

College of William and Mary  
Spring 2013 Course Syllabus

**(CHINESE 280/GER 4B)**  
**East Asian Cultures Through Film:**  
**Encounters in Media Across Difference**

Instructor: Emily Wilcox [ewilcox@wm.edu](mailto:ewilcox@wm.edu)

COURSE TIME and LOCATION: Tuesdays and Thursdays 12:30-1:50 (Section 1);

Tuesdays and Thursdays 2:00-3:20 (Section 2). Washington Hall 301

OFFICE HOURS: Tuesdays 3:30pm-5:30pm *and other times by appointment.*

OFFICE LOCATION: Washington Hall 316

TA: Sean Cheng [seanpcheng@gmail.com](mailto:seanpcheng@gmail.com)

**Course Description:**

Film is one of the most important media through which we learn about and produce culture today. Film not only represents the world but also shapes our perceptions and understandings about it. Through film, we encounter people and places other to our own, and these filmic representations take on lives with global circulation and impact. In this course, we explore the ways in which film has served as a discursive medium for the production of representations and perceptions about East Asia. We examine influential films from throughout the twentieth century, including films produced in the United States, China, Japan, Hong Kong, and Taiwan starting in the 1930s through the present. This course is a pilot class for the William and Mary Internationalization Grant on Film and New Media in Higher Education. Thus, we will explore the use of various new media technologies as pedagogical tools for cross-cultural education in this course. These include web publishing, image and video editing, and international online video conferencing. Students will complete two web-based projects analyzing contemporary films that have been produced in or are about East Asia, and these projects will be published on the course website:

<http://chinese.blogs.wm.edu/chinese-280-east-asian-cultures-through-film/>

The second of the two projects will be created through a collaborate with a group of Chinese students at Beijing Normal University in China, using film as a tool for cross-cultural communication and learning.

Required Texts (available at the W&M Bookstore and on reserve at Swem):\*

Gina Marchetti *Romance and the 'Yellow Peril': Race, Sex, and Discursive Strategies in Hollywood Fiction*. Berkeley: University of California Press, 1993.

Hiroshi Kitamura *Screening Enlightenment: Hollywood and the Cultural Reconstruction of Defeated Japan*. Ithaca: Cornell University Press, 2010.

Stephen Teo *Chinese Martial Arts Cinema: The Wuxia Tradition*. Edinburgh: Edinburgh Univ. Press, 2009.

Recommended Reference Text:

David Carter *East Asian Cinema*. Kamera Books, 2007.

\*All other required readings and films will be made available for free electronically using the Blackboard course website. Required books and films are on reserve in Swem.

### **Course Objectives:**

This course fulfills a dual objective of providing disciplinary training for students majoring or minoring in the program in Chinese Language and Culture, as well as offering broad knowledge to non-specialized students enrolled through the General Education curriculum. In addition, as a pilot course for the new Internationalization Grant for Film and New Media in Higher Education, this course explores the use of film and new media in intercultural education.

Therefore, the course has three sets of primary objectives:

#### 1. Chinese Language and Culture

As core culture content course in the Chinese program, Chinese 280 has the following goals:

- Introduce students to important movements and works in East Asian cinema and cinema about East Asia, as they relate to larger themes in Chinese cultural studies;
- Provide students with analytical skills and theoretical tools to engage in rigorous discussion, reflection and writing about East Asian cinema and cinema about East Asia.

#### 2. General Education

As established by the W&M curriculum committee, GER 4B courses fulfill the following objectives set out for the General Education curriculum in “World Cultures and History”:

- Students will understand important cultural and historical topics, issues, or themes in more than one period or in one critical period or in a movement or movements;
- Students will understand institutions, movements, or cultural practices in historical context;
- Students will understand critical historical and cultural events, institutions, ideas, or literary/artistic achievements.

#### 3. Film and New Media Internationalization Grant Pilot Course

- Provide students with technical skills related to film and new media, including basic web publishing, editing of digital media content, and use of technology for cross-cultural communication;
- Explore and reflect on the use of film and new media in higher education as a pedagogical tool for cross-cultural education.

### **Course Requirements:**

Assignments and activities for this course are broken down into the following categories:

Reading and Film Quizzes	20% of total grade
Film Responses	10% of total grade
Unit One Wordpress Project	10% of total grade
Final Wordpress Project	20% of total grade
Final Exam	25% of total grade
Participation	15% of total grade

The specific descriptions of these requirements are explained below:

Reading and Film Quizzes: To ensure that students keep up on weekly readings and film viewings, occasional in-class reading and film quizzes will be given, with an average frequency of once per week. Quizzes will take place during the first 15 minutes of class, and they will cover only the reading assignment and/or film viewing assignment for that day. No books, notes, or computers may be used during the quizzes. Quizzes missed due to unexcused absences may be made up within one class meeting for 1/5 credit.

Film Responses: To encourage deeper reflection on the required films, and to encourage class discussion, weekly informal film responses are assigned. These papers are to be submitted electronically using the Assignment feature on Blackboard before the start of class each Thursday, as noted in the course schedule. In addition, students are to bring a copy to class to use in discussion. Film responses should be written in paragraph form (not bullet points or outline), and they should reflect on the film in light of themes discussed in required readings for that week. Responses should be 1 page, double-spaced, in 12 point New Times Roman font, with one-inch margins. No more than 5 single-spaced lines may be used for the header and title. Response papers/journals will be graded on a scale of 0 to 2 as follows: “0” - not submitted; “1” - submitted but does not follow directions (for example, because it is too short, it is submitted late, it does not deal with the contents from the week, etc.); “2” - submitted on-time, follows directions, and shows significant reflection on the contents from the week. Students will be selected randomly to share sections of their responses in class during film discussions.

Wordpress Projects: Students will complete two web-based projects for this course, both of which will result in contributions to the CHIN 280 Course Website. Workshops will be held to teach students how to use Wordpress and how to use other image and video editing software. In addition, the course TA will serve as a technology assistant to provide individual support.

- **Unit One Project:** This is the culminating project for Unit One, on cinematic representations of East Asia in Hollywood. Students will work in groups of 4 to analyze the depiction of one contemporary Hollywood film that deals with East Asia. Projects will bring together text, video, and image to produce a web-based multimedia analytical paper. Projects should draw on course readings, lectures, and a limited amount of independent research, with an emphasis on student-generated original analysis.
- **Final Project:** This is the culminating project for the class. Students will work 1-on-1 in a cross-cultural exchange with a Chinese student studying at Beijing Normal University, using film as a medium for discussion and reflection. Based on their own interests, each pair of students will select one American film and one Chinese film with related themes to watch and discuss. Using Skype or another video chat program, students will engage in three 1-hour conversations, one to select the films, one to discuss the films, and one a follow-up discussion for planning and executing the final project. Students may choose to watch additional films or to participate in additional conversations at their own choice. Finally, each pair of students will create a multimedia bilingual online project based on their films and discussions.

Further instructions will be provided closer to the due date for each project.

Final Exam: The Final Exam will take place during the Exam Period, according to the time designated by the official College of William and Mary exam schedule. The exam will consist of short response and fill-in-the-blank questions and one essay question, and it will cover all course contents for the semester. A study guide will be provided.

Participation: In class discussions and explorations of the assigned readings and films are a very important part of this class, in which all students are expected to be active participants. Participation during class discussion is defined as making meaningful contributions, by sharing one's ideas and responding to the ideas of others. Grades for assignments not listed in the grades breakdown will contribute to the participation grade.

### **Course Expectations:**

Apart from the assignments outlined above, the following are general expectations for students:

Bring the assigned readings for the day with you to every class meeting, either in hard or electronic copy;

Email me or come to office hours if you have questions or concerns about the course that cannot be addressed during class time, or if you need extra help. (Office hour and email information can be found at the top of this syllabus);

Let me know immediately (preferably during class) if assignments or expectations are unclear;

Feel free to interrupt lectures at any time if you have questions about the material presented;

Maintain a standard of behavior that accords with the College's Honor Code, and feel free to cooperate with other students while maintaining the integrity of your own work;

Regular attention to emails from the instructor and to posted course materials on Blackboard;

Maintenance of non-disruptive and appropriate use of laptops or other media devices.

In addition, students can expect the following from the instructor:

Equal and fair treatment of all students regardless of background, major, year in college, linguistic ability, etc.

Genuine passion for teaching students and demonstrated desire to help them improve;

Clear explanations of class assignments and expectations, including criteria of evaluation for all papers, exams, and quizzes;

Timely return of graded assignments with feedback as appropriate;

Regular use of Blackboard to distribute electronic course readings, to post handouts and course assignments (including PPT files and links used in lectures as appropriate), and to report student grades in a transparent and accessible manner;

Timely response to emails, and availability to students during office hours and appointments;

Overall commitment to student learning in and outside the classroom;

Openness to student feedback and ideas.

Absences: If you have special circumstances that cause you to miss class for any reason, please email me in advance of your absence and provide a written statement indicating that the absence should be excused, for what reason, and proof of the reason. Quizzes

missed due to excused absences may be made up for full credit on or before the day the student returns to class.

**Guest Speakers:** Several guest speakers will visit our class to share expertise on historical and cultural studies related to Japan. The material presented by these speakers will be included in the overall course content and will be tested on the Final Exam.

**Film Screenings:** To enable interested students to view the required course films in a large screen environment, I have reserved Blow 331 every Tuesday evening from 8pm to midnight. When films are available online, I have included a link in the syllabus. DVDs of all required films will also be on reserve in Swem. Tuesday evening film screenings will be held for films not available online.

## **COURSE SCHEDULE**

Note: All required readings listed for a given day should be completed before class on that day. Students should bring the assigned readings with them to class.

### **Week One: Introduction to the Course**

Thursday, January 17

No assignments due today.

Introduction to course expectations and content.

Media Tutorial: Introduction to Using WordPress with Mike Blum

## **UNIT ONE – Film as Discourse: Depictions of East Asia in Hollywood**

### **Week Two: ‘The Yellow Peril,’ Asia in the American Imagination**

Tuesday, January 22

Required Reading: William F. Wu “Introduction,” “Early Novels of Chinese Invasion,” and “Fu Manchu and Charlie Chan” in *The Yellow Peril: Chinese Americans in American Fiction, 1850-1940*. Archon Books, 1982 pp. 1-11, 30-40, 164-182; Hye Seung Chung “Between Yellowphilia and Yellowphobia” (Selections) in *Hollywood Asian: Philip Ahn and the Politics of Cross-Ethnic Performance*, 2006 pp. 59-66.

\*Wordpress Assignment One (Personal Bio) due on the CHIN 280 Course Website before class.

- Film of the Week: *The Bitter Tea of General Yan* (1933)  
[www.youtube.com/watch?v=wHKalFpgksk](http://www.youtube.com/watch?v=wHKalFpgksk)

Thursday, January 24

Required Reading: Gina Marchetti “Introduction,” “The Rape Fantasy” (Selections) and “Threat of Captivity” (Selections) in *Romance and the ‘Yellow Peril’: Race, Sex, and Discursive Strategies in Hollywood Fiction*. Berkeley: University of California Press, 1993 pp. 1-9, 10-32, 46-57.

\*Film Response Post due on Blackboard before class.

### **Week Three: Orientalism and the Cold War**

Tuesday, January 29

Required Reading: Christina Klein "Introduction" in *Cold War Orientalism: Asia in the Middlebrow Imagination, 1945-1961*. Berkeley: University of California Press, 2003 pp. 1-17; Gina Marchetti "Passport Seductions" in *Romance and the 'Yellow Peril': Race, Sex, and Discursive Strategies in Hollywood Fiction*. Berkeley: University of California Press, 1993 pp. 67-77. Hye Seung Chung "Introduction" in *Hollywood Asian: Philip Ahn and the Politics of Cross-Ethnic Performance*, 2006 pp. xi-xxii.

- Film of the Week: *The World of Suzie Wong* (1960)  
<http://www.youtube.com/watch?v=C731pk1U1NU>

Thursday, January

Required Reading: Gina Marchetti "White Knights in Hong Kong" in *Romance and the 'Yellow Peril': Race, Sex, and Discursive Strategies in Hollywood Fiction*. Berkeley: University of California Press, 1993 pp. 109-124.

\*Film Response Post due on Blackboard before class.

### **Week Four: Film and the U.S. Occupation of Japan**

Tuesday, February 5

Required Reading: Hiroshi Kitamura "Thwarted Ambitions," "Renewed Intimacies," "Contested Terrains" and "Seeking Enlightenment" in *Screening Enlightenment: Hollywood and the Cultural Construction of Defeated Japan*. Ithaca: Cornell University Press, 2010 pp. 1-61, 134-154.

\*\*Guest Speaker: Dr. Hiroshi Kitamura, Associate Professor of American History, William and Mary Department of History

- Film of the Week: *Sayonara* (1957)  
<http://www.youtube.com/watch?v=9Ke6nrY11y0>

Thursday, February 7

Required Reading: Gina Marchetti "Tragic and Transcendent Love" (Selections) in *Romance and the 'Yellow Peril': Race, Sex, and Discursive Strategies in Hollywood Fiction*. Berkeley: University of California Press, 1993 pp. 125-143.

\*Film Response Post due on Blackboard before class.

### **Week Five: East Asia in Contemporary Hollywood (Unit One Projects)**

Tuesday, February 12

Unit One Project Presentations

Films examined: *M. Butterfly* (1993), *The Last Samurai* (2003), *Lost in Translation* (2003), *Memoirs of a Geisha* (2005), *Mao's Last Dancer* (2009), *The Man with the Iron Fists* (2012)

\* Unit One Wordpress Projects due on the CHIN 280 Course Website before class.

Thursday, February 14

Unit One Project Presentations

Films examined: *M. Butterfly* (1993), *The Last Samurai* (2003), *Lost in Translation* (2003), *Memoirs of a Geisha* (2005), *Mao's Last Dancer* (2009), *The Man with the Iron Fists* (2012)

\* Unit One Wordpress Projects due on the CHIN 280 Course Website before class.

## UNIT TWO – National Cinemas: Classic Film in China and Japan

### Week Six:

Tuesday, February 19

Required Reading: Jubin Hu “Chinese National Cinema: An Introduction” in *Projecting a Nation: Chinese National Cinema Before 1949*. Hong Kong: Hong Kong University Press, 2003 pp. 1-28.

- Film of the Week: *Lights of Ten Thousand Homes/ Myriad of Lights* (1948)  
<http://www.youtube.com/watch?v=EXY5xT6sscE>

Thursday, February 21

Required Reading: Jubin Hu “Nationalism and Modernization (1946-1949)” in *Projecting a Nation: Chinese National Cinema Before 1949*. Hong Kong: Hong Kong University Press, 2003 pp. 159-190.

\*Film Response Post due on Blackboard before class.

\*\*Required Guest Lecture: “Love in the Time of Opium: The Centennial of China’s Opium War in the Culture of Imperial Japan.” Dr. Miriam Kingsberg, Assistant Professor of Japanese History, University of Colorado at Boulder Department of History. Friday, February 22<sup>nd</sup>. 3:00-4:30pm. Location TBA.

### Week Seven:

Tuesday, February 26

Required Reading: Keiko I. McDonald “Introduction” in *Cinema East: A Critical Study of Major Japanese Films*. London and Toronto: Associated University Presses, 1983 pp. 11-16; Darrell William Davis “Moving Pictures of Japaneseness” and “In the Postnational Neighborhood There Are No Foreigners (Knock on Wood)” in *Picturing Japaneseness: Monumental Style, National Identity, Japanese Film*. New York: Columbia University Press, 1996 pp. 1-36.

- Film of the Week: *Rashomon* (1950)  
[http://www.youtube.com/watch?v=8dM\\_ZtjdcjM](http://www.youtube.com/watch?v=8dM_ZtjdcjM)

Thursday, February 28

Required Reading: Keiko I. McDonald “The Dialectic of Light and Darkness in Kurosawa’s *Rashomon*” in *Cinema East: A Critical Study of Major Japanese Films*. London and Toronto: Associated University Presses, 1983 pp. 23-35; Darrell William Davis “Other Manifestations of the Monumental Style” (Selections) in *Picturing Japaneseness: Monumental Style, National Identity, Japanese Film*. New York: Columbia University Press, 1996 pp. 219-227.

\*\*Guest Speaker: Dr. Eric Han, Assistant Professor of East Asian History, William and Mary Department of History.

\*Film Response Post due on Blackboard before class.

**Week Eight: Spring Break**

Tuesday, March 5th

**NO CLASS - SPRING BREAK**

Thursday, March 7th

**NO CLASS - SPRING BREAK**

**UNIT THREE – Global Impacts: East Asian Film on the World Screen**

**Week Nine: Hong Kong and Transnational Martial Arts Cinema**

Tuesday, March 12

Required Reading: Stephen Teo “Introduction,” “*Wuxia* from Literature to Cinema,” “Reactions Against the *Wuxia* Genre,” “The Rise of New *Wuxia*” in *Chinese Martial Arts Cinema: The Wuxia Tradition*. Edinburgh: Edinburgh Univ. Press, 2009 pp. 1-57, 86-114.

- Film of the Week: *A Touch of Zen* (1969)  
<http://www.youtube.com/watch?v=UivbdZ6xhjU>

Thursday, March 14

Required Reading: Stephen Teo “The *Wuxia* Films of King Hu” and “*Wuxia* between Nationalism and Transnationalism” in *Chinese Martial Arts Cinema: The Wuxia Tradition*. Edinburgh: Edinburgh Univ. Press, 2009 pp. 115-142, 172-195.

\*Film Response Post due on Blackboard before class.

**Week Twelve: Japanese Animation Cinema**

Tuesday, March 19

Required Reading: Susan Napier “Why Anime?” and “Anime and Local/Global Identity” in *Anime from Akira to Howl’s Moving Castle*. New York: Palgrave MacMillan, 2005 pp. 3-38.

- Film of the Week: *Akira* (1988)  
<http://www.youtube.com/watch?v=6ubqs2SLJfU>

Thursday, March 21

Required Reading: Susan Napier “*Akira* and *Ranma ½*: The Monstrous Adolescent” in *Anime from Akira to Howl’s Moving Castle*. New York: Palgrave MacMillan, 2005 pp. 39-62.

Guest Speaker: Dr. Rachel DiNitto, Associate Professor of Japanese Studies, William and Mary Department of Modern Languages and Literatures.

\*Film Response Post due on Blackboard before class.

**Week Ten: “The Fifth Generation,” Chinese New Wave I**

Tuesday, March 26

Required Reading: Chris Berry “Cinema: From Foreign Import to Global Brand” in Kam Louie, ed. *Cambridge Companion to Modern Chinese Culture*. Cambridge: Cambridge



University Press, 2008 pp. 297-317. Harry H. Kuoshu “Overview: The Filmmaking Generations” in Harry H. Kuoshu, ed. *Celluloid China: Cinematic Encounters with Culture and Society*. Carbondale and Edwardsville: Southern Illinois University Press, 2002 pp. 1-20.

- Film of the Week: *Yellow Earth* (1984)  
(part 1) <http://www.youtube.com/watch?v=wLO9Wh6KIO0>  
(part 2) <http://www.youtube.com/watch?v=SKDhJMsmRTA>  
(part 3) <http://www.youtube.com/watch?v=1fWPS7-KpPs>  
(part 4) [http://www.youtube.com/watch?v=\\_HYsU2dQFt4](http://www.youtube.com/watch?v=_HYsU2dQFt4)  
(part 5) <http://www.youtube.com/watch?v=SLofWOxtNaw>  
(part 6) <http://www.youtube.com/watch?v=YQB2CBEI2es>

#### Thursday, March 28

Required Reading: Mary Ann Farquhar “The Chinese Western” and “*Yellow Earth*” in Harry H. Kuoshu, ed. *Celluloid China: Cinematic Encounters with Culture and Society*. Carbondale and Edwardsville: Southern Illinois University Press, 2002 pp. 213-232.

\*Film Response Post due on Blackboard before class.

### **Week Eleven: “The Fifth Generation,” Chinese New Wave II**

#### Tuesday, April 2

Required Reading: Sheldon Hsiao-peng Lu “National Cinema, Cultural Critique, Transnational Capital: The Films of Zhang Yimou” in Sheldon Hsiao-peng Lu, ed. *Transnational Chinese Cinemas: Identity, Nationhood, Gender*. Honolulu: University of Hawai’i Press, 1997 pp. 105-138.

\*Final Project Conversation 1 notes due on Blackboard before class.

- Film of the Week: *Red Sorghum* (1987)  
<http://www.youtube.com/watch?v=415CReI3zps>

#### Thursday, April 4

Required Reading: “*Red Sorghum*” in Harry H. Kuoshu, ed. *Celluloid China: Cinematic Encounters with Culture and Society*. Carbondale and Edwardsville: Southern Illinois University Press, 2002 pp. 248-276.

\*Film Response Post due on Blackboard before class.

### **Week Thirteen: Taiwan’s New Wave**

#### Tuesday, April 9

Required Reading: June Yip “Constructing a Nation: Taiwanese History and the Films of Hou Hsiao-hsien” in Sheldon Hsiao-peng Lu, ed. *Transnational Chinese Cinemas: Identity, Nationhood, Gender*. Honolulu: University of Hawai’i Press, 1997 pp. 139-168.

\*Final Project Conversation 2 notes due on Blackboard before class.

- Film of the Week: *Good Men, Good Women* (1995)  
<http://www.tudou.com/albumplay/FiwxV5tnU0Q/GSuOBSAENLs.html>

#### Thursday, April 11

Required Reading: Adrian Martin “What’s Happening? Story, Scene and Sound in Hou Hsiao-Hsien” in *Inter-Asia Cultural Studies*, Vol 9, No 2, 2008: 258-270.

\*Film Response Post due on Blackboard by Wednesday at 11:59pm.

**Week Fourteen: Cross-Cultural Encounters Through Film (Final Projects)**

Tuesday, April 16

Media Workshop: Troubleshooting on Wordpress with Mike Blum.

\*Final Project Plan and Conversation 3 Reflection due on Blackboard before class.

Thursday, April 18

Final Project Presentations

\* Final Wordpress Projects due on the CHIN 280 Course Website before class.

**Week Fifteen: Cross-Cultural Encounters Through Film (Final Projects)**

Tuesday, April 23

Final Project Presentations

\* Final Wordpress Projects due on the CHIN 280 Course Website before class.

Thursday, April 25

Review for Final Exam

**Final Exam**

**Section 1: Wednesday, May 8 9:00-12:00pm**

**Section 2: Monday, April 29 2:00-5:00pm**

**Location TBA**