FLCN 3050: CHINESE CINEMA

**Course Objectives:** This course is an overview of Chinese cinema from throughout “Greater China,” mainland China, Taiwan, and Hong Kong. While we will examine the representation of national identity and history in Chinese film, we will also discuss its increasingly transnational development. Course to be taught in English. No knowledge of Chinese required.

**Course Prerequisite:** None

**Course Requirements:**
- Each week you are expected to be well prepared for both sessions of class and actively participate in classroom discussions.

- Every Tuesday **2-page reports on reading and viewing materials** will be due. Reports should prove that you have done the reading and required viewing and given some thought to your response to them.

- **Oral Presentations:** Students will sign up on a rotating schedule to give oral presentations and reviews to the class. Presentations may be based on the weekly reading and viewing reports, or may incorporate outside sources and materials related to the topic.

- **Papers.** Students are required to submit a final paper of at least ten pages in length on a topic selected from a list of accepted topics, or in consultation with the instructor. This paper will be due on the last day of class. During the last week, students will also present their papers to the class.

**Course Policies:**

- Class attendance is required.

- Academic Honesty: Students are expected to behave with integrity. Academic dishonesty will not be tolerated and will be dealt with in the manner specified in the Tiger Cub.

- Students needing accommodations should arrange a meeting during the first week of class. Please bring the Accommodation Memo and Instructor Verification Form. If you do not have an Accommodation Memo but need special accommodations, make an appointment with the Program for Students with Disabilities, 1244 Haley Center, 844-2096 (V/TT)

- Students may withdraw (with a W on their transcript) prior to midsemester.

- Student emails will be answered within 48 hours of receipt.

- The final exam will be given at the University set time and date.

- All readings are to be completed before coming to class.
**Grading System:**

1. Class attendance (15%)
2. Oral Reports (15%)
3. Reading Reports (15%) (1-2 pages)
4. First Paper (20%) (6-8 pages)
5. Final Paper (30%) (10-15 pages)
6. Final Presentation (5%)

**Required Textbooks/ AV Materials:**

1. Chris Berry, *Chinese Films in Focus*
2. Course reader: Available for purchase at Sofy Copy on Magnolia Ave.
3. All movies for the course will be available on reserve in the language lab.

**SCHEDULE**

**WEEK ONE**

**Topic:** Speaking as a Foreigner: Issues in the study of Chinese Cinema  
**Screening:** CENTER STAGE (Ruan Lingyu, dir: Stanley Kwan, Hong Kong, 1991)

**WEEK TWO**

**Topic:** Postcolonial Culture in Pre-Revolutionary China  
**Screening:** STREET ANGEL (Malu Tianshi, dir: Yuan Muzhi, China, 1937)

**WEEK THREE**

**Topic:** Socialist Modernism in Revolutionary China, 1949-1976.  
**Screening:**
- TWO STAGE SISTERS (Wutai Jiemei, dir: Xie Jin, PR China, 1965)
- LI SHUANGSHUANG (dir: Lu Ren, PR China, 1962)-clips only

**WEEK FOUR & FIVE**

**Topic:** Between a Rock and a Hard Place: Hong Kong's Diasporic Cinema.  
**Screening:** THE KILLER (Diexue Shuangxiong, dir: John Woo, Hong Kong, 1989)

**WEEK SIX**

**Topic:** Postsocialist Cinema in Post-Mao China since 1979
WEEK SEVEN & EIGHT

**Topic:** Contemporary Postcolonial China: Taiwan and the Legacy of Imperialisms  
**Screening:** CITY OF SADNESS (Beiqing Chenshi; dir: Hou Hsiao-Hsien [Hou Xiaoxian], Taiwan, 1989)

WEEK NINE

**Topic:** Cultural Identity: Maoism & Folk Art.  
**Screening:** THE EAST IS RED (Dongfang Hong. dir: collective, PR China, 1965)

WEEK TEN

**Topic:** Cultural Identity: The Fifth Generation and Globalization  
**Screening:** YELLOW EARTH (Huang Tudi, dir: Chen Kaige, PR China, 1985)

WEEK ELEVEN

**Topic:** Different Conceptions of Justice  
**Screening:** THE STORY OF QIU JU (Qiuji Da Guansi, dir: Zhang Yimou, PR China, 1991)

WEEK TWELVE

**Topic:** Gender  
**Screening:** ARMY NURSE (Nuer Lou, dir: Hu Mei, PR China, 1985)

WEEK THIRTEEN

**Topic:** Hong Kong Before (and After) the "Handover": Pre-Post-erousness  
**Screening:** HAPPY TOGETHER (Chunguang Zhaxie, dir: Wong Kar-wai, Hong Kong, 1997)

WEEK FOURTEEN

**Topic:** The People's Republic: Independent Film  
**Screening:** NO. 16 BARKHOR STREET (Bakuojie Shiliuhao, dir: Duan Jinchuan, 1996)

WEEK FIFTEEN

**Topic:** Possibilities for Pluralism: Taiwan as the First Chinese Democracy  
**Screening:** VIVE L'AMOUR (Aiqing Wansui, dir: Tsai Ming-Liang, Taiwan, 1995)