



Course	CCSS3440 China on Screen
Class Time	14:30-17:30 Tue, Wed, Thur
Class Location	YIA LT9
Teacher	Professor Ching YAU Adjunct Professor, Centre for China Studies, The Chinese University of Hong Kong
Email	chingyau@cuhk.edu.hk
Teaching Assistant	Miss Vicky CHENG
TA Email	vickycheng@cuhk.edu.hk

COURSE DESCRIPTION

Many 20th century Chinese films were mainly 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, others have chosen to look at the present, as well as the effects of globalization on Chinese society, culture, and cinema production. This course asks that students begin to understand Chinese cinema(s) as transnational, a triangular composite of Mainland, Taiwan, and Hong Kong cinemas that has also been influenced by Japanese and Korean cinema. Students will be introduced to Chinese film history and criticism via an examination of thirteen films directed by several of Greater China's most skilled directors.

Remarks:

Not for CUHK students who have taken CHES3101.

Shared Learning Activities with CHES5126.

LEARNING OUTCOME(S)

Upon completing the course, students should:

1. Have a preliminary understanding of the cultural-historical diversity and complexity of Chinese screen representations.
2. Be able to identify some key genres and movements in Mainland China, Taiwan and Hong Kong cinema histories.
3. Be able to discuss the work of some of the most distinguished film directors from Mainland China, Hong Kong and Taiwan.
4. Be equipped with analytical skills for studying moving image representations.

REQUIRED TEXTBOOK

N/A

READING(S)/REFERENCE(S)

Hansen, Miriam Bratu. "Fallen Women, Rising Stars, New Horizons: Shanghai silent films as vernacular modernism." In *Chinese Cinema*, ed. Chris Berry, vol. I, 69-85.

Lull, James. "China's *New Star*: Reform on prime-time television," "Television, Culture, and Politics: The electronic amplification of contradiction," *China turned on: television, reform and resistance*, 92-126, 208-220. New York and London: Routledge, 1991.

Ma, Ning "The Textual and Critical Difference of Being Radical: Reconstructing Chinese leftist films of the 1930s." In *Chinese Cinema*, ed. Chris Berry, vol. I, 86-97.

Nelmes, Jill ed., *Introduction to Film Studies*. London and New York: Routledge, 2011 (5th edition).

Wong, Ain-ling, "Women in Charge, Men in Exile." In *Li Han-hsiang, Storyteller*, ed. Wong Ain-ling,

28-40. Hong Kong: Hong Kong Film Archive, 2007.

Yale University, "Film Analysis" course website: <https://filmanalysis.coursepress.yale.edu/basic-terms/>

Yau Ching, "To Be a Chinese Female Subject: *The Arch*." *Filming Margins: Tang Shu Shuen, a Forgotten Hong Kong Woman Director*, 29-66. Hong Kong: Hong Kong University Press, 2004.

GRADING WEIGHTS

1. Attendance and class participation (25%)
2. Presentations of film analysis (35%)
3. Final project (40%)

GRADE DESCRIPTOR

Grade	Overall course
A	Outstanding performance on all learning outcomes.
A-	Generally outstanding performance on all (or almost all) learning outcomes.
B	Substantial performance on all learning outcomes, OR high performance on some learning outcomes which compensates for less satisfactory performance on others, resulting in overall substantial performance.
C	Satisfactory performance on the majority of learning outcomes, possibly with a few weaknesses.
D	Barely satisfactory performance on a number of learning outcomes
F	Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.

ASSIGNMENT SUBMISSION & FEEDBACK

Attendance

Students should report all leaves and absences, including sick leaves and absences from class, to the professor and TA concerned. In case of illness/injury necessitating absence, a medical certificate is required as documentary evidence. It is the responsibility of the students to catch up on coursework should there be absences. Students who miss two classes consecutively will be reported to OAL; those who miss more than 3 classes may suffer from grade deduction.

Class Participation

The students are expected to watch the assigned films attentively, be familiar with the reading material before class, and actively participate in class discussions. Class participation is an extremely important part of this course and if you consistently make insightful contributions to class discussions, you may be eligible for bonus points in your final grade.

Presentations of film analysis

Students are required to form groups and give in-class presentations. Each presentation should include an original analysis of at least one assigned film with reference to one required reading. Your time management skills in presentation will also be evaluated. All presented materials should be uploaded on Blackboard with the declaration of VeriGuide by midnight on the presentation day. All source information and consulted materials must be thoroughly footnoted/endnoted and properly cited. There should be students' names on the file names. **All plagiarism cases will be failed.**

Final Project

Students are expected to participate in a group project which would involve close textual studies of films or television dramas recently produced in China by creating subtitles or closed captioning online. These projects are scheduled to be presented to class on July 24 and 25. More detailed information will be given in class by July 11.

CLASS SCHEDULE			
<u>Week</u>	<u>Date</u>	<u>Topics</u>	<u>Readings/Assignment</u>
1	1 Wed, June 26	Introduction	Harris, Kristine. "The Goddess: Fallen Woman of Shanghai." In <i>Chinese Films In Focus: 25 New Takes</i> , ed. Chris Berry, 111-119. London: BFI, 2003.
	2 Thu, June 27	Shanghai Leftist Cinema: <i>The Goddess</i> (1934)	Zhang, Yingjin. "Prostitution and Urban Imagination: Negotiating the Public and the Private in Chinese Films of the 1930s." In <i>Cinema and Urban Culture in Shanghai, 1922-1943</i> , ed. Yingjin Zhang, 160-180. Stanford, CA: Stanford University Press, 1999.
2	3 Tue, July 2	Pan-Chinese Film Industry: <i>Mambo Girl</i> (1957)	Fu, Poshek, "Hong Kong and Singapore: A History of the Cathay Cinema." In <i>The Cathay Story</i> , ed. Ainling Wong, 60-75. Hong Kong: Hong Kong Film Archive, 2002.
	4 Wed, July 3	Women's Cinema: <i>The Arch</i> (1968)	Presentations and discussions.
	5 Thu, July 4	"The Fifth Generation": <i>Yellow Earth</i> (1984)	Yau, Esther C. M. "Yellow Earth: Western Analysis and a Non-Western Text." In <i>Perspectives on Chinese Cinema</i> , ed. Chris Berry, 62-79. London: BFI, 1991.
3	6 Tue, July 9	Hong Kong New Wave: <i>Boat People</i> (1982)	Law Kar, "An Overview of Hong Kong's New Wave Cinema." In <i>At Full Speed: Hong Kong Cinema in a Borderless World</i> , ed. Esther Yau, 31-52. Minneapolis and London: University of Minnesota Press, 2001.
	7 Wed, July 10	Taiwan New Cinema: <i>City of Sadness</i> (1997)	Presentations and discussions.
	8 Thu, July 11	"Independent", "Postsocialist": <i>Xiao Wu</i> (1997)	McGrath, Jason. "The Independent Cinema of Jia Zhangke: From Post Socialist Realism to Transnational Aesthetic." In <i>The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century</i> , ed. Zhang Zhen, 81-114. Durham: Duke University Press, 2007.
4	9 Tue, July 16	The Comedy Genre: <i>King of Comedy</i> (1999)	Lau, Jenny. "Besides Fists and Blood: Michael Hui and Cantonese Comedy." In <i>The Cinema of Hong Kong: History, Arts, Identity</i> , eds. Poshek Fu and David Desser, 158-175. Cambridge: Cambridge University Press, 2000.
	10 Wed, July 17	Animation: <i>My Life as McDull</i> (2001)	Presentations and discussions.
	11 Thu, July 18	Nostalgia: <i>Golden Chicken</i> (2002)	Lai, Chiu-han Linda. "Film and Enigmatization: Nostalgia, Nonsense, and Remembering." In <i>At Full Speed: Hong Kong Cinema in a Borderless World</i> , 231-250.

CLASS SCHEDULE (CON'T)			
<u>Week</u>	<u>Date</u>	<u>Topics</u>	<u>Readings/Assignment</u>
5	12 <i>Tue, July 23</i>	Talk by visiting filmmaker	Discussions.
	13 <i>Wed, July 24</i>	Group presentations on contemporary productions	Discussions.
	14 <i>Thu, July 25</i>	Group presentations (cont.)	Discussions.

ACADEMIC POLICIES

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 these policies, regulations, guidelines and procedures.

- In the case of group projects, all students of the same group should be asked to sign the declaration, each of whom is responsible and liable to disciplinary actions should there be any plagiarized contents in the group project, irrespective of whether he/she has signed the declaration and whether he/she has contributed directly or indirectly to the plagiarized contents.
- For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students' uploading of the soft copy of the assignment. A user manual of VeriGuide can be found at: https://academic.veriguide.org/academic/documents/VeriGuide_Academic_Student_User_Manual_CUHK.pdf

Assignments without the properly signed declaration will not be graded by teachers.

Only the final version of the assignment should be submitted via VeriGuide.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submission. It is common and acceptable to reuse a turn of phrase or a sentence or two from one's own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.