

FILM 301.16 Lecture 01
Topic in National Cinema (Chinese Cinema)
Winter 2011
TR 14:00-15:15 EDC 179 Lab (Screenings) F 09:00-10:50 MFH 160

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Office Hours: T 12:00-13:45

Additional Information

No knowledge of the Chinese language is required. All films studied have subtitles.

Course Description

A study of landmark Chinese feature films produced in Mainland China, Hong Kong and Taiwan since the advent of the New Waves (1980s).

An introduction to Chinese film history.

Objectives of the Course

To identify Chinese modes of expression as they are represented cinematographically.

To grasp basic cultural concepts which are embedded in the films.

To understand the historical and political background of the Chinese film industry, especially but not exclusively, in Mainland China.

Internet and electronic communication device information

Making and receiving calls on cell phones are not allowed in class.
During quizzes and exams, no electronic device is allowed.

Textbooks and Readings:

Required:

Chris Berry, ed. *Chinese Films in Focus II*. New York: Palgrave MacMillan, 2008, 287p.
This textbook is available at the University bookstore.

A note about the films:

Should you wish to screen the films again (apart from the Friday labs), the films are all available for individual screenings at the Image Center (Rm 40, basement) MacKimmie Library Block. There are 5 individual screening stations; 1 room for 4. and 1 room for 20-25. Phone (403-220-3087) or email in advance : vrc@ucalgary.ca with the name and call number of the film.

Assignments and Evaluation

5 quizzes; 2 critical reports; 1 final exam

Quizzes are multiple choice and/or answers in a few words on material studied up to the quiz.

Critical reports (600 words) are on specific films: for March 1: RAISE THE RED LANTERN (PN1997 .D34 R35 2005); for April 12: MEISHI STREET (HD7288.92 .C6 M452006).

The final exam is five questions based on all the material (films and texts) studied in class.

5 quizzes: Jan. 25; Feb. 8; March 8; March 22; April 5	8% x5 = 40%
2 critical reports: March 1; April 12	20% x2 = 40%
Final Exam Registrar Scheduled	= 20%

It is the student's responsibility to keep a copy of each submitted assignment.

Note: Please hand in your essays directly to your tutor or instructor if possible. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. A night drop box is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

Registrar-scheduled Final Examination: Yes.

Please note: If your class is held in the evening, the Registrar's Office will make every attempt to schedule the final exam during the evening; however, there is NO guarantee that the exam will NOT be scheduled during the day.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

Freedom of Information and Protection of Privacy Act

This course is conducted in accordance with the Freedom of Information and Protection of Privacy Act (FOIP). As one consequence, **students should identify themselves on all written work by placing their name on the front page and their ID number. Also you will be required to provide a piece of picture identification in order to pick up an assignment or look at a final exam from SS320 after classes have ended.**

For more information see also <http://www.ucalgary.ca/secretariat/privacy>.

Writing Skills Statement

Department policy directs that all written assignments (including, although to a lesser extent, written exam responses) will be assessed at least partly on writing skills. For details see <http://www.comcul.ucalgary.ca/needtoknow>. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Research papers must be properly documented.

If you need help with your writing, you may use the Writing Centre. Visit the website for more details: www.efwr.ucalgary.ca

Grading System

The following grading system is used in the Department of Communication and Culture:

(Revised, effective September 2008)

	Grading Scale
A+	96-100
A	90-95.99
A -	85-89.99
B+	80-84.99
B	75-79.99
B-	70-74.99
C+	65-69.99
C	60-64.99
C-	55-59.99
D+	53-54.99
D	50-52.99
F	0-49

Where a grade on a particular assignment is expressed as a letter grade, it will normally be converted to a number using the midpoint of the scale. That is, A- would be converted to 87.5 for calculation purposes. F will be converted to zero.

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be

able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources.

Please consult your instructor or the Writing Centre (MacEwan Student Centre 4th floor, efwr.ucalgary.ca) if you have any questions regarding how to document sources.

Academic Misconduct

For information on academic misconduct and the consequences thereof please see the current University of Calgary Calendar at the following link;

<http://www.ucalgary.ca/pubs/calendar/current/k.html>

Students with Disabilities

If you are a student with a disability who may require academic accommodation, it is your responsibility to register with the Disability Resource Centre (220-8237) and discuss your needs with your instructor no later than fourteen (14) days after the start of the course.

Students' Union

For details about the current Students' Union contacts for the Faculty of Arts see

<http://www.su.ucalgary.ca/governance/elections/home.html>

Student Ombudsman

For details on the Student Ombudsman's Office see

<http://www.su.ucalgary.ca/services/student-services/student-rights.html>

Emergency Evacuation and Assembly points

For information on the emergency evacuation procedures and the assembly points see

<http://www.ucalgary.ca/emergencyplan/assemblypoints>

"SAFEWALK" Program -- 220-5333

Campus Security will escort individuals day or night -- call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot booths.

Ethics

Whenever you perform research with human participants (i.e. surveys, interviews, observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your

research plans and supervise your research. For more information about your research ethics responsibilities, see

The Department of Communication and Culture Research Ethics site:

<http://www.comcul.ucalgary.ca/ethics>

or the University of Calgary Research Ethics site:

<http://www.ucalgary.ca/research/cfreb>

Schedule of Lectures and Readings

Week 1 (Jan. 11 & 13)

Introduction to China's cinematographic history and to its politics

Screening: Jan. 14. YELLOW EARTH PN1997 .Y45 1984

Week 2 (Jan 18 & 20)

Communist China and the Fifth Generation's critique

Study of YELLOW EARTH

Reading: Ch. 33 "Yellow Earth: Hesitant Apprenticeship and Bitter Agency," 258- 264;
Ch. 24 "*The Red Detachment of Women: Resenting, Regendering, Remembering,*" 189-196.

Screening: Jan. 21 THE STORY OF QIUJU PN1997 .S76 1993

Week 3 (Jan 25 & 27)

Women as vehicles of drama and national allegory

Study of THE STORY OF QIUJU

Reading: Ch. 12 "*Ermo: (Tele) Visualizing Urban /Rural Transformation,*" 98-105; Ch. 21 "*Not One Less: The Fable of a Migration,*" 167-174.

Quiz 1 Jan. 25

Screening: Jan. 28 FAREWELL MY CONCUBINE PN1995 .B39 1999

Week 4 (Feb. 1 & 3)

National arts crisscrossed with politics

Study of FAREWELL MY CONCUBINE

Reading: Ch. 13 "*Farewell My Concubine: National Myth and City Memories,*" 106-113;
Ch. 20 "*The Love Eterne: Almost a (Heterosexual) Love Story,*" 160-166.

Screening: Feb. 4 HERO (HUOT copy will be left at Image Center)

Week 5 (Feb. 8 & 10)

China's foremost icons on film

Study of HERO

Reading: Ch. 17 "*Hero: The Return of a Traditional Masculine Ideal in China,*" 137-143.

Quiz 2 Feb. 8

Screening: Feb. 11 CENTER STAGE PN1997 .A23 C438 1992

NB: The length of this film exceeds the lab time. Continued the next week.

Week 6 (Feb. 15 & 17)

Early cinema and its preservation

Study of CENTER STAGE (and early films)

Reading: Ch. 6 “*Centre Stage: A Shadow in Reverse*,” 48-55; Ch. 16: *The Goddess: Fallen Woman of Shanghai*,” 128-136. Additional reading: Ch. 26 “*Spring in a Small Town: Gazing at Ruins*,” 205-211; Ch.10 “*Crows and Sparrows: Allegory on a Historical Threshold*,” 82-89.

Screening: Feb. 18 CENTER STAGE (c’td)

Week 7 (Feb. 22 & 24)

No classes; No screenings

Week 8 (March 1 & 3)

Early cinema (c’td)

Discussion around RAISE THE RED LANTERN

Critical Report on RAISE TH RED LANTERN due March 1

Screening: March 4 CROUCHING TIGER, HIDDEN DRAGON PN1997 .W594 W64 2001

Week 9 (March 8 & 10)

Martial arts and transnational filmic production

Study of CROUCHING TIGER, HIDDEN DRAGON

Reading: Ch. 9 “*Crouching Tiger, Hidden Dragon: Cultural Migrancy and Translatability*,” 73-81; Ch. 28 “*A Touch of Zen: Action in Martial Arts Movies*,” 219-226.

Quiz March 8

Screening: March 11 CHUNGKING EXPRESS PN1997 .C486 2008

Week 10 (March 15 &17)

The expression of time and its meanings in Asian cinema

Study of CHUNGKING EXPRESS

Reading: Ch. 8 “*Chungking Express: Time and Its Displacements*,” 64-72. Additional reading: Ch. 18 “*In the Mood for Love: Intersections of Hong Kong Modernity*,” 144-152.

Screening March 18: DONG (THE HOLE) PN1997 .D664 2000

Week 11 (March 22 & 24)

Queer cinema, Asian style

Study of DONG (THE HOLE)

Reading: Ch. 29 “*Vive L’Amour: Eloquent Emptiness*,” 227-235; Ch. 30 “*Wedding Banquet: A Family (Melodrama) Affair*,” 235-242.

Screening: March 25 SHIJIE (THE WORLD) PN1997.2 .S55 2004

Week 12 (March 29 & 31)

Globalization in China and the excluded

Study of SHIJIE (THE WORLD)

Reading: Ch. 32 “*Xiao Wu: Watching Time Go By*,” 250-257;

http://archive.sensesofcinema.com/contents/04/32/chinese_underground_film.html

Screening: NIUPI (OXHIDE) PN1997.2 .N58 2005

Week 13 (April 5 & 7)

A postfeminist DV production by a young woman filmmaker: Chinese values overturned?

Study of NIUPI (OXHIDE)

Readings: http://www.cinema-scope.com/cs25/spot_jiayin_oxhide.htm and

<http://dgeneratefilms.com/critical-essays/interview-with-oxhide-director-liu-jiayin/>

Quiz April 5

Week 14 (April 12 & 14)

Critical Report Due April 12

Wrap-up

Registrar-scheduled Final Examination: After April 15. DATE TO BE ANNOUNCED.