



Global Curriculum Program Contemporary Chinese Cinema

Professor: FENG, Guo

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Language of Instruction: English

Contact Hours: 52 course hours. One course hour is 45 minutes.

Recommended Credit: 3

Course Description

This is an introduction course of Chinese cinema since the end of the Cultural Revolution. It covers three major Chinese-language cinemas, Mainland Chinese cinema, Hong Kong cinema and Taiwan cinema. Accordingly, the course is divided into three sections. In the beginning of each section, there is a brief introduction of the history of respective Chinese-language cinema. The main content of each section consists of an analysis of most influential and internationally recognized filmmakers, award-winning films, cinematic themes, film movements and cultural patterns.

This course is to look at contemporary Chinese cinema as a visual art and to illustrate the ways in which it has been shaped by Chinese cultural, social and political tradition over the past three decades. Emphasizing on both film contexts and film texts, this course invites students to a broad cinematic analysis. In order to achieve such goals and inspire critical thinking, thirteen filmmakers and movies in diverse style and subject are carefully selected to cover a range of cultural, cross-cultural, intellectual, social, ethnic, and political issues. Students are required bring one or two questions about the film and Chinese culture into the class discussion. The Lecture-Discussion method is applied to provide a better understanding of both the development and pattern of Chinese cinema, and the culture exemplified in those films.

Course Requirements and Grading

All required work must be completed to pass the course. Your final grade will be calculated as follows:

Participation: 15%	15 points
Mid-term: 30%	30 points
Homework: 15%	15 points
Final research paper: 40%	50 points

Participation

Participation of each member of the class is of utmost importance to the success of the course, and will constitute a part of your final grade. Unexcused and unexplained absence will have a negative influence on your final grade.



It is essential that you participate actively in class discussion. Each of you should bring to class one or two intelligent question(s) or comment(s) to facilitate class discussion.

Homework

Turn in two or three Film impressions.

Mid-Term Exam

The mid-term exam will be containing one or two questions. The test will ask students to demonstrate a clear grasp of course materials and offer critical discussions of issues raised in movies.

Final Research Paper

An essay is due in class on December 18 (week 14). Students may choose any topic related to the course's main content. The paper should be around 3,000 words in length, typed in 12-point font and double-spaced. The final version of the paper should be well written and edited. Only Hard-Copy Accepted, No Late Paper Accepted.

Weekly Schedule

Week One

Orientation, No Class

Week Two

Mainland Chinese Cinema 1: Introduction of Mainland Chinese Cinema

Screening: Director Zhang Yimou's Raise the Red Lantern (1991)

Week Three

Mainland Chinese Cinema 2: Fifth Generation Filmmakers ----Chen Kaige

Screening: Director Chen Kaige's Farewell My Concubine(1993)

Week Four

Mainland Chinese Cinema 3: The Sixth Generation

Screening: Director Jia Zhangke's Xiao Wu (1998)

Week Five

National Day Holiday, No class

Week Six

Mainland Chinese Cinema 4: The Sixth Generation

Screening: Director Wang Xiaoshuai's Beijing bicycle (2001)



Week Seven

Mainland Chinese Cinema 5: Underground Film

Screening: Director Li yang's Blind Shaft(2003)

Week Eight: Mid-term

Week Nine

Mainland Chinese Cinema 5: Commercial Film

Screening: Director Xu zheng's Lost In Thailand(2012)

Week Ten

Mainland Chinese Cinema 7: "New Year's Celebration Films" and Feng' Comedy

Screening: Director Feng Xiaogang's If You Are The One (2007)

Week Eleven

Mainland Chinese Cinema 8: Realistic Film

Screening: Director Lu Chuan's Kekexili: Mountain Patrol (2012)

Week Twelve

Hong Kong Cinema : Hong Kong Martial Art Movie

Screening: Director Jack Chen 's Myth (2005)

Week Thirteen

Taiwan Cinema 1: Taiwan New Wave

Screening: Edward Yang's Yi Yi (2003)

Week Fourteen

Taiwan Cinema 1: Taiwan New Wave

Screening: Ann Lee's Pushing Hand (2003)

Week Fifteen: Essay due

Recommended Readings

- Silbergeld, Jerome. 2000. *China into Film: Frames of Reference in Contemporary Chinese Cinema*. Reaktion Books.



- Brownem, Nick, Pickowicz, Paul G. and others. 1996. *New Chinese Cinemas: Forms, Identities, Politics*. Cambridge University Press.
- Zhang, Yingjin. 2004. *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema*. Center for Chinese Studies, The University of California.
- Zhang, Yingjin. 2004. *Chinese National Cinema (National Cinemas)*. Routledge,
- Berry, Chris 2008. *Chinese Films in Focus: 25 New Takes*, 2nd edition. British Film Institute.
- Berry, Chris 2008. *Chinese Films in Focus II*. 2nd edition. British Film Institute.
- Cornelius, Sheil. 2002. *New Chinese Cinema – Challenging Representation*. Wallflower Press.
- Brunette, Peter. 2005. *Wong Kar-wai*. University of Illinois Press.
- Teo, Stephen. 2009. *Chinese Martial Arts Cinema: The Wuxia Tradition*. Edinburgh University Press.
- Chow, Rey. 2007. *Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visibility*. Columbia University Press.
- Zhang, Xudong. 1997. *Chinese Modernism in the Era of Reforms: Cultural Fever, Avant-Garde Fiction, and the New Chinese Cinema*. Duke University Press Books

Academic honesty

Cheating, plagiarism and other forms of academic dishonesty are serious offenses and will not be tolerated. Students are expected to comply with the university regulations. Failure to adhere to the rules of academic integrity and honesty will be reported and dealt with accordingly.