**UNIVERSITY OF HAWAII**  
Department of East Asian Languages and Literatures  
FALL Semester 2015

**EALL 366 The City in Modern Chinese Literature and Visual Arts**

**DESCRIPTION**  
This course is a study of the literary and visual representations of the city in the changing contexts of modern China from early twentieth century to the present. By focusing on representative cities, each with its own unique geopolitical history and cultural characteristics, we will seek to understand the diverse experiences of Chinese modernity through the lens of urban transformations.

**STUDENT LEARNING OUTCOMES**  
Students will
- Be familiar with major issues and themes pertaining to the subject.
- Acquire skills for in-depth analysis of literary and filmic texts.
- Be able to draw critical connections between literary and filmic texts and their historical contexts.
- Be able to demonstrate the above abilities in writing.

**WRITING-INTENSIVE COURSE**  
This course has been approved as writing-intensive (WI) and you will receive a WI credit upon successful completion of the course requirements.

To help you fulfill the writing-intensive component of the requirement, I will provide a handout on writing resources, and detailed instruction on each assignment. We will discuss sample pieces of writing and review students’ works. You will also receive personalized feedback and guidance, and have opportunities to revise after receiving comments.

**POLICIES**

- **Academic integrity**  
  Plagiarism (including copying from the Internet) is a serious violation of academic ethics and may lead to suspension. Check the UH catalogue or website for definitions of plagiarism, academic dishonesty, and how violation of UH regulations and rules will be dealt with. As the website cautions: “Ignorance of these definitions will not provide an excuse for acts of academic dishonesty.” [http://www.hawaii.edu/student/conduct/](http://www.hawaii.edu/student/conduct/)

- **Disability policy**  
  If a student has a disability that requires special teaching, testing accommodations, or other classroom modifications, he or she should notify the instructor and contact the Kokua program at 956-7511 or visit Student Services Center, room 13.

- **Media policy**  
  Students are expected to bring hard copies of assigned texts to class. Cell phones should be turned off. Texting and web surfing are not allowed in class.

- **Grades**  
  Following university guidelines, C indicates work that meets the course requirements in every way; B is given when student performance significantly exceeds the course requirements; A is an honor grade reserved for outstanding achievement.

The grade distribution is designed to reward consistent effort throughout the semester. Improvements will be duly reflected. Students who are concerned about their performance (or seeking general feedback) are encouraged to talk to me as early as possible. Do not wait till it is too late. Once the final grades are posted, they are not negotiable unless there are errors involved.
REQUIREMENTS

- **Attendance (5%)**
  Students are expected to attend all classes, including Friday screening sessions. **More than four unexcused absences will affect the final grade for the course.** More than ten will result in automatic failure of the course, regardless of the student’s prior standing. Late arrivals exceeding 15 minutes will count as full absences. Excused absences, such as illness or death in the immediate family, must be documented. Airline reservations and other travel plans do not constitute excused absences.

  Absent students are responsible for acquiring relevant class notes and handouts from fellow students. Work assigned in a student’s absence will not be given a later deadline without prior agreement with the instructor.

- **Participation and quizzes (10%)**
  I expect you to read all assigned texts with care, take notes and come to class with informed thoughts to contribute to class discussion. **Pop quizzes will be given regularly.**

  Active participation in class is encouraged and required. Disagreements are welcome, provided they are supported by thoughtful reasoning and presented in a manner respectful of others’ positions. Listening carefully and working with others in groups are also essential aspects of participation.

- **Analysis papers (30%)**
  Students are required to complete three analysis papers (3-5 pages). Instructions will be handed out in advance.
  - First: due on 9/25
  - Second: due on 10/30
  - Third: due on 11/25

- **Group presentation (15%)**
  Students are required to do one group presentation. Instructions will be given in advance.

- **Group writing workshop (15%)**
  Students are required to participate in one writing workshop. Instructions will be given in advance.

- **Final essay (25%)**
  A six-page essay to be completed at the end of the semester. In order to receive a grade for this assignment, you must submit a draft (3-4 pages). I will comment on your draft and make suggestions for revision. The topic will be discussed in advance.

EVALUATION CRITERIA

- Attendance (5%)
- Participation and quizzes (10%)
- Three analysis papers (9-15 pages) (30%)
- Group presentation (5 pages) (15%)
- Group writing workshop (15%)
- Final essay (6 pages with revision) (25%)

REQUIRED TEXTS

SCHEDULE

1. How to think about the city

Week 1 (8/24, 8/25)

   Introduction
Walter Benjamin, “On Some Motifs in Baudelaire”

ii. New sensations

Week 2 (8/31, 9/2)
Shi Zhecun, “The Devil’s Road”
Eileen Chang, “Sealed Off”

Week 3 (9/9)
Yokomitsu Riichi, Shanghai

Week 4 (9/14, 9/16, 9/18)

Screen: Spring in a Small Town (dir: Fei Mu; 1948)

iii. Love stories

Week 5 (9/21, 9/23)
Fei Mu, Spring in a Small Town (1948)
Victor Fan, “Fey Mou: The Presence of an Absence”
Carolyn FitzGerald, “Spring in a Small Town: Gazing at Ruins”

—→ First analysis paper due on 9/25

Week 6 (9/28, 9/30)
Eileen Chang, “Love in a Fallen City,” “Red Rose, White Rose”

iv. Rickshaw as metaphor

Week 7 (10/5, 10/7, 10/9)
Lao She, Rickshaw Boy

Screen: Beijing Bicycle (dir: Wang Xiaoshuai; 2001)

Week 8 (10/12, 10/14, 10/16)

Rickshaw Boy (continued)
Excerpts from Rickshaw Beijing
Clips from Cyclo, Bicycle Thief

Screen: Xiao Wu (dir: Jia Zhangke; 1997)

v. The province

Week 9 (10/19, 10/21, 10/23)
Jia Zhangke: Xiao Wu (1997)
Jason McGrath, Jason McGrath, “The Independent Cinema of Jia Zhangke: From Postsocialist Realism to a Transnational Aesthetic”
Chris Berry, “Xiao Wu, Watching Time Go By”

Screen: Spiral Staircase of Harbin (dir: Ji Dan; 2009)

Week 10 (10/26, 10/28)
Ji Dan, Spiral Staircase of Harbin (2009)
TBA

—→ Second analysis paper due on 10/30

vi. Taipei

Week 11 (11/2, 11/4, 11/6)
Zhu Tianwen, “Master Chai,” “Fin-de-Siècle Splendor”
Huang Chunming, “His Son’s Big Doll”
Excerpts from *Forbidden Nation*

**Screen:** Yi Yi (dir: Edward Yang; 2000)

**Week 12 (11/9, 11/11, 11/13)**


David Leiwei Li, "Yi Yi: Reflections on Reflexive Modernity in Taiwan"
George Wu, "Yi Yi: Both a One and a Two"
Robert Sklar, "The Engineer of Modern Complexity: An Interview with Edward Yang"

**Screen:** *Rebels of the Neon God* (dir: Tsai Mingliang; 1992)

**Week 13 (11/16, 11/18, 11/20)**

Tsai Mingliang, *Rebels of the Neon God* (1992)

Song Hwee Lim, “Confessing Desire: The Poetics of Tsai Mingliang's Queer Cinema”
Chris Berry, “Happy Alone? Sad Young Men in East Asian Gay Cinema”

**Screen:** *Chungking Express* (dir: Wong Kar-wai; 1994)

**vii. Hong Kong**

**Week 14 (11/23, 11/25)**

Xi Xi: "Marvels of a Floating City"
Ye Si, “Transcendence and the Fax Machine”

Ackbar Abbas, “Introduction: Culture in a Space of Disappearance”
Suggested: Ackbar Abbas, “Writing Hong Kong”

—> Third analysis paper due on 11/25

**Week 15 (11/30, 12/2, 12/4)**

Wong Kar-wai, *Chungking Express* (1994)

Janice Tong, “Chungking Express: Time and Its Displacement”
Ackbar Abbas, “Wong Kar-wai: Hong Kong Filmmaker”

**Screen:** *The Killer* (dir: John Woo; 1989)

—> Final draft due 12/2

**Week 16 (12/7, 12/9)**


David Bordwell, “Aesthetics in Action: Kungfu, Gunplay, and Cinematic Expressivity”
Tony Williams, “Space, Place, and Spectacle: The Crisis Cinema of John Woo”

Final assignment due December 16