

# Enquire Teaching Timetable

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## Course Detail

### CHES 3101 - China on Screen

Language:

#### Course Details

<b>Career</b>	Undergraduate	
<b>Units</b>	3.00	
<b>Grading Basis</b>	Graded	
<b>Course Components</b>	Lecture Interactive Tutorial	Required Optional
<b>Campus</b>	Main Campus	
<b>Academic Group</b>	Centre for China Studies	
<b>Academic Organizations</b>	Centre for China Studies	

#### Enrollment Information

**Enrollment Requirement** Not for students who have taken CCSS3440

#### Description

Many 20th century Chinese films were concerned with issues of nationhood, identity and history. In recent years, however, while some directors have continued to focus on the nation, others have chosen to look at the present, as well as at the effects of globalization on Chinese society and culture. This course asks that students begin to understand Chinese cinema(s) as transnational, focusing in particular on films made in mainland China, Taiwan and Hong Kong. Students will be introduced to Chinese film history and criticism via an examination of selected films directed by several of Greater China's most skilled directors.

#### Grade Descriptor

##### A

Outstanding performance on all learning outcomes.

##### A-

Generally outstanding performance on all (or almost all) learning outcomes.

##### B

Substantial performance on all learning outcomes, OR high performance on some learning outcomes which compensates for less satisfactory performance on others, resulting in overall substantial performance.

##### C

Satisfactory performance on the majority of learning outcomes, possibly with a few weaknesses.

##### D

Barely satisfactory performance on a number of learning outcomes.

##### F

Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.

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### CHES 3101 - China on Screen

#### Learning Outcome

After completing this course, you should:

- exhibit a firm, if basic, grasp of modern Chinese history and be able to discuss its relation to cinema production in Greater China
- be familiar with some of Greater China's most important film directors and their works
- have a basic understanding of film language and technique
- be able to view and write about films critically

#### Course Syllabus

Early Chinese Cinema in the 1920s and 1930s  
The Brief Post-War Flowering of Chinese Cinema  
Cinema under Mao  
The Fourth Generation of Directors  
The Fifth Generation of Directors  
The Sixth (or Urban) Generation  
Hong Kong Martial Arts Cinema  
Hong Kong Cinema's Golden Age of the 1980s: Crime Films  
Hong Kong Art Cinema in the 1990s: Wong Kar-wai  
Post-1997 Hong Kong Cinema  
Taiwan New Cinema: Hou Hsiao-Hsien  
Taiwan New Cinema: Edward Yang

#### Assessment Type

	Assessment Type	Current Percent
1	Essays	90
2	Others	10

#### Feedback for Evaluation

In addition to the CTE questionnaire, a mid-term course evaluation will be administered. An external examiner will be invited to give feedback on this course every few years. The teacher will continuously reflect on the course and seek to further improve it. .

#### Required Readings

Berry, Chris. "Transnational Chinese Cinema Studies." In *The Chinese Cinema Book*, edited by Song Hwee Lim and Julian Ward, 9-16.  
Chen, Leo Chanjen. "The Frustrated Architect: The Cinema of Edward Yang." *New Left Review* 11 (Sep 2001): 115-28.  
Daruvala, Susan. "The Aesthetics and Moral Politics of Fei Mu's *Spring in a Small Town*." *Journal of Chinese Cinemas* 1, no. 3 (2007): 171-187.  
Hansen, Miriam Bratu. "Fallen Women, Rising Stars, New Horizons: Shanghai Silent Film as Vernacular Modernism." *Film Quarterly* 54, no. 1 (Autumn 2000): 10-22.  
Lu, Sheldon Hsiao-peng. "National Cinema, Cultural Critique, Transnational Capital: The Films of Zhang Yimou." In *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, edited by Sheldon Hsiao-peng Lu, 105-36. Honolulu: U of Hawai'i P, 1997.  
Marchetti, Gina. "Two Stage Sisters: The Blossoming of a Revolutionary Aesthetic." In *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, edited by Sheldon Hsiao-peng Lu, 59-80. Honolulu: U of Hawai'i P, 1997.

#### Recommended Readings

Abbas, Ackbar. *Hong Kong: Culture and the Politics of Disappearance*. Minneapolis: University of Minnesota Press, 1997. 1-15; 48-54.

Lupke, Christopher. *The Sinophone Cinema of Hou Hsiao-hsien: Culture, Style, Voice and Motion*. Amherst: Cambria Press, 2016. 153-67.

Rodriguez, Hector. "Questions of Chinese Aesthetics: Film Form and Narrative Space in the Cinema of King Hu." *Cinema Journal* 38, no. 1 (Fall 1998): 73-97.

Wang, Yanjie. "Violence, Wuxia, Migrants: Jia Zhangke's Cinematic Discontent in *A Touch of Sin*." *Journal of Chinese Cinemas* 9, no. 2 (2015): 159-27.