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ARTS2453

Chinese Cinema

Term One // 2020

School of Humanities and Languages // UNSW Arts and Social Sciences

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Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Prof Dr Jon von Kowallis 寇致铭 教授	j.vonkowallis@unsw.edu.au	Friday 4-5 PM	Morven Brown 239	9385 1020

School Contact Information

School of Humanities and Languages

Location: School Office, Morven Brown Building, Level 2, 258

Opening Hours: Monday - Friday, 9am - 5pm

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Course Details

Credit Points 6

Summary of the Course

Subject Area: *Chinese Studies*

This course is intended to serve as an introduction to the evolution of Chinese cinema in its cultural, literary and historical context. You will explore issues related to ""modernization"", communism, nationalism, cultural conflict, war, revolution and gender roles against a backdrop of Chinese history and politics provided in class via lecture, readings and discussion.

This course is taught in English and with readings in English.

Course Learning Outcomes

1. Analyse selected films of the modern and contemporary Chinese historical periods.
2. Articulate a basic understanding of major historical events in recent Chinese history.
3. Analyse literary texts of the modern and contemporary periods, on which filmic adaptations are based, through close comparative reading.
4. Display reflective and critical thinking skills and apply these to essay writing.

Teaching Strategies

Lectures will precede the viewing of segments of films, which will be followed by class discussions on the film and readings. This is a Chinese Studies course taught in English with readings in English. No knowledge of the Chinese language or background in Chinese history is required. Lectures and readings will provide a cultural and historical framework in which we will view films and clips from films together with a critical eye toward their technique, effect and societal critique. The course has a multiple-focus: viewing Chinese films, reading works of Chinese literature, film history and politics and then writing an essay based on questions related to the films. Lectures and in-class discussions, as well as this multi-media approach, are crucial to the course. It is important to come to each class having completed the readings assigned for each week. This will prepare you for class discussions and accurate note-taking in class. If you miss a class, it is your responsibility to view the film in the library and listen to the recorded lecture and discussion for that week. Because this is a film course, film viewing and study of the course reader are essential for both the essay and the final exam, which will be given during final exam period. Attendance is compulsory, even though lectures will be recorded and made available electronically. Live classroom discussion is an irreplaceable component in a university learning environment, one which is both stimulating and rewarding to your intellectual development.

Assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Essay	55%	24/04/2020 11:00 PM	1,3,4
Exam	45%	Formal Exam Period	1,2,4

Assessment Details

Assessment 1: Essay

Start date:

Length: 2500 words if in English; 4000 characters if in Chinese

Details: Students are permitted to write the essay in either English (approx. 2500 words) or Chinese (approx. 4000 Chinese characters). I suggest that you argue a position on one or more questions about one or a group of films viewed in this course. The question/theme may be derived from the discussion questions in the course outline, from those in the course reader, or from the “suggested essay topics” in the course outline. You may also devise your own topic, such as one focusing on women’s issues in the films, the achievements/failings of the Chinese revolution as seen through the films, etc. I am most interested in your own views and your own arguments, substantiated by evidence in the films and readings we have covered, and/or by outside research, for which you should provide citations, either in the text of your essay (Harvard style) or in footnotes (Chicago style), even if these are taken from a Chinese source. Feedback via individual comments.

Additional details:

If you chose to write in Chinese, references should be given just as they would be were you writing in English. You may use Harvard style (in-text references with a bibliography attached at the end) or Chicago style (footnotes). You do not need to translate titles of English books, articles or reference materials into Chinese if writing in Chinese, just cite their original titles in English. The same holds true for quotations from English-language sources: you need not translate them into Chinese, you can cite them directly in English. If you are writing in English, you may also cite Chinese-language sources in the original language.

Turnitin setting: This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Assessment 2: Exam

Start date:

Length: Two hours

Details: Students complete an exam (ca. 2 hours) including 20-30 multiple choice questions (weighting 80%) and an essay of approx. 500 words in English and 800 Chinese characters (weighting 20%).

Students receive a mark and can consult the lecturer for further feedback. This is the final assessment for attendance purposes.

Additional details:

The date and time of exams are decided and centrally timetabled by the University.

Turnitin setting: This is not a Turnitin assignment

Attendance Requirements

Attendance of **Lectures/Tutorials** is mandatory in this course. Unexcused absence from more than **20%** of **Lectures/Tutorials** will result in the award of a fail grade. In **Lectures/Tutorials** you will actively engage with core course content, enabling you to attain **CLO 1,2,3,4.** Students will have to submit written evidence of attendance at every lecture and tutorial.

Course Schedule

View class timetable

Timetable

Date	Type	Content
Week 1: 17 February - 21 February	Topic	• *Ma Lu Tian Shi* 马路天使 (Street Angel) 1935 approx. 100 mins.
	Blended	• **Lecture/Tutorial Content and Discussion Topics:** Introduction to the history of Chinese cinema and the 1935 film, “Street Angel.” Discuss: What sort of social critique does *Ma Lu Tian Shi* 马路天使 (Street Angel) present? What does it say about issues involved in "modernization"? What symbols are used and manipulated? How is Japanese encroachment on China alluded to but not mentioned specifically?
	Reading	• The section in the course reader on “Street Angel” by Prof. Jon von Kowallis (pp. 1-6). • “Chinese Cinema” by Zhiwei Xiao from *Encyclopedia of Chinese Film*, in our course reader, pp. 8-22.
Week 2: 24 February - 28 February	Topic	• *Wu ya yu ma que* 乌鸦与麻雀 (Crows and Sparrows) 1949. • *Zhu fu* 祝福 (Benediction; alt. "The New Year's Sacrifice") 1956.
	Blended	• **Lecture/Tutorial Content and Discussion Topics:** Some authorities view *Wu ya yu ma que* 乌鸦与麻雀 (Crows and Sparrows) as functioning like a microcosm for explaining the Chinese Revolution (1949). Is that the case? How successful is it in doing so? Perhaps compare it with the film *Huang tudi* (Yellow Earth) which we will treat later in this course.
	Reading	• “Chinese Cinema” by Zhiwei Xiao from *Encyclopedia of Chinese Film*, in our course reader, pp. 8-26. Section on “Crows” by the Prof. pp. 36-9. • “Chinese Cinema” pp. 26-31; Section on Zhu Fu, pp. 46-9 by Prof.; Lu Xun’s story

		"The New Year Sacrifice", pp. 51-61.
Week 3: 2 March - 6 March	Topic	• *Zhu fu* 祝福 (Benediction; alt. "The New Year's Sacrifice") 1956 • *Zao chun er yue* 早春二月 (Early Spring in the Second Month; alt. "February") 1963
	Blended	• **Lecture/Tutorial Content and Discussion Topics:** 1) Make a comparison of this film Zhu fu 祝福 (Benediction; alt. "The New Year's Sacrifice") with the 1924 short story by Lu Hsün/Lu Xun 魯迅 (1881-1936) on which it is based. Where has the role of the intellectual narrator gone in the film? Why? 2) The writer Rou Shi 柔石, author of the novella on which this film Zao chun er yue 早春二月 (Early Spring in the Second Month; alt. "February") is based, was executed in secret as a Communist activist in 1931 by the Kuomintang government, making him a Communist martyr and hero after their victory in 1949. But by 1964, Kang Sheng, the head of the Communist government's secret police, found this film offensive? Why do you think he might have been offended?
	Reading	• "Chinese Cinema" pp. 26-31; Section on Zhu Fu, pp. 46-9 by Prof.; Lu Xun's story "The New Year Sacrifice", pp. 51-61. • Section in reader on "Early Spring in the Second Lunar Month" by Prof. on pp. 62-3.
Week 4: 9 March - 13 March	Topic	• *Wu tai jie mei* 舞台姐妹 (Stage Sisters) 1965 • Films of the Cultural Revolution and its Aftermath. *Jue lie* 决裂 Breaking with Old Ideas) 1975v
	Blended	• **Lecture/Tutorial Content and Discussion Topics:** How does *Wu tai jie mei* 舞台姐妹 (Stage Sisters) depict the changes in China? In what way did it differ from the films of the Cultural Revolution which immediately followed it? How might it have mapped a new course for Chinese film had the Cultural Revolution (1966-1976/1978) not come about?
	Reading	• Sections on "Stage Sisters" by Prof. pp. 65-66; and entry by Italian expert Gina Marchetti,pp. 67-68. • "Chinese Cinema" by Zhiwei Xiao, in reader pp.31-2; Sections on "The East is Red", "the

		White-Haired Girl," "Breaking with Old Ideas," and "The Herdsman" by Prof. in the reader.
Week 5: 16 March - 20 March	Topic	• Films of the Cultural Revolution and its Aftermath. *Jue lie* 决裂 (Breaking with Old Ideas) 1975v • *Fu rong zhen* 芙蓉镇 (Hibiscus Town) 1986
	Blended	• **Lecture/Tutorial Content and Discussion Topics:** View excerpts from: *Qing gong yuan* 清宫怨 (Injustice in the Qing Palace) mid-1960s; *Dongfang hong* 东方红 (The East is Red) mid-to-late 1960s; *Baimao nü* 白毛女 (The White Haired Girl) 1972; *Zhi qu wei hu shan* 智取威虎山 (Taking Tiger Mountain by Strategy); *Hong deng ji* 红灯记 (The Red Lantern); *Jue lie* 决裂 (Breaking with Old Ideas); *Muma ren* 牧马人 (The Herdsman) 1982. What do they have in common? Where do you see elements of anti-imperialism, class warfare, and anti-revisionism?
	Reading	• "Chinese Cinema" by Zhiwei Xiao, in reader pp.31-2; Sections on "The East is Red", "the White-Haired Girl," "Breaking with Old Ideas," and "The Herdsman" by Prof. • "Chinese Cinema" by Xiao, in reader pp. 32-35; review of Encyclopedia by Prof. in reader pp. 40-5; Section on "Hibiscus Town", pp. 76-7 by Prof.
Week 6: 23 March - 27 March	Topic	• *Fu rong zhen* 芙蓉镇 (Hibiscus Town) 1986 • *Huang tudi* 黄土地 (Yellow Earth) 1984
	Blended	• **Lecture/Tutorial Content and Discussion Topics:** 1) What insights do "Hibiscus Town" and any other of the above films give you on the "Great Proletarian Cultural Revolution" (1966-1969) and its aftermath? You might compare with Da qiao xiamian 大桥下面 (Under the Bridge -- available in the library) or another film about the Cultural Revolution. 2) How much is *Huang tudi* 黄土地 (Yellow Earth) about women's issues and how much is it an analysis of the Communist revolution itself and the role of the intellectual in changing China? Does its message differ from that of "Stage Sisters"?
	Reading	• "Chinese Cinema" by Xiao, pp. 32-35; review of Encyclopedia by Prof. in reader pp. 40-5; Section on "Hibiscus Town", pp.

		76-7 by Prof. • Seeds of Fire, in reader pp.82-94. Section on “Yellow Earth” by Prof. in reader, pp. 78-80.
Week 7: 30 March - 3 April	Topic	• *Cuo wei* 错位 (Displacement / Dislocation) 1987 • *Hong gao liang* 红高粱 (Red Sorghum) 1987
	Blended	• **Lecture/Tutorial Content and Discussion Topics:** 1) Is "Displacement" more a science fiction film or more a film that comments on the Chinese reality? 2) Re. Red Sorghum: What are the characteristics of the *xungen* **寻根** or “search for roots” movement in literature and film? Why did such a movement come about in the mid-to-late 1980s?
	Reading	• Section in course reader on Displacement /Dislocation, pp. 94-96. by Prof. • “The Force of Surfaces: Defiance in Zhang Yimou’s Films” from Primitive Passions by Rey Chow 周蕾 in reader, pp. 110-124. Section on “Red Sorghum” by Prof. in reader, pp. 97-100.
Week 8: 6 April - 10 April	Topic	• **No class on Good Friday 10 April.**
Week 9: 13 April - 17 April	Topic	• *Ju Dou* 菊豆 (co-production: China and Japan, 1989) • *Da hong deng long gao gao gua* 大红灯笼高高挂 (Raise the Red Lantern) 1991 (China-Taiwan-Hongkong)
	Blended	• **Lecture/Tutorial Content and Discussion Topics:** Re. *Ju Dou*: Is this film about traditional society, generational conflict, gender roles, or do you see this film as containing a national allegory? If so, where is it and how does it function?
	Reading	• Section on “Ju Dou” by Prof. in reader, pp. 97-100.
Week 10: 20 April - 24 April	Topic	• *Da hong deng long gao gao gua* 大红灯笼高高挂 (Raise the Red Lantern) 1991 (China-Taiwan-Hongkong)
	Blended	• **Lecture/Tutorial Content and Discussion Topics:** In his own preface to "Outcry" (Nahan zixu) Lu Xun once described China as a hermetically sealed iron house which

		contained a host of sleeping victims, about to suffocate, albeit unknowingly. If one were to create a commotion by yelling and screaming, this might only serve to cause the lighter sleepers to suffer the agony of realizing their impending death. To what extent does this film address that statement?
	Reading	• Section on “Raise the Red Lantern” by Prof in reader, pp.101-3; • Lu Xun’s “Preface to Call to Arms” in reader pp.105-108.
Week 11: 27 April - 28 April	Topic	• *Huo zhe* 活着 (To Live) 1994 • Suggested additional viewing: *Lan se de feng zheng* 蓝色的风筝 (The Blue Kite) 1992
	Blended	• **Lecture/Tutorial Content and Discussion Topics:** *Huo zhe* 活着 (To Live) 1994. *Huo zhe* (To Live) also depicts an individual life reconstructed against the history of the Chinese revolution. Is the conclusion different from other films which address similar topics, such as *Hong gao liang* (Red Sorghum), *Huang tudi* (Yellow Earth) or *Lan se de feng zheng* (The Blue Kite)? Which film is most effective for you and why?
	Reading	• Section on “To Live” in reader, pp. 154-5. Suggested additional viewing: Lan se de feng zheng 蓝色的风筝 (The Blue Kite) 1992 (in UNSW Library).

Resources

Prescribed Resources

- Other – ARTS2453 Chinese Cinema Reader Photocopied materials will be sold as a course reader at the UNSW Bookshop in week 2. It is advisable that you purchase one for your own convenience, as it is the textbook for this course. The course readings can also be accessed through Moodle and on-line at the professor's own personal website www.jonvonkowallis.com

Recommended Resources

Some Suggested Topics for the Essay (you do not need any special permission to write on these topics):

Topics may be gleaned from the discussion questions on the syllabus (course outline) or in the course reader. In the past, students without advanced backgrounds in Chinese Studies have written impressive original essays on some of the following topics, which you may use if you like:

What different images of women have you seen in the various films this semester? How do they differ and why? What is the significance of this difference?

Regarding *Zhu Fu* (The New Year Sacrifice), make a comparison of the 1956 film with the 1924 story by Lu Xun (1881-1936) on which it is based. What are the major differences? Where has the role of the intellectual gone in the film? Why? Are different images of women portrayed in the film as compared to the story? If so, why?

How does *Zhu Fu* (The New Year Sacrifice) contrast with *Zao chun er yue* (Early Spring in the Second Lunar Month)? Are they films of different periods? Does this call into question the characterization that "the first 17 years of the PRC" ought to be considered one period in the history of Chinese film?

Is the film *Cuo wei* (Displacement) more a science fiction film or more a film that comments on Chinese reality? What are your reasons for saying so?

Does the film *Huang tudi* (Yellow Earth) offer a critique of the Communist revolution? If so where and how?

Is *Ju Dou* a film about generational conflict, gender roles, or do you see this film as containing national allegory? If so, where is the allegory and how does it function? If the allegorical approach is no longer valid, then what other themes might we see in the film?

How does *Lanse de fengzheng* (The Blue Kite) differ from *Huo zhe* (To Live) in its approach to re-telling recent Chinese history? Which film is more effective in your own view and why?

How do the films we have viewed reflect differing assessments of the Chinese revolution?

How are women's issues dealt with in the various films?

What are the conflicting assessments of the Maoist political line in the Cultural Revolution as depicted in *Furong zhen* (Hibiscus Town) and *Jue lie* (Breaking with Old Ideas)? Which film is more effective in

pressing its case and why?

What is expected in the essay?

You may write the essay in either English (approx. 2500 words) or Chinese (approx. 4000 characters). We suggest that you argue a position on one or more questions about one or a group of films viewed in this course. The question/theme may come from the discussion questions on this syllabus, or from those in the course reader. It may be one that you devise, such as focusing on women's issues in the films, the achievements/failings of the Chinese revolution as seen through the films, etc. We are most interested in your own views. By no means should you go online and randomly download material from websites. Everything quoted from books, journals or websites must be marked by quotation marks (" ") or indented as a block. If outside sources are used, the sources used should be cited in the text of your essay (Harvard style) or as footnotes (Chicago style). The same holds for essays written in Chinese. Do not attempt to defeat the anti-plagiarism software by copying texts from Baidu. They will be detected just the same.

IMPORTANT: You should hand in the essay **electronically through Moodle**.

Additional Readings:

Western-language Chinese Film Bibliography

Recommended website for the study of Chinese literature and film: Modern Chinese Literature and Culture (MCLC). Ed. Denton, Kirk. Department of East Asian Languages and Literatures, The Ohio State University. <http://mclc.osu.edu>

Possible additional sources:

Transnational Chinese Cinemas: Identity, Nationhood, Gender. / edited by Sheldon Hsiao-peng Lu. -- Honolulu: University of Hawaii Press, 1997.

Encyclopedia of Chinese Film. / edited by Zhang Yingjin and Xiao Zhiwei -- London: Routledge, 1998.

Chinese Filography: the 2444 Feature Films Produced by Studios in the People's Republic of China from 1949-1995. / ed. by Donald J. Marion. - Jefferson, NC and London: McFarland & Co., 1997.

Pang, Laikwan. *Building a New China in Cinema: The Chinese Left-Wing Cinema Movement 1932-1937* – Lanham, MD: Rowman and Littlefield, 2002.

Silbergeld, Jerome. *China Into Film: Frames of Reference in Contemporary Chinese Cinema* – London: Reaktion Books, 1999.

Chinese film theory: a guide to the new era / edited by George S. Semsel, and Xia Hong, Hou Jianping; foreword by Luo Yijun. -- New York: Praeger, 1990.

Chinese film : the state of the art in the People's Republic / edited by George Stephen Semsel. -- New York : Praeger, 1987.

Cinema and cultural identity : reflections on films from Japan, India, and China / edited by Wimal Dissanayake. -- Lanham, MD: University Press of America, c1988.

Clark, Paul, 1949- ; *Chinese cinema : culture and politics since 1949* / Paul Clark. -- Cambridge, UK; New York: Cambridge University Press, 1987.

Berry, Chris, Fran Martin, Audrey Yue. *Mobile Cultures: New Media in queer Asia* – Durham: Duke University Press, 2003

Berry, Chris. *Chinese Films in Focus* – London: BFI Pub, 2003.

Berry Chris. *Chinese Films in Focus II* – New York: Palgrave Macmillan, 2008.

Berry, Chris. *Island on the Edge: Taiwan New Cinema and After* – Hong Kong: Hong Kong University Press, 2005.

Berry, Chris. *The New Chinese Documentary Film Movement: For the Public Record* – Hong Kong University Press, 2010.

Berry, Chris. *Public Space, Media Space* – New York: Palgrave Macmillan, 2013.

Le Cinema chinois / sous la direction de Marie-Claire Quiquemelle et Jean-Loup Passek; textes de Geremie Barme ... <et al.>. -- Paris : Centre Georges Pompidou, c1985.

Literatura i iskusstvo KNR, 1976-1985 / <otvetstvennyi redaktor V.F. Sorokin>. -- Nauch.izd. -- Moskva : "Nauka," Glav. red. vostochnoi lit-ry, 1989. 235 p. ; 22 cm. At head of title: Akademiia nauk SSSR. Institut Dal'nego Vostoka. Summary in English. Includes bibliographical references (p. 230-234).

China's screen. -- Beijing, China. Quarterly periodical.

Websites:

Lecture recording have been made available for all students via Echo360.

EchoCenter is accessible from the Moodle course home page.

Course Evaluation and Development

This course will be formally evaluated through MyExperience.

Submission of Assessment Tasks

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au . Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

For information on how to submit assignments online via Moodle: https://student.unsw.edu.au/how-submit-assignment-moodle

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (http://www.lc.unsw.edu.au/). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.
http://subjectguides.library.unsw.edu.au/elise/aboutelise

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

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