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SANTA BARBARA • SANTA CRUZ

DEPARTMENT OF ASIAN LANGUAGES & CULTURES  
290 ROYCE HALL  
BOX 951540  
LOS ANGELES, CA 90095-1540

September 29, 2016

Muriel Mc Clendon, Chair  
General Education Governance Committee  
A265 Murphy Hall  
157101  
Attention: Myrna Dee F. Castillo

RE: Chinese 40: Popular Culture in Modern Chinese Societies

Dear Professor Mc Clendon:

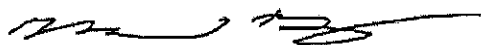
The Department of Asian Languages and Cultures (ALC) has just created a new course, Chinese 40, which we request be designated as a General Education course in the area of Foundations of the Arts and Humanities. This course will be taught in the Winter of 2017 and we hope to offer this course every year. The course will provide an overview of Chinese popular culture, including literature, film, comic books, and music. The course utilizes different popular mediums to examine different eras of modern Chinese history, culture and society. The course also teaches the basics of textual analysis and serves as an introduction to various aspects of modern China. The course also covers various aspects of Taiwanese and Hong Kong popular culture. This is a course that should serve the academic needs of ALC students as well as many other students from other departments that want to learn about Chinese culture.

Based on a popular course that I taught at UCSB for 13 years (where it also fulfilled GE requirements), we expect this new version of Chinese 40 to greatly appeal to students, both

within our department and the larger campus community. As China's economic power grows and continues to use its culture as a form of "soft power" in engaging with the world, it is even more important that students have a more comprehensive understanding of Chinese culture and its development. We are confident that Chinese 40 will provide an important contribution to UCLA's list of GE offerings.

Thank you for your consideration.

Sincerely,



Michael Berry  
Professor of Contemporary Chinese Cultural Studies  
Department of Asian Languages & Cultures  
UCLA, 290 Royce Hall, Box 951540  
Los Angeles, CA 90095-1540

Email: [berry@humnet.ucla.edu](mailto:berry@humnet.ucla.edu)  
<http://www.alc.ucla.edu/person/michael-berry/>

**General Education Course Information Sheet**  
*Please submit this sheet for each proposed course*

Department & Course Number Asian Languages & Cultures, Chinese 40  
 Course Title Popular Culture in Modern Chinese Societies  
 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 X
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice X

**Foundations of Society and Culture**

- Historical Analysis X
- Social Analysis X

**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 provides an overview of modern Chinese history and society through the lens of popular culture. Each week introduces a different era of modern Chinese cultural history, highlighting the role of music, art, literature, film, and comic books. Through these different perspectives students are exposed to cultural analysis of both literary and visual works, as well as a strong overview of Chinese history and culture.

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

Michael Berry, Professor, step IV

Do you intend to use graduate student instructors (TAs) in this course? Yes X No \_\_\_\_\_  
 If yes, please indicate the number of TAs 3 or more

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

2015-16	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2016-17	Fall Enrollment _____	Winter Enrollment <u>X</u> <u>150</u>	Spring Enrollment _____
2017-18	Fall Enrollment _____	Winter Enrollment <u>X</u> <u>200</u>	Spring Enrollment _____

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes X No \_\_\_\_\_  
 If yes, provide a brief explanation of what has changed. It is a new course that was just added after I was hired in July, 2016. At that time, GE requirements were not included, however, after

the department learned more about the nature of the course, they recommended I propose the course as a GE.

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Present Number of Units: 5

Proposed Number of Units: 5

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

- General Knowledge
 

This course will contribute to students' general knowledge of Chinese history, culture and society.
- Integrative Learning
 

The course employs literature, film, performance, and visual culture in a dynamic fashion that helps bring together different perspectives and views.
- Ethical Implications
 

In discussing various texts and historical periods, we encounter various ethical dilemmas that come out during discussion.
- Cultural Diversity
 

As a course on Chinese culture, the entire content helps enhance cultural diversity by introducing Chinese culture to UCLA students.
- Critical Thinking
 

The analysis of specific texts is aimed at enhancing students' critical thinking skills.
- Rhetorical Effectiveness
 

The course discussion sessions will provide ample opportunities for students to present their work and engage in debates about the materials.
- Problem-solving
 

The course will help students better understand the roots of contemporary China and put the social problems of today in a historical perspective. This will also help students look at other problems through a more complex historical lens.
- Library & Information Literacy
 

There will be several projects that will require students to do research on their own and utilize library resources. There will also be several "at home" viewing assignments.

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

- |   |                      |         |
|---|----------------------|---------|
| 1. Lecture:   | <u>2 1/2</u>         | (hours) |
| 2. Discussion Section:                                  | <u>1</u>             | (hours) |
| 3. Labs:  |                      | (hours) |
| 4. Experiential (service learning, internships, other): | <u>Approx. 1 1/2</u> | (hours) |
| 5. Field Trips:   |                      | (hours) |

**(A) TOTAL Student Contact Per Week** 5 **(HOURS)**

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

- |                                     |          |         |
|-------------------------------------|----------|---------|
| 1. General Review & Preparation:    | <u>1</u> | (hours) |
| 2. Reading                          | <u>5</u> | (hours) |
| 3. Group Projects:                  |          | (hours) |
| 4. Preparation for Quizzes & Exams: |          | (hours) |
| 5. Information Literacy Exercises:  |          | (hours) |
| 6. Written Assignments:             | <u>2</u> | (hours) |
| 7. Research Activity:               | <u>2</u> | (hours) |

**(B) TOTAL Out-of-class time per week** 10 **(HOURS)**

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

## Popular Culture in Modern Chinese Societies

Asian Languages & Cultures 5 units

Winter 2016

**Professor:** Michael Berry

**Email:** xiaobai.berry@gmail.com

**Course Description:** Provides an examination of modern Chinese popular culture in China, Taiwan, Hong Kong, and overseas Chinese communities. From fiction to film, music to MTV, and from cartoons to karaoke, this course will probe the popular as it has manifested itself in Chinese societies, and trace its development over the last century.

**Requirements:** 1) As there are only ten weeks of class, attendance in class and during discussion sessions are extremely important. 2) Participation in class discussion. 3) Two short written assignments. 4) One 5-6 page final paper. 5) Final quiz.

<b>Grading Percentage:</b> Final Paper	30%
Attendance and Participation	30%
Final Quiz	20%
Two Writing assignments	20%

**NOTE:** All students are expected to adhere to university codes of academic integrity. All instances of academic misconduct (including Cheating, Plagiarism, and Collusion) will be rigorously reported.

**\*\*Please turn off all cell phones and all portable electronic devices before each class\*\***

### Required Texts:

- Course Reader (Zhang Leping, *An Orphan on the Streets*, Endymion Wilkinson (trans.), *The People's Comic Book* (excerpts)
- Jin Yong, *Fox Volant of the Snowy Mountain* Translated by Olivia Mok (Chinese Univ Pr) ISBN: 9622017339

### Class 1: Introduction: Mandarin Ducks and Butterflies

Screening: *Laborer's Love*, *Two Stars* (AKA *Two Stars in the Milky Way*) (dir. Shi Dongshan), clips from *Fate in Tears and Laughter*

**Discussion Session:** What is "Mandarin Ducks and Butterflies"? What makes this genre distinct from western literary and cinematic forms you are familiar with? What are the key conflicts depicted in the various stories/films and how are they dealt with differently in each text? What do these conflicts say about Chinese society and culture during the twenties and thirties?

### Class 2: From the Goddess to the Orphan

Screening: Clips from *The Goddess* (dir. Wu Yonggang), *Crows and Sparrows*, *An Orphan on the Streets* (dir. Zhao Ming)

Readings: Kristine Harris, "The Goddess: Fallen Woman of Shanghai,"

Zhang Leping, *An Orphan on the Streets* [comic book] 1-261

Farquhar, "Comic Books and Popularization" pgs. 191-212

For more on San Mao: <http://www.sanmaoworld.com.cn/> (Chinese only website)

**Writing Assignment I:** Write a 2-3 page close reading and analysis of a Zhang Leping *San Mao* installment in the context of popular culture and/or politics. Be prepared to present and discuss your analysis during Friday's discussion session.

**Discussion Session: Oral Presentation on San Mao.** What makes San Mao so popular and endearing for different audiences over more than fifty years? How does the way San Mao's representation has changed over time reflect transformations in Chinese society? Comment and critique the oral presentations given by other students in your discussion session on Wednesday. How are these serial comics different from those of Zhang Leping (San Mao)? How does your reading of these comic books differ from how you would approach contemporary comic books?

**Class 3: Red China: From Comics to Film**

Screening: Clips from *The Song of Youth*, *The Red Detachment of Women Soldiers*

Reading: "Introduction," *Red Women's Detachment* and *Lei Feng* in  
Wilkenson, *The People's Comic Book* vii-xvi, 13-86, 207-252  
Farquhar, "Comic Books and Popularization" pgs. 213-248

**Discussion Session:** Discuss the relationship between art and propaganda. Discuss the ideal of gender and vision of inter-sex relationships in *Red Detachment of Women Soldiers*, Why was Lei Feng such an important figure in "red culture"?

**Class 4: Wuxia Film and Literature: *The Eleventh Son* and *The One Armed Swordsman***

Screening: *The Eleventh Son* (dir. Chor Yuan), Clips from *The One Armed Swordsman* (dir. Zhang Che), *Touch of Zen* (dir. King Hu) *The Thirty Six Chambers of Shaolin* (dir. Lau Kar-Leung) and *Yang  $\pm$  Yin* (dir. Stanley Kwan)

Readings: Jin Yong, *Fox Volant of the Snowy Mountain*

**Discussion Session:** Compare the different styles of Chang Cheh, King Hu, Lau Kar-Leung, and Chor Yuan. What the major variations and continuities between *wuxia* films of the 60s and 70s and those of today? Discuss the sexual undertones in *The One Armed Swordsman*. Do you agree with Stanley Kwan's homoerotic reading? What is unique about Jin Yong, *Fox Volant of the Snowy Mountain* as compared to western literature you have read? What themes are unique to the genre?

**Class 5: A Musical Interlude: Listening Session**

Screening: Clips from *Street Angel* (dir. Yuan Muzhi), *The Highway*, *Nie Er*, *Love Eterne* (dir. Li Hanxiang), *The Hole* (dir. Tsai Ming-liang) Clips from *Rock and Roll Kids* (dir. Tian Zhuangzhuang), *Beijing Bastards* (dir. Zhang Yuan), and assorted concert and MTV footage

Readings: Jones, *Yellow Music* 72-136,

Baranovitch, "China Diversified: An Overview of Popular Music in the Reform Era, 1978-1997" in *China's New Voices* 10-53

Cui Jian, (song lyrics) "Nothing to My Name" and "It's Not that I Can't See" in *Seeds of Fire* 400-402

Huot, "Rock Music from Mao to Nirvana" in *China's New Cultural Scene* 154-181

**Discussion Session:** Why is the development and evolution of popular music in China so different from the West? Of the selections featured on Monday, what artists/songs did you find most interesting/controversial/strange? What makes experimental art in China so unique? What role does politics play in the contemporary Chinese art scene?

**Class 6: Reimagining the Cultural Revolution**

Screening: *In the Heat of the Sun* (dir. Jiang Wen)

Readings: Ah Cheng, “King of Children”

Jerome Silbergeld, “Body Visible: *In the Heat of the Sun*”

**Discussion Session:** What are some of the key reasons for the rise of the cult of Mao, first in the 1960s and then in the 1990s? How do these two cultural phenomena differ? How is *In the Heat of the Sun* connected to the cult of Mao? Is *In the Heat of the Sun* nostalgic for the Cultural Revolution, or is it an attempt to critique that era?

**Class 7: Wong Kar-Wai and Hong Kong New Wave Cinema**

Screening: *Happy Together* Clips from *Chungking Express*, *Ashes of Time*, and *Dongheng Xijiu*,

Readings: *Wong Kar-Wai: Auteur of Time* pgs. 1-14, 98-114

**Writing Assignment II:** Watch another Wong Kar-Wai film of your choice and write a short 2-3 page analysis of one aspect of the film as it relates to popular culture.

**Discussion Session: Presentation of second writing assignment.**

What makes Wong Kar Wai’s films and cinematic vision so unique? Continue discussion and critique of fellow group members’ oral presentations.

**Class 8: New Independent Chinese Cinema: Jia Zhangke and Xiao Wu**

Screenings: *Xiao Wu* (dir. Jia Zhangke), Clips from other examples of independent Chinese cinema

Reading: Paul Pickowicz, “Social and Political Dynamics of Underground Filmmaking in China” pgs. 1-22

Chris Berry, “*Xiao Wu*: Watching Time Go By” pgs.250-257

**Discussion Session:** What formal elements make *Xiao Wu* cinematically different from other films we have seen? Explore each of the main characters, their values, perspectives, and moral convictions (or lack thereof). What do you think the filmmaker is saying about morality in contemporary China? What is the role of pop culture in the film.

**Class 9: Youth Gone Wild: Fiction, Film and Taiwanese Modernity**

Screening: Clips from *Boys from Fengkuei* (dir. Hou Hsiao-hsien), *Mahjong* (dir. Edward Yang), *Dust of Angels* (dir. Hsu Hsiao-ming), *Cape No. 7* (dir. Wei Te-sheng)

Readings: Chang Ta-chun, “My Kid Sister”

**Discussion Session:** Infer from the texts how the contemporary Taiwanese cultural scene differ from those of China and Hong Kong? What role does popular culture play in the two texts? Compare the portrayals of youth culture/coming of age in these texts with *In the Heat of the Sun* and other texts.

**Class 10: Transnational China**

Screening: *Comrades: Almost a Love Story* (dir. Peter Chan)

Readings: Gu Zhaosen, “Plain Moon”



**Discussion Session: Transnational China and final quiz****FINAL PAPERS DUE IN EXAM WEEK****Supplementary Bibliography:**

- Geremie R. Barme, *In the Red: On Contemporary Chinese Culture* (Columbia University Press 1999)
- David Bordwell, *Planet Hong Kong: Popular Cinema and the Art of Entertainment* (Harvard University Press 2000)
- John Fiske, *Understanding Popular Culture* (Routledge 1989)
- Bob Hodge and Kam Louie, *The Politics of Chinese Language and Culture: The Art of Reading Dragons* (Routledge 1998)
- Chang-tai Hung, *War and Popular Culture: Resistance in Modern China, 1937-1945 War and Popular Culture* (University of California Press 1994)
- Claire Huot, *China's New Cultural Scene: A Handbook of Changes* (Duke University Press 2000)
- Andrew Jones, *Like a Knife: Ideology and Genre in Contemporary Chinese Popular Music* (Cornell East Asia Series 1992)
- Perry Link, *Mandarin Ducks and Butterflies* (University of California Press 1981)
- Perry Link, Madsen and Paul Pickowicz (eds.) *Popular China: Unofficial Culture in a Globalizing Society* (Rowman & Littlefield 2002)
- Gao Minglu (ed.), *Inside Out: New Chinese Art* (University of California Press 1999)
- Wang Shuo, *Playing for Thrills: A Mystery* Translated by Howard Goldblatt (William Morrow 1997)
- Wang Shuo, *Please Don't Call Me Human: A Novel* Translated by Howard Goldblatt (Hyperion East)
- Wu and Murphy, *Handbook of Chinese Popular Culture* (Greenwood 1994)
- Endymion Wilkinson (trans.), *The People's Comic Book* (Anchor Books 1982)
- Jianying Zha, *China Pop* (The New Press 1995)



# New Course Proposal

## Chinese 40 Popular Culture in Modern Chinese Societies

**Course Number** Chinese 40

**Title** Popular Culture in Modern Chinese Societies

**Short Title** POP CLTR-CHIN SCTYS

**Units** Fixed: 5

**Grading Basis** Letter grade or Passed/Not Passed

**Instructional Format** Lecture - 3 hours per week  
Discussion - 1 hours per week

**TIE Code** LECS - Lecture (Plus Supplementary Activity) [T]

**GE Requirement** No

**Major or Minor Requirement** No

**Requisites** None.

**Course Description** Lecture, three hours; discussion, one hour. Examination of modern Chinese popular culture in China, Taiwan, Hong Kong, and overseas Chinese communities. From fiction to film, music to MTV, and cartoons to karaoke, probing of popular as it has manifested itself in Chinese societies and tracing of its development over last century. P/NP or letter grading.

**Justification** This course will be an important addition to our lower division classes in Chinese studies, all of which are enrolled to capacity every quarter. More specifically it will meet student demand for classes on contemporary themes and complement our existing offerings in traditional Chinese culture. We are able to offer this course now thanks to our recent hire of a specialist in Chinese popular culture.

**Syllabus** File *Chinese 40 Syllabus.doc* was previously uploaded. You may view the file by clicking on the file name.

### Supplemental Information

**Grading Structure** Final Paper 30%  
Attendance and Participation 30%  
Final Quiz 20%  
Two Writing assignments 20%

**Effective Date** Fall 2016

**Instructor** Name: MICHAEL BERRY Title: Professor

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Asian Languages and Cultures

**Contact** Name: STEPHANIE CUELLAR E-mail: scuellar@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 10/1/2016 2:51:22 PM

**Changes:** Description

**Comments:** Edited course description into official version.

**Role:** Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

**Status:** Added to SRS on 9/21/2016 1:37:11 PM

**Changes:** Short Title

**Comments:** No Comments

**Role:** FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040

**Status:** Approved on 9/20/2016 4:50:06 PM

**Changes:** No Changes Made

**Comments:** Routing to Doug Thomson in the Registrar's Office.

**Role:** FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173

**Status:** Approved on 9/19/2016 7:59:18 PM

**Changes:** No Changes Made

**Comments:** Very interesting syllabus

**Role:** L&S FEC Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 8/31/2016 2:14:24 PM

**Changes:** No Changes Made

**Comments:** Routing to Joe Bristow for FEC approval.

**Role:** Dean College/School or Designee - Schaberg, David C (DSCHABERG@COLLEGE.UCLA.EDU) - 54856, 50259

**Status:** Approved on 8/27/2016 12:58:12 PM

**Changes:** No Changes Made

**Comments:** No Comments

**Role:** L&S FEC Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 8/25/2016 3:43:33 PM

**Changes:** No Changes Made

**Comments:** Routing to Dean Schaberg for Humanities approval.

**Role:** Department Chair or Designee - Cuellar, Stephanie Ann (SCUELLAR@HUMNET.UCLA.EDU) - 3102068235

**Status:** Approved on 8/25/2016 10:19:36 AM

**Changes:** No Changes Made

**Comments:** Approved on behalf of the Asian Languages and Cultures department chair, William Bodiford.

**Role:** Initiator/Submitter - Cuellar, Stephanie Ann (SCUELLAR@HUMNET.UCLA.EDU) - 3102068235

**Status:** Submitted on 8/25/2016 9:56:13 AM

**Comments:** Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at  
[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045