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SANTA BARBARA • SANTA CRUZ

DEPARTMENT OF ASIAN LANGUAGES & CULTURES
 290 ROYCE HALL
 BOX 951540
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14 April 2014

To: Joseph Nagy, Chair
 General Education Governance Committee
 A265 Murphy Hall
 Mail Code 157101

Attn: Myrna Dee F. Castillo, Program Representative

From: Seiji Lippit, Interim Chair
 Department of Asian Languages and Cultures

RE: Chinese 80, "Chinese Cinema: Pictures, Prisms, Products, Projections"

A handwritten signature in black ink that reads "Seiji M. Lippit".

Dear Professor Nagy:

The Department of Asian Languages and Cultures (ALC) would like to propose that the course Chinese 80 be designated as meeting the criteria for General Education courses in the area of Foundations of the Arts and Humanities. The attached proposal has been revised from the earlier version in order to incorporate suggestions from the GE Governance Committee Arts and Humanities Workgroup.

Chinese 80 is a newly created course that will be taught for the first time in 2014-15. It introduces the topic of Chinese cinema and complements existing ALC offerings at different undergraduate course levels and in the different areas of Asian language, culture, and humanities that ALC covers. Chinese 80 serves majors and minors in the various ALC undergraduate degree programs. It also responds to growing interest among students in Asian studies and in cinema studies, including students outside ALC who are seeking to fulfill GE requirements and students who have not yet declared a major.

Chinese 80 surveys the history of Chinese cinema by placing representative films in contexts of culture, society, politics, and economics. It thereby uses cinema as way to understand another society. At the same time it introduces basic methods for closely analyzing films as audiovisual-

narrative artifacts. Both of these aims involve “ways of knowing” that are specific to area studies (especially Asian studies) and to cinema studies. In more concrete terms it is through lectures, screenings, discussions, readings, exams, and essay writing that students will be encouraged to negotiate among multiple causes, explanations, and world views. They will also be encouraged to understand cultures and cultural change in historical and systemic terms.

To sum up, Chinese 80 serves as a foundational course in terms of the topic area and in terms of basic disciplinary theories, concepts, and methods. It also serves the goals of General Education even beyond the classroom by encouraging students to develop intellectual and ethical sensibilities to better navigate through our present world of globalization, long distance connections, and cross cultural media flows.

Thank you for your time and consideration of this proposal.

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number (ALC) Chinese 80
 Course Title Chinese Cinema: Pictures, Prisms, Products, Projections
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice ✓

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course focuses on Chinese cinema. Cinema is both an audiovisual art and a performance art. In order to understand any cinema, it is necessary to understand its cultural, political, and economic contexts. Therefore this course will help students to develop their skills in both audiovisual analysis and cultural-historical analysis.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Associate Professor Robert Chi

Do you intend to use graduate student instructors (TAs) in this course? Yes ✓ No _____

If yes, please indicate the number of TAs 2

4. Indicate when do you anticipate teaching this course over the next three years:

	2013-2014	Fall	_____	Winter	_____	Spring	_____
		Enrollment	_____	Enrollment	_____	Enrollment	_____
	2014-2015	Fall	<u>✓</u>	Winter	_____	Spring	_____
		Enrollment	<u>100</u>	Enrollment	_____	Enrollment	_____
	2015-2016	Fall	<u>✓</u>	Winter	_____	Spring	_____
		Enrollment	<u>100</u>	Enrollment	_____	Enrollment	_____

5. GE Course Units

Is this an existing course that has been modified for inclusion in the new GE? Yes _____ No ✓

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____

Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

This course will convey basic knowledge about world cinema and about modern China. It will also train students in the methods or “ways of knowing” that are specific to cinema and cultural studies, as well as studies of foreign cultures.

Integrative Learning

Ethical Implications

Cultural Diversity

This course explores modern China from the early twentieth through early twenty-first centuries. Students will come away with a deeper understanding and recognition of how the world looks from different cultural perspectives such as Chinese vs. American.

Critical Thinking

Instead of general film appreciation or technical filmmaking skills, this course emphasizes systematic critical analysis and argumentation. Through quizzes, writing assignments, and final exam, students will be asked to orchestrate and compare different kinds of information (about films themselves, about historical contexts, about theoretical issues) and argue for and against particular positions.

Rhetorical Effectiveness

Problem-solving

Library & Information Literacy

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- 1. Lecture: 2 (hours)
- 2. Discussion Section: 1 (hours)
- 3. Labs: 3 (film screening) (hours)
- 4. Experiential (service learning, internships, other): _____ (hours)
- 5. Field Trips: _____ (hours)

(A) TOTAL Student Contact Per Week 6 (HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- 1. General Review & Preparation: 4 (incl re-watching films) (hours)
- 2. Reading 3 (hours)
- 3. Group Projects: _____ (hours)
- 4. Preparation for Quizzes & Exams: 1 (hours)
- 5. Information Literacy Exercises: _____ (hours)
- 6. Written Assignments: 5 (hours)
- 7. Research Activity: _____ (hours)

(B) TOTAL Out-of-class time per week

13	(HOURS)
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GRAND TOTAL (A) + (B) must equal at least 15 hours/week

19	(HOURS)
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Chinese 80
GE proposal (April 2014)

This proposal is revised from the previous proposal submitted in Winter 2014. The GE Governance Committee Arts and Humanities Workgroup sent the following comments on that version: “to receive Vis&Perf credit, additional intro film criticism assignments needed; a fuller account of paper assignments is also requested.”

In response to these two requests I have added to the required reading the book: Timothy Corrigan, *A Short Guide to Writing about Film*. It is a short, straightforward, and stepwise primer on how to analyze and write about films as audiovisual-narrative artifacts. The book is a standard textbook in the field, as evidenced by the fact that it has gone through eight editions over a quarter century.

I further propose to formulate the two writing assignments as in the addendum to the sample syllabus below. These sample writing assignments apply Corrigan’s lessons and examples in a progressive sequence from shorter descriptive exercises to longer interpretive argumentation.

SAMPLE SYLLABUS**Chinese 80****Chinese Cinema: Pictures, Prisms, Products, Projections**

Lecture: 2 hours

Screening: 3 hours

Discussion section: 1 hour

Course description:

Lecture, two hours; discussion, one hour; film viewing, three hours. Knowledge of Chinese language not required. Introduction to the history and major themes of Chinese cinema.

Representative films to be studied in contexts of culture, society, politics, and economics, with reflections upon the changing meanings of both “Chinese” and “cinema”. May not be repeated.

Objectives:

In addition to learning about world cinema and about modern China, students will develop the following intellectual skills: how to analyze and interpret audiovisual images; how to negotiate among multiple causes, effects, and explanations; how to understand culture and cultural change in historical and systemic terms.

Grading:

3 quizzes (5% each): short answers; designed to encourage students to review the course materials periodically and incrementally

2 writing assignments (25% each): first assignment focuses on close analysis of a single film; second assignment focuses on making an argument about a historical and/or theoretical issue across several films

1 final exam (25%)

preparation and participation (10%)

Readings:

All of the readings listed in the course schedule below are required homework. You should finish the readings in advance, i.e., before the first lecture of each week. Most of the readings are available online either in the course website or through the UCLA Library catalog. Some of the readings are not available online. Instead those are contained in three books that are available for purchase through the UCLA Store both online and in Ackerman Union. The three books are:

Paul Clark, *Reinventing China: A Generation and Its Films* (Hong Kong: The Chinese University Press, 2005)

Timothy Corrigan, *A Short Guide to Writing about Film*, 8th ed. (Boston: Pearson, 2012)

Zhang Yingjin, *Chinese National Cinema* (New York: Routledge, 2004)

The following nine books are on reserve in College (Powell) Library:

Chris Berry ed., *Chinese Films in Focus II* (London: British Film Institute, 2008)

Paul Clark, *Reinventing China: A Generation and Its Films* (Hong Kong: The Chinese UP, 2005)

Timothy Corrigan, *A Short Guide to Writing about Film*, 8th ed. (Boston: Pearson, 2012)

Cui Shuqin, *Women Through the Lens: Gender and Nation in a Century of Chinese Cinema* (Honolulu: U of Hawai'i P, 2003)

Leo Ou-fan Lee, *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945* (Cambridge: Harvard UP, 1999)

Sheldon H. Lu, *Chinese Modernity and Global Biopolitics: Studies in Literature and Visual Culture* (Honolulu: U of Hawai'i P, 2007)

Jason McGrath, *Postsocialist Modernity: Chinese Cinema, Literature, and Criticism in the Market Age* (Stanford: Stanford UP, 2008)

Zhang Yingjin, *Chinese National Cinema* (New York: Routledge, 2004)

Zhang Yingjin ed., *Cinema and Urban Culture in Shanghai, 1922-1943* (Stanford: Stanford UP, 1999)

Viewings:

There is one film required each week. Each week we will watch the film together during the afternoon screening. Attendance is required. You should also watch each film at least once on your own, outside of the Monday afternoon screening. Most of the films are viewable through the Video Furnace section of the course website, and they are also on reserve in the Instructional Media Lab, 270 College (Powell) Library.

In addition to the weekly required film, the lectures will occasionally include short excerpts from other films for illustrative purposes. The film titles and DVD time codes of those short excerpts will be posted on the course website, and most or all of those DVDs will be on reserve in the IML as well.

Course schedule key:

Week	Topic
	I. Reading: see course website or external website, except for the following: * = UCLA Library online; # = book
	II. Viewing; attendance is required

Week 1 Introduction: What Kind of Thing is Cinema?

- | | |
|-----|--|
| I. | # Zhang Yingjin, <i>Chinese National Cinema</i> , ch. 2

Timothy Corrigan, <i>A Short Guide to Writing about Film</i> , ch. 1 |
| II. | <i>Uncle Josh at the Moving Picture Show</i> (dir. Edwin S. Porter, 1902, 2 min.)

<i>Shadow Magic</i> 《西洋镜》 (dir. Ann Hu [Hu An], 2000, 115 min.), excerpt only: 30:19-32:33 on DVD

<i>Laborer's Love</i> 《劳工之爱情》 (dir. Zhang Shichuan, 1922, 22 min.) |

Week 2 Cinema, City, Modernity

- | | |
|-----|--|
| I. | # Zhang Yingjin, <i>Chinese National Cinema</i> , ch. 3

Leo Ou-fan Lee, <i>Shanghai Modern</i> , ch. 1 and 3

Timothy Corrigan, <i>A Short Guide to Writing about Film</i> , ch. 2 |
| II. | <i>Scenes of City Life</i> 《都市风光》 (aka <i>City Lights</i> , dir. Yuan Muzhi, 1935), excerpt only: 0:00-6:26

<i>Street Angel</i> 《马路天使》 (dir. Yuan Muzhi, 1937), excerpt only: opening credits

<i>Modern Times</i> (dir. Charlie Chaplin, 1936, 87 min.), excerpt only: approx. first 20 min. |

Two Stars in the Milky Way 《银汉双星》 (dir. Tomsie Sze [Shi Dongshan], 1931, 86 min.)

Week 3

Gender, Stardom, Popular Culture

I. Michael G. Chang, “The Good, the Bad, and the Beautiful: Movie Actresses and Public Discourse in Shanghai, 1920s-1930s”, in Zhang ed., *Cinema and Urban Culture in Shanghai*

Kristine Harris, “*The Goddess*: Fallen Woman of Shanghai”, in Chris Berry ed., *Chinese Films in Focus II*

Timothy Corrigan, *A Short Guide to Writing about Film*, ch. 3

II. *The Goddess* 《神女》 (dir. Wu Yonggang, 1934, 77 min.)

Week 4

Nation, Feelings, Everyday Life

QUIZ 1 (on Weeks 1-3)

I. * Susan Daruvala, “The aesthetics and moral politics of Fei Mu’s *Spring in a Small Town*”, *Journal of Chinese Cinemas* 1.3 (2007): 171-187

Carolyn Fitzgerald, “*Spring in a Small Town*: Gazing at Ruins”, in Chris Berry ed., *Chinese Films in Focus II*

II. *Spring in a Small Town* 《小城之春》 (dir. Fei Mu, 1948, 90 min.)

Week 5

Revolution and the New China

I. # Zhang Yingjin, *Chinese National Cinema*, ch. 6

* Elizabeth J. Perry, “Moving the Masses: Emotion Work in the Chinese Revolution”, *Mobilization: An International Journal* 7.2 (June 2002): 111-128

Cui Shuqin, *Women Through the Lens*, ch. 4

II. *The Red Detachment of Women* 《红色娘子军》 (dir. Xie Jin, 1960, 111 min.)

PAPER 1 DUE

Week 6**The Fifth Generation**

- I. # Paul Clark, *Reinventing China*, pp. 1-89
- II. *Yellow Earth* 《黄土地》 (dir. Chen Kaige, 1984, 87 min.)

Week 7**Postsocialism**

QUIZ 2 (on Weeks 4-6)

- I. Sheldon Lu, *Chinese Modernity and Global Biopolitics*, Postscript
Jason McGrath, *Postsocialist Modernity*, ch. 1 and 5
- II. *Platform* 《站台》 (dir. Jia Zhangke, 2000, 150 min.)

Week 8**The “New Media” and the “Death of Cinema”**

- I. * Yomi Braester, “Chinese Cinema in the Age of Advertisement: The Filmmaker as a Cultural Broker”, *The China Quarterly* 183 (September 2005): 549-564

* Gong Haomin, “Commerce and the critical edge: negotiating the politics of postsocialist film, the case of Feng Xiaogang”, *Journal of Chinese Cinemas* 3.3 (2009): 193-214

Qian Kun, “Tracing Desire: *Cell Phone* and the Self-Reflexivity of Contemporary Chinese Media”, *Modern Chinese Literature and Culture* (2011), online at <http://mclc.osu.edu/rc/pubs/qian.htm>
- II. *Cell Phone* 《手机》 (dir. Feng Xiaogang, 2003, 107 min.)

Week 9***Huayu dianying* 华语电影 = “Chinese-Language Cinema”?**

- I. * Emilie Yueh-yu Yeh and Darrell William Davis, “Re-nationalizing China’s film industry: case study on the China Film Group and film marketization”, *Journal of Chinese Cinemas* 2.1 (2008): 37-51

* Pang Laikwan, "The institutionalization of 'Chinese' cinema as an academic discipline", *Journal of Chinese Cinemas* 1.1 (2007): 55-61

Timothy Corrigan, *A Short Guide to Writing about Film*, ch. 4

- II. *Flying Swords of Dragon Gate* 《龙门飞甲》 (dir. Tsui Hark, 2011, 122 min.)

PAPER 2 DUE

Week 10

Conclusion and Review

QUIZ 3 (on Weeks 7-10)

- I. * Michael Cieply, "China Wants Its Movies to Be Big in the U.S., Too", *The New York Times* (November 6, 2013)

Henry Lee ed., *Peter Ho-Sun Chan: My Way* (Hong Kong: Joint Publishing Co., 2012), pp. 10-11, 21-33, 63-70, 99-109, 187-195

- II. *American Dreams in China* 《中国合伙人》 (dir. Peter Chan, 2013, 111 min.)

Week 11

Final exam (time and date TBA)

SAMPLE WRITING ASSIGNMENTS

Writing Assignment 1:

Please choose one of the main films from Weeks 1-4 and write three short pieces about it in the following order:

1. a plot summary of the whole film (about 300 words)
2. a screening report as described in Corrigan, *A Short Guide to Writing about Film*, ch. 1 (about 300 words)
3. a detailed description of one sequence as demonstrated in Corrigan, ch. 2; please use the sequence from the film that you have chosen, as listed below; nb. you can review the films on DVD in IML or online in Video Furnace (about 1000 words):

Laborer's Love

DVD 5:18-6:31

Synopsis: The carpenter-fruitseller gets the doctor's eyeglasses and then returns them.

Two Stars in the Milky Way

DVD 3:55-6:11

Synopsis: The film crew arrives to shoot a scene outside Li Yueying's house.

The Goddess

DVD 5:28-6:44

Synopsis: The prostitute goes to work in nighttime Shanghai.

Spring in a Small Town

DVD 55:18-57:38

Synopsis: Zhou Yuwen and Zhang Zhichen walk and talk along the ruined city walls.

Writing Assignment 2:

Please choose one of the topics below and write an essay of 1,500-2,000 words. The essay must propose and prove a main idea. A good main idea is concrete and specific, is neither obvious nor self-evident, requires evidence and interpretation, and anticipates counterarguments. Your essay must make use of at least two films that we have studied in this course. Corrigan's Chapters 3-4 can be especially helpful for developing your analysis and argument, while his Chapter 5 (optional) reviews some important basic rules for good writing.

1. Has the role of female figures changed over the course of Chinese film history?

2. How do films manipulate sound in order to address, influence, unify, and/or differentiate their actual spectators?
3. How do films use particular places or settings in order to construct or comment upon "China"?

UCLA Course Inventory Management System

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New Course Proposal

Chinese 80**Chinese Cinema: Pictures, Prisms, Products, Projections****Course Number** Chinese 80**Title** Chinese Cinema: Pictures, Prisms, Products, Projections**Short Title** CHINESE CINEMA**Units** Fixed: 5**Grading Basis** Letter grade or Passed/Not Passed**Instructional Format** Lecture - 2 hours per week
Discussion - 1 hours per week
Other

Describe Other

Film Viewing, 3 hours

TIE Code LECS - Lecture (Plus Supplementary Activity) [T]**GE Requirement** Yes**Major or Minor Requirement** Yes**Requisites** N/A**Course Description** Lecture, two hours; discussion, one hour; film viewing, three hours. Knowledge of Chinese not required. Introduction to history and major themes of Chinese cinema. Representative films studied in contexts of culture, society, politics, and economics, with reflections on changing meanings of both Chinese and cinema. May not be repeated for credit. P/NP or letter grading.**Justification** Per request from our Department Chair, the department is looking to add more lower division/GE courses that can be offered during the school year or summer.**Syllabus** File [Chinese 80 sample syllabus 2013 10 22.pdf](#) was previously uploaded. You may view the file by clicking on the file name.**Supplemental Information****Grading Structure** 3 quizzes (5% each)
2 papers (25% each)
1 final exam (25%)
preparation and participation (10%)**Effective Date** Winter 2014

Instructor	Name	Title
	Robert Chi	Associate Professor

Quarters Taught Fall Winter Spring Summer**Department** Asian Languages and Cultures

Contact	Name	E-mail
	LINDSAY DOUNG	ldoung@humnet.ucla.edu

Routing Help**ROUTING STATUS****Role:** Registrar's Office**Status:** Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 10/30/2013 3:45:48 PM**Changes:** Course Number, Instructional Format, Description