### CIEE Shanghai, China

**Course name:** Chinese Film and Society  
**Course number:** EAST 3201 SCGC / CINE 3201 SCGC  
**Programs offering course:** Shanghai Accelerated Chinese Language, Shanghai Business, Language and Culture, Shanghai China in a Global Context  
**Language of instruction:** English  
**U.S. Semester Credits:** 3 semester/4.5 quarter hours  
**Contact Hours:** 45  
**Term:** Fall 2019

#### Course Description
What can Chinese films reveal about Chinese history, society, and culture? What is the relationship between cinematic representations and social realities? How can images and sounds teach us things that go beyond the power of words?

This course will present an introduction to the history of Chinese cinema within its specific social, historical, and cultural contexts of production. By watching films from a broad range of genres and directors, the course will demonstrate the diversity and complexity of Chinese cinema in the twentieth and twenty-first century. From Chinese cinema’s early beginnings in the silent era of the 1920s and 1930s, through China’s turbulent and transformative periods of war and revolution from the 1940s through the 1970s, as well as following China’s Reform and Opening era in the late-1970s, the course situates Chinese films within the lived social/historical/cultural experiences of their spaces and places of production.

The selected films consist of canonical classics as well as lesser-known gems. Topics raised in the films include issues of modernity, nationalism, and gender; urban space, the politics of everyday life, and social change; ethnicity, representation, and nation-building; transnationalism, diaspora, consumerism, and more. After building a strong foundation and understanding of the overarching movements and trends in twentieth-century Chinese cinema, we will conclude the course by looking at a number of innovative and provocative contemporary works by Chinese directors that span the fields of commercial, independent, and experimental film.

#### Learning Objectives
The purpose of this course is for students to learn—through films—the crucial historical moments of social change and cultural transformation in modern and contemporary China, and to learn how to analyze films closely and critically in terms of their respective social, historical, and cultural contexts. Students will learn to interpret, discuss, and write critically about films. We will work to build a technical, professional analytical toolkit of cinematic language, in order to get a better grasp of the relationships between form, content, and context.

#### Course Prerequisites
No prior knowledge of Chinese cinema, language, culture, or history is required. All films have English subtitles. All works are read in English.
**Methods of Instruction**

This course is structured around introductory lectures and focused discussions of the assigned readings and in-class film screenings. Lectures serve to place each film in a broad historical and theoretical framework, as well as in a specific cultural context that is defined by, or linked to, the spaces and places of a film’s production and representation. Discussions focus on careful analysis of the assigned readings and screened films, and allow for the students to work through and develop the major themes, theories, and debates about Chinese film and its relationship to society.

**Assessment and Final Grade**

1. Class Participation: 20%
2. Critical Response Papers: 15%
3. Seminar Presentation: 15%
4. Mid-term Paper: 25%
5. Final Paper: 25%

**Course Requirements**

**Reading and Participation**

Students are expected to come to class having carefully read all of the readings for the week, and having prepared thorough notes and detailed questions about the texts. It is crucial for every student to participate in class discussion, and for the discussion environment to be open to, and respectful of, each student’s unique perspectives, opinions, and reflections on the course readings and films.

**Weekly Critical Responses**

While expected to read and annotate the class reading every week, students will write three critical responses over the course of the semester. Assigned at random, the response (400 - 500 English words) should be a close analysis of one scene or important concept from the film for that week. In your analysis, you should demonstrate the ability to use the technical terms that we study during the first week (related to mise-en-scène, cinematography, sound, and editing), as well as analyze the scene in relation to the larger themes and concepts of the entire film. Your response should also make reference to at least one important concept or relevant passage from the readings for that week. These weekly critical responses will be graded, and must be submitted via email before 11:59PM on Monday each week.

**Seminar**

The first class activity each week will be a 15 minute seminar. Those leading the seminar are expected to warm the class up with a summary of the film, demonstrate knowledge of at least one film term we learn in the first week in a scene analysis, and design structured questions to engage class discussion. Questions may include topics such as how to interpret a scene, or how to apply critical concepts from the reading to an element of the film that we learn about in the first week. The seminar leaders will be evaluated on their ability to demonstrate their grasp of the concepts from the previous week’s class discussion and the readings through vocally articulating three thoughtful questions. I will provide a specific rubric the first week of class.
I will go over highlights from the readings the class prior to the seminar. While your questions should pertain to the weekly film and the corresponding readings, students are welcome to deviate from the frameworks I provide in my highlights. Such reasons for doing so might include providing an alternate interpretation than given in class or in the readings, or focusing on a different part of the reading that we did not cover in class. If you have any questions, you can speak to me after class, or send me an e-mail at least 48 hours before the following class.

Submission of Late Work
Written work due in class must be submitted by or before the submission deadline. Work submitted more than five days after the due date will be given a zero.

Please note that the final paper must be submitted on time. CIEE policy stipulates that all assignments must be submitted on or before the last day of class. Therefore, no late assignment will be accepted after the last day of the course.

Attendance
Class attendance is mandatory. Because the class meets only once a week, CIEE has a strict policy about course attendance that allows no unexcused absences. All absences due to illness require a signed doctor’s note from a local facility as proof that you have been ill and have sought treatment for that illness. Other absences must be discussed prior to the date(s) in question. If your absence is not excusable, missing a class will be detrimental to your grade.

Students are expected to arrive to class promptly both at the start of class and after breaks. Arriving more than 15 minutes late or leaving more than 10 minutes early will be considered an unexcused absence. Unexcused absences from exams are not permitted and will result in failure of the exam. Please note that the attendance policy also applies for classes involving a field trip or other off-campus visit. It is the student’s responsibility to arrive at the agreed meeting point on time.

Plagiarism Policy
Plagiarism: the presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. Students must retain an electronic copy of their work until final grades are posted. They must be prepared to supply an electronic copy if requested. Not submitting a copy of their work upon request will result in automatic failure in the assignment and possible failure in the class.

Film Screening Etiquette
Cell phones, tablets, and laptops must be turned off for the duration of film screenings. The use of these or any similar devices during class screenings will negatively affect your grade.

Strongly Suggested Background Reading / Watching:

A brief and informative review of China’s history since the founding of the republic. Can access on youtube (VPN needed).

**Weekly Schedule**

**Week 1**  
**Orientation Week**  
No Class

**Week 2**  
**Introduction: Western Magic and Chinese Cinema**  
Course Overview, Basic Terms of Film Analysis, Seminar Rubric; Course Goals

**Screening:**  

**Readings:**  
- Berry 2006, 1 – 16
- Corrigan 2003, Chapter 3

**Week 3**  
**Early Chinese Cinema: Republican Era Cosmopolitanism on Screen**

**Screening:**  
*Laborer's Love* (dir. Zhang Shichuan, 1922); *The Goddess* (dir. Wu Yonggang, 1934); excerpts from *Center Stage* (dir. Stanley Kwan, 1992)

**Readings:**  
- Harris 1997, Chapter 11
- Mulvey 1975, 6 - 18
- Hansen 2000, 332-350

**Week 4**  
**Historical Thresholds: Wartime Cinema and a Second Golden Period?**

**Screening:**  

**Readings:**  
- Lee 1999, 74 - 96
- Wang 2008, 65 - 72

**Week 5**  
**Cinematic Borderlands: Socialist Nation-Building on China’s Multiethnic Frontiers**

Readings:
- Berry 1992, 45-58
- Yingjin 1997, Chapter 3

**Week 6**

Transnational Chinese Cinema, Utopia, and Entertainment

Screening: *Air Hostess* (dir. Yi Wen, 1959); Excerpts from *The Love Eterne* (dir. Li Hanshiang, 1963)

Readings:
- Dyer 1981, 175-189
- Fu 2007
- Foucault 1986, 22-27

**Week 7**

Revolutionary Cinema: Memories and Documents of the Mao Era

Screening: *In the Heat of the Sun* (dir. Jiang Wen, 1995)

Readings:
- Braester 2001, 350 - 362
- Yan 2003, 17-41

Midterm Paper Due April 17 (via Email)

**Week 8**

Cultural Excursions (No Class)

**Week 9**

International Labor Day (No Class)

Make up Class

The Fifth Generation: The Search for Roots

Week 10

Spring Break (No Class)

Week 11

**Hometown Art House: The Films of Jia Zhangke**

**Screening:** *Xiao Wu* (dir. Jia Zhangke, 1997), excerpts from *Platform* (dir. Jia Zhangke, 2000) and *Unknown Pleasures* (dir. Jia Zhangke, 2002)

**Readings:**
- McGrath 2007, 81-114

Week 12

**The Sixth Generation and The New Documentary Movement: Facing Social Realities**

**Screening:** *Suzhou River* (Lou Ye, 2000)
Excerpts from *Bumming in Beijing* (dir. Wu Wenguang, 1990), *There’s a Strong Wind in Beijing* (dir. Ju Anqi, 1999), *Disorder* (dir. Huang Weikai, 2009) and other independent documentaries

**Readings:**
- Silbergeld 2004, 11 - 46
- Zhang 2003, 1 - 45

Week 13

**Screening:** *Black Coal Thin Ice* (dir. Diao Yinan, 2014)

**Readings:**
- Carew 2015
- TBA

Week 14

**The Indie Blockbuster: Bi Gan’s Kaili Blues**

**Screening:** *Kaili Blues* (dir. Bi Gan, 2016)

**Readings:**
Week 15

Musicals, Theatre, and Everything in Between in the Cinema

Screening: The Love Eterne (dir. Li Han-hsiang, 1965); Street Angel (d. Yuan Muzhi 1937) and Secret Love in Peach Blossom Land (d. Stan Lai 1992); guest lecture with ex West End actor (Robert Vicencio) who has been working on Chinese musicals for 10+ years

Readings:
- Tan 2008, 137 - 148
- Qin 2016

Final Paper due June 12 (via Email and Hard Copy)

Field Trips:

Guest Lecturer with Robert Vicencio, ex West End actor (Miss Saigon), who has opened a production company in Shanghai that works on both film, video, and theatre projects.

Guest Lecturer from Gete, assistant director to Jiayi Du on art-house film 
Marathon (2017)

Shanghai Film Museum Visit

Course material

Articles


Hansen, Miriam. “The Mass Production of the Senses: Classical Cinema as Vernacular


**Films**


*Laborer’s Love*. Directed by Zhang Sichuan, Mingxing Studios, 1922.


*Air Hostess*. Directed by Yi Wen, Cathay Studios, 1959.
*In the Heat of the Sun.* Directed by Jiang Wen, China Film Co Production Corporation and Dragon Film, 1994.

*Yellow Earth.* Directed by Chen Kaige, Guangxi Film Studio, 1984.


*Black Coal Thin Ice.* Directed by Diao Yinan, Omnijoy Media, 2015.


*The Love Eterne.* Dir. Li Han-hsiang, Shaw Brothers Studios, 1963.