

UNIVERSITY OF HAWAII AT MANOA
Department of East Asian Languages and Literatures
Spring 2023

Class time: TR 1:30-2:45 pm
Zoom <https://hawaii.zoom.us/j/99162884432>
Passcode: eall476

Office hours: TR 12-1 & by appointment
Zoom: <https://hawaii.zoom.us/j/804305159>
Passcode: 900513

Google drive: https://drive.google.com/drive/folders/1fcm-luybo9DLtwXaAEFacyBBByMyivC?usp=share_link

Instructor: Dr. Yun Peng
Email: pengy@hawaii.edu

EALL 476 Perspectives on Chinese Cinema

DESCRIPTION

This upper-level undergraduate course introduces students to Chinese cinema from People's Republic of China, Taiwan, and Hong Kong. The materials are organized in a roughly chronological order, with emphasis on recurring themes and motifs. A variety of genres are represented. The guiding question is the way in which cinema engages historical experience. Students will acquire skills for in-depth film analysis through practice, as well as be familiar with major genres, stylistic features, and cultural themes of Chinese cinema. The class combines lecture and discussion. Readings include critical writings.

STUDENT LEARNING OUTCOMES

Students will

- Be familiar with major genres, stylistic features, and cultural themes of Chinese cinema.
- Acquire skills for in-depth film analysis through practice.
- Be able to draw critical connections between filmic texts and their historical contexts.
- Be able to demonstrate the above abilities in writing.

WRITING-INTENSIVE COURSE

This course has been approved as writing-intensive (WI) and you will receive a WI credit upon successful completion of the course requirements.

To help you fulfill the writing-intensive component of the requirement, I will provide a handout on writing resources, and detailed instruction on each assignment. We will discuss sample pieces of writing and review students' works. You will also receive personalized feedback and guidance, and have opportunities to revise after receiving comments.

Students must adequately complete all writing assignments to pass the course with a D grade or better. Students who do not complete all writing assignments will get a D- or an F and will not earn W Focus credit.

POLICIES

- **Basic Needs for UH Students**

Basic needs include food and housing, childcare, mental health, financial resources and transportation, among others. Student basic needs security is critical for ensuring strong academic performance, persistence and graduation and overall student wellbeing. If you or someone you know are experiencing basic needs insecurity, please see the following resources: UH System Basic Needs: <https://www.hawaii.edu/student-basic-needs/>.

- **Academic integrity**

Plagiarism (including copying from the Internet) is a serious violation of academic ethics and may lead to suspension. Check the UH catalogue or website for definitions of plagiarism, academic dishonesty, and how violation of UH regulations and rules will be dealt with. As the website cautions: "Ignorance of these definitions will not provide an excuse for acts of academic dishonesty." For More information, please visit the [Office of Student Conduct website](#).

- **Disability policy**

If a student has a disability that requires special teaching, testing accommodations, or other classroom modifications, he or she should notify the instructor and contact the Kokua program at 956-7511 or visit Student Services Center, room 13 or <https://www.hawaii.edu/kokua/>.

- **Zoom**

The course will require pair/group activities via Zoom. Students are required to turn on their video and audio during these activities. If you have concern over this requirement, please discuss them with me. You should not rely your mobile phone as the main device for class sessions because you will not be able to see texts and images properly.

- **Electronic submission**

When submitting assignments through the Laulima dropbox, please use pdf format; in the document title, please include your full name and the description of the assignment. For example, "yun peng midterm.pdf."

- **Grades**

Following university guidelines, C indicates work that meets the course requirements in every way; B is given when student performance significantly exceeds the course requirements; A is an honor grade reserved for outstanding achievement.

The grade distribution is designed to reward consistent effort throughout the semester. Improvements will be duly reflected. Students who are concerned about their performance (or seeking general feedback) are encouraged to talk to me as early as possible. Do not wait till it is too late. Once the final grades are posted, they are not negotiable unless there are errors involved.

REQUIREMENTS

- **Attendance (5%)**

Students are expected to attend all classes, including Friday screening sessions. **More than four unexcused absences will affect the final grade for the course.** More than ten will result in automatic failure of the course, regardless of the student's prior standing. Late arrivals exceeding 15

minutes will count as full absences. **Leaving your video off for the entire class period and being unresponsive will count as absence.** Excused absences, such as illness or death in the immediate family, must be documented. Airline reservations and other travel plans do not constitute excused absences.

Absent students are responsible for acquiring relevant class notes and handouts **from fellow students.** Work assigned in a student's absence will not be given a later deadline without prior agreement with the instructor.

- **In-class participation (10%)**

I expect you to read all assigned texts with care, take notes and come to class with informed thoughts to contribute to class discussion.

Active participation in class is encouraged and required. Disagreements are welcome, provided they are supported by thoughtful reasoning and presented in a manner respectful of others' positions. Listening carefully and working with others in groups are also essential aspects of participation.

What you can do to earn a good participation grade:

- Keep your video on
- Ask questions or make comments
- Response to my questions or prompts
- Do all the above in breakout rooms

- **Online homework (50%)**

This assignment ask you to annotate films and participate in online discussions on a regular basis using Perusall. Detailed instruction will follow.

- **Midterm paper (15%)**

Students are required to complete 1 short analysis paper (4 pages) on films screened in class. Instructions will be handed out in advance.

- **Final essay (20%)**

A six-page essay to be completed at the end of the semester. In order to receive a grade for this assignment, you must submit a draft (3-4 pages). I will comment on your draft and make suggestions for revision. The topic will be discussed in advance.

EVALUATION CRITERIA

- Attendance (5%)
- In-class participation (10%)
- Online homework (~10 pages) (50%)
- Midterm paper (4 pages) (15%)
- Final essay (6 pages with revision) (20%)

REQUIRED TEXTS

All required materials can be found either on Perusall or in the Google drive.

Senses of Cinema: <http://www.sensesofcinema.com>

Yale Film Studies Film Analysis Guide: <https://filmanalysis.yale.edu>

SCHEDULE

Week 1 (1/10, 1/12)

Introduction

Leo Ou-fan Lee, "The Urban Milieu of Shanghai Cinema, 1930-40"

→ **Screen:** *The Goddess* (Wu Yonggang, 1934) (watch [here](#))

Week 2 (1/17, 1/19)

Kristine Harris, "Goddess: Fallen Woman of Shanghai"

Timothy Corrigan, *A Short Guide to Writing about Film*, Chapter 1 (15-32)

Optional:

Miriam Bratu Hansen, "Fallen Women, Rising Stars, New Horizons: Shanghai Silent Films as Vernacular Modernism"

→ **Screen:** *Spring in a Small Town* (Fei Mu, 1948)

Week 3 (1/24, 1/26)

Carolyn FitzGerald, "Spring in a Small Town: Gazing at Ruins"

Timothy Corrigan, Chapter 2 (34-51)

Optional:

Victor Fan, "Fey Mou: The Presence of an Absence" (especially 117-136, 142-143)
"Fei Mu" (<http://sensesofcinema.com/2019/great-directors/fei-mu/>)

→ **Screen:** *Two Stage Sisters* (Xie Jin, 1964)

Week 4 (1/31, 2/2)

Gina Marchetti, "Two Stage Sisters: The Blossoming of a Revolutionary Aesthetic"
Lu Xun, "New Year's Sacrifice"

Timothy Corrigan, 52-64

Optional: Nick Browne, "On the Political Economy of Chinese Melodrama"

Week 5 (2/7, 2/9)

Thomas Elsaesser, "Tales of Sound and Fury: Observations on the Family Melodrama"

Timothy Corrigan, 65-74 (Mise-en-scène)

Optional:

Peter Brooks, "Preface 1995" and "The Melodramatic Imagination"

→ **Screen:** *Raise the Red Lantern* (Zhang Yimou, 1990)

Week 6 (2/14, 2/16)

Zhang Yimou, "Flying Colors" (interview)
Timothy Corrigan, 74-88 (the shot, editing)

Optional:
Tony Rayns, "The New Chinese Cinema: An Introduction"

→ **Screen:** *A City of Sadness* (Hou Hsiao-hsien, 1989)

Week 7 (2/21, 2/23)

Abé Mark Nornes and Emilie Yueh-yu Yeh, *Staging Memories: Hou Hsiao-hsien's A City of Sadness*

→ **Screen:** *Xiao Wu* (Jia Zhangke, 1997)

Week 8 (2/28, 3/2)

Chris Berry, "*Xiao Wu*, Watching Time Go By"

Timothy Corrigan, 88-93 (sound)

Optional:
Jason McGrath, "The Independent Cinema of Jia Zhangke: From Postsocialist Realism to a Transnational Aesthetic"

→ **Midterm paper due on Friday 3/4**

→ **Screen:** *Yi Yi* (Edward Yang/Yang Dechang, 2000)

Week 9 (3/7, 3/9)

David Leiwei Li, "*Yi Yi*: Reflections on Reflexive Modernity in Taiwan"

George Wu, "*Yi Yi*: Both a One and a Two"

Robert Sklar, "The Engineer of Modern Perplexity: An Interview with Edward Yang"

Timothy Corrigan, 93-99 (animation, 3D, and new media)

→ **Screen:** *I Don't Want to Sleep Alone* (Tsai Ming-liang, 2006)

Spring break

Week 10 (3/21, 3/23)

Pheng Cheah, "Representing the Sinophone, Truly: Tsia Ming-liang's *I Don't Want to Sleep Alone*"

Optional:

Song Hwee Lim, "Confessing Desire: The Poetics of Tsai Ming-liang's Queer Cinema"

→ **Screen:** *Infernal Affairs* (Andrew Lau, Alan Mak, 2002)

Week 11 (3/28, 3/30)

Gina Marchetti, *Andrew Lau and Alan Mak's Infernal Affairs The Trilogy* (excerpts)

→ **Screen:** *In the Mood for Love* (Wong Kar-wai, 2000)

Week 12 (4/4, 4/6)

Tony Rayns, *In the Mood for Love*

→ **Screen:** *Made in Hong Kong* (Fruit Chan, 1997)

Week 13 (4/11, 4/13)

Esther M. K. Cheung, *Fruit Chan's Made in Hong Kong* (excerpts)

→ **Screen:** *Girls Always Happy* (Yang Mingming, 2018)

Week 14 (4/18, 4/20)

Reviews and interviews

→ **Screen:** *Tharlo* (Pema Tseden, 2015)

Week 15 (4/25, 4/27)

Pema Tseden, "Tharlo"

Week 16 (5/2)

Final project conference

→ **Final paper due on Thursday 5/11**