview, etc.) will not be excused. However, the first three absences will be penalty-free, and will not affect your attendance grade.
4. When you miss a class, it is your responsibility to make up for the class. If you have any questions regarding the materials covered on that day, see your instructor during the office hours or go over the materials with your classmate(s).

Course work:

Finish weekly reading; write response papers; two class presentations; midterm (4-6 pages) and final papers (8-10 pages)

Course evaluation:

Response papers 20%, class presentations and participation 20%, midterm paper 25%, final paper 35%.

University Policy for Final Grades

Final grades are calculated on a four-point system and affect a student's grade point average as indicated below. Faculty members will delineate in each class syllabus the methods and evaluative criteria for determining final grades in the class.

Grade	Credit Hours	Quality Points	Meaning
A	Hours attempted and earned	4 per credit hour	Exceptionally high
B	Hours attempted and earned	3 per credit hour	Good
C	Hours attempted and earned	2 per credit hour	Satisfactory

D	Hours attempted and earned	1 per credit hour	Marginally passing
F	Hours attempted – Not earned	0 per credit hour	Failing
FN	Hours attempted – Not earned	0 per credit hour	Failing due to non-attendance (Student registered but never attended)
W	Hours attempted – Not earned	No impact on GPA	Class withdrawal prior to deadline (see Academic Calendar)
P	Hours attempted and earned	No impact on GPA	Satisfactory – Assigned only in classes specified as Pass/Fail
WU	Hours attempted – Not earned	No impact on GPA	Withdrawal from all classes for the semester or term
AU	Hours attempted – Not earned	No impact on GPA	Auditing

VII. Academic Support Resources: University Library, University Learning Center and Smarthinking

VIII. Course Outline and Assignment Schedule (Subject to Change):

Week 1

Introduction: Chinese Cinema, History and Contemporary Chinese Society

Cultural Revolution and Modern Chinese History Rethought

Week2

Xie Jin, *The Herdsman* (Mu ma ren)

Week 3

Xie Jin, *The Herdsman*

Chen Kaige, *Yellow Earth* (Huang tu di)

Week 4

Chen Kaige, *Yellow Earth*

Zhang Yimou, *To Live* (Huo zhe)

Youth Culture, Cultural Tradition and Urban Changes

Week 5

Zhang Yang, *Shower* (Xi zao)

Week 6

Zhang Yang, *Shower*

Wang Xiaoshuai, *Beijing Bicycle* (Shiqisui de dance)

Week 7

Wang Xiaoshuai, *Beijing Bicycle*

Justice and Socio-economic Reform in Rural China

Week 8

Zhang Yimou, *The Story of Qiu Ju* (Qiu Ju da guan si)

Week 9

Zhang Yimou, *The Story of Qiu Ju*

Li Yang, *Blind Shaft* (Mang jing)

Week 10

Li Yang, *Blind Shaft*

Globalization and Its Discontents

Week 11

Jia Zhangke, *Still Life* (San xia hao ren)

Week 12

Jia Zhangke, *Still Life*

Jia Zhangke, *The World* (Shi jie)

Week 13

Jia Zhangke, *The World*

Social Institutions and the Aspirations toward Universal Love

Week 14

Wang Xiaoshui, *In Trust We Love* (Zuo you)

Week 15

Conclusion

IX. Teaching Strategies

Three 1 hour classes each week; lecture and discussion; and student presentation.

X. Bibliography

Chris Berry, *Perspective on Chinese Cinema*, London: BFI, 1991

Elizabeth Cowie, *Representing the Women: Cinema and Psychoanalysis*, Minneapolis: University of Minnesota Press, 1997

Jay Leyda, *Dianying: An Account of Films and the Film Audience in China*, Cambridge, Mass: MIT Press, 1972

Tonglin Lu, *Misogyny, Cultural Nihilism & Oppositional Politics: Contemporary Chinese Experimental Fiction*, Stanford, Calif.: Stanford University Press, 1995

Jerome Silbergeld, *China into Film: Frames of References in Contemporary Chinese Cinema*, London: Reaktion, 1999

Kwok-kan Tam and Wimal Dissanayake, *New Chinese Cinema*, Hong Kong: Oxford University Press, 1998

Xiaobing Tang, *Chinese Modern: the Heroic and the Quotidian*, Durham, NC: Duke University Press, 2000

Jing Wang, *High Culture Fever: Politics, Aesthetics, and Ideology in Deng's China*, Berkeley, Calif: University of California Press, 1996

Xudong Zhang, *Chinese Modernism in the Era of Reforms*, Durham, NC: Duke University Press, 1996

Yingjin Zhang and Zhiwei Xiao (eds.): *Encyclopedia of Chinese Film*, New York: Routledge, 1998