



CCSS3440 / CHES 3101 China on Screen

2020-2021, Term 1, Thursday, 10:30- 12:15

Teacher: Prof. King-fai Tam (kingfaitam@gmail.com)

Teaching Assistant: Wu Yiyang (willyoung@link.cuhk.edu.hk)

Course Description

Many 20th-century Chinese films were concerned with issues of nationhood, identity, trauma, and a national past. In recent years, however, while some directors have continued to focus on the nation's past, others have chosen to look at the present and the effects of globalization on Chinese society and culture. This course asks that students begin to understand Chinese cinema(s) as transnational, a triangular composite of Mainland, Taiwan, and Hong Kong cinema that has also been influenced by Hollywood, Japanese and Korean cinema, amongst others. Students will be introduced to Chinese film history and criticism via an examination of a number of films directed by some of Greater China's most skilled directors.

Learning Outcomes

After completing this course, you should:

- exhibit a firm, if basic, grasp of modern Chinese history and be able to discuss its relation to cinema production in Greater China
- be familiar with some of Greater China's most important film directors and their works
- have a basic understanding of film language and techniques
- be able to view and write about films critically

Learning Activities

Students are required to attend one three-hour lecture session per week during which they will view clips of a film with the instructor and discuss its significance. The course uses the CUHK Blackboard where you can find the course readings, assignments and announcements. Make sure to check it regularly.

Assessment Scheme

The score for participation will be based on students' contribution to class participation. All students must attend film viewings whether they have previously seen the film or not. [Film viewing arrangement is to be made.] There are three short assignments listed at intervals throughout the syllabus. At the end of the term, each student will have to submit a final take-home assignment. All assignments together with a signed VeriGuide receipt should be emailed to the teaching assistant in Word format by 11:30 pm of the due date. Late assignments will NOT be accepted.

Course Grading System:

Participation	10%
Short assignments (3 assignments x 15%)	45%
Final Take-Home Assignment	45%

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>. With each assignment, students will be required to submit a signed declaration that they are aware of the policies, regulations and procedures.

Course Schedule

The readings given below are tentative and are subject to revision.

WEEK 1 (20200910) Introduction

Berry, Chris. "Transnational Chinese Cinema Studies." In *The Chinese Cinema Book*, edited by Song Hwee Lim and Julian Ward, 9-16

WEEK 2 (20200917) *The Goddess* (1934)

Harris, Kristine. "The Goddess: Fallen Woman of Shanghai." In *Chinese Films in Focus: 25 New Takes*, edited by Chris Berry, 111-19. London: British Film Institute, 2003.

Hansen, Miriam Bratu. "Fallen Women, Rising Stars, New Horizons: Shanghai Silent Film as Vernacular Modern." *Film Quarterly* 54, no. 1 (Autumn 2000): 10-22

WEEK 3 (20200924) *Spring in a Small Town* (1948)

Daruvuala, Susan, "The Aesthetics and Moral Politics of Fei Mu's *Spring in a Small Town*." *Journal of Chinese Cinemas* 1, no. 3 (2007): 171-187.

Pickowicz, Paul G. "Chinese Film-making on the Eve of the Communist Revolution." In *The Chinese Cinema Book*, edited by Song Hwee Lim and Julian Ward, 76-84. Basingstoke: Palgrave Macmillan, 2011.

FitzGerald, Carolyn. "*Spring in a Small Town*: Gazing at Ruins." In *Chinese Films in Focus II*, edited by Chris Berry, 205-11. London: British Film Institute 2003.

WEEK 4 (20201001) Public Holiday, no class

WEEK 5 (20201008) *Hero* (2002)

Jenny Kwok Wah Lau, "*Hero*: China's Response to Hollywood Globalization." *Jump Cut* 49 (Spring 2007)

Wendy Larson, "Zhang Yimou's *Hero*: dismantling the myth of cultural power." *Journal of Chinese Cinemas* 2, no. 3 (2008): 181-196

WEEK 6 (20201015) *Two Stage Sisters* (1964)

Marchetti, Gina. "*Two Stage Sisters*: The Blossoming of a Revolutionary Aesthetic." In *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, edited by Sheldon Hsiao-peng Lu, 59-80. Honolulu: U of Hawai'i Press, 1997.

Clark, Paul. "Artist, Cadres, and Audiences: Chinese Socialist Cinema, 1949-1978." In *A Companion to Chinese Cinema*, edited by Yingjin Zhang, 42-56. Malden: Wiley-Blackwell, 2012.

Short Assignment 1 Due, 20201019

WEEK 7 (20201022) *Red Sorghum* (1987)

Lu, Sheldon Hsiao-peng. "National Cinema, Cultural Critique, Transnational Capital: The Films of Zhang Yimou." In *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, edited by Sheldon Hsiao-peng Lu, 105-36. Honolulu: University of Hawai'i Press, 1991

Jameson, Fredric. "World Literature in an Age of Multinational Capitalism." In *The Current in Criticism: Essays on the Present and Future of Literary Theory*, edited by Clayton Koelb and Virgil Lokke, 139-58. West Lafayette: Purdue University Press, 1987.

WEEK 8 (20201029) *Dust in the Wind* (1986)

Lupke, Christopher. *The Sinophone Cinema of Hou Hsiao-hsien: Culture, Style, Voice and Motion*. Amherst: Cambria Press, 2016. 153-67.

Bordwell, David. *Figures Traced in Light: On Cinematic Staging*. Berkeley: University of California Press, 2005. 186-124.

WEEK 9 (20201105) *Hard Boiled* (1992)

Law, Wing-sang. "Hong Kong Undercover: An Approach to 'Collaborative Colonialism'." *Inter-Asia Cultural Studies* 9, no. 4(2008): 522-42.

Sandell, Jullian. "Reinventing Masculinity: The Spectacle of Male Intimacy in the Films of John Woo." *Film Quarterly* 49, no. 4 (1996): 23-34.

Short Assignment 2 Due, 20201109

WEEK 10 (20201112) *Eat Drink Man Women* (1994)

Berry, Michael. *Speaking in Images*. New York: Columbia University Press, 2005, excerpts.

Rawnsley, Ming-yeh. "Food for Thought: Cultural Representation of Taste in Ang Lee's *Eat, Drink, Man, Woman*." in Lawrence C. Rubin ed., *Food Eating and Culture*. North Carolina: MaFarland. 2008: 225-236
Dariotis, Wei Ming and Fung, Eileen. "Breaking the Soy Sauce Jar: Diaspora and Displacement in the Films of Lee Ang." In Sheldon Hsiao-peng Lu ed., *Transnational Chinese Cinemas: Identity, Nationhood, Gender*. Honolulu: University of Hawai'i Press, 1997: 187-220

WEEK 11 (20201119) Congregation, No Class

*** Short Assignment 3 Due, 20201123***

WEEK 12 (20201126) *Election* (2005)

Walters, Mark. "De-Heroicizing Heroic Bloodshed in Johnnie To's *Election and Election 2*." *Asian Cinema* 21, no. 2(2010): 234-53.

Bordwell, David. *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. 2nd edition. Madison: Irvington Way Institute Press, 2011. 251-64.

WEEK 13 (20201203) *A Touch of Sin* (2013)

Wang, Yanjie. "Violence, Wuxia, Migrants: Jia Zhangke's Cinematic Discontent in *A Touch of Sin*." *Journal of Chinese Cinemas* 9, no. 2 (2015): 159-72

WEEK 14 (20201210) *Yi Yi* (2000)

Chen, Leo Chanjen. "The Frustrated Architect: The Cinema of Edward Yang." *New Left Review* 11 (Sep 2001): 115-28.

WEEK 15 (20201217) Summation

*** Final Take Home Assignment Due, 20201221***