

EALC 5335
CULTURAL CHINAS: 20TH CENTURY CHINESE LITERATURE AND FILM
R 5:15-7:15 PM (via Zoom)
Summer 2024

Dr. Ori Tavor

COURSE DESCRIPTION

This course serves as a thematic introduction to modern Chinese literature and cinema in China, Hong Kong, Taiwan and other transnational Chinese communities in the twentieth century. By discussing a wide range of key literary and filmic texts, this class examines major issues and discourses in China's century of modernization: enlightenment and revolution, politics and aesthetics, sentimental education and nationalism, historical trauma and violence, gender and sexuality, social hygiene and body politics, diaspora and displacement, youth sub-culture and urban imagination. The class will take place online, offering a combination of asynchronous and synchronous components. In the beginning of each week, I will post a response prompt, asking the students to address key themes in the weekly film and short story. An average response paper should be around 400-500 words. The goal of this task is to help students familiarize themselves with the assigned sources before the synchronous zoom session thus facilitating a meaningful and productive discussion. For their final project, students will conduct their own independent research on a film and/or work of fiction of their choice (that was not covered in class) and produce a term paper drawing on primary sources and secondary academic sources.

REQUIREMENTS AND GRADING

Class Attendance and Participation: 25%

Response Papers: 25%

Final Research Paper: 50%

ATTENDANCE AND PARTICIPATION

Class attendance is part of the learning process. The synchronous elements of this class will be discussion-based, so you must come prepared and be ready to discuss the film and short story.

RESPONSE PAPERS

Every week, I will post a few questions about the weekly film and short story in the "Discussions" section on our Canvas website. The goal of these questions is to guide you through the readings, allow you to come up with your own questions, and be prepared for the class discussion. Response papers should be 400-500 words and you should post them as a response to the discussion thread by 2:00 PM every Thursday.

FINAL RESEARCH PAPER

As this is a graduate-level class, students are expected to submit a research paper at the end of the summer term. Papers are expected to be around 8-10 pages, drawing on primary sources (films and/or fiction) and secondary academic sources (which I will help you find).

COURSE SCHEDULE

Week One (5/30), *Course Introduction*

Week Two (6/6)

Shen Congwen, "Xiaoxiao," in: *The Columbia Anthology of Modern Chinese Literature*, 82-94.
[*Raise the Red Lantern*](#) 大紅燈籠高高掛 (dir. Zhang Yimou 张艺谋, 1991)

Week Three (6/13)

Lu Xun, "Medicine," in: *Diary of a Madman and Other Stories*, 49-58.
[*Fist of Fury*](#) 精武門 (dir. Lo Wei 羅維, 1972)

Week Four (6/20)

Zhang Ailing, "Sealed Off," in: *The Columbia Anthology of Modern Chinese Literature*, 174-183.
Love in A Fallen City 傾城之戀 (dir. Ann Hui On-wah 許鞍華, 1984)

Week Five (6/27)

Mo Yan, "Iron Child," in: *Shifu, You'll Do Anything for a Laugh*, 97-111.
[*The Blue Kite*](#) 藍風箏 (dir. Tian Zhuangzhuang 田壯壯, 1993)

Week Six (7/4), NO CLASS (holiday)

Week Seven (7/11)

Marula Liu, "Baby, My Dear," in: *Contemporary Taiwanese Women Writers: An Anthology*, 83-103.
[*Eat Drink Man Woman*](#) 飲食男女 (dir. Ang Lee 李安, 1994)

Week Eight (7/18)

Rhiannon Jenkins Tsang, "One Marriage, Two People," in: *Hong Kong Noir*, 117-132.
Infernal Affairs 無間道 (dir. Andrew Lau 劉偉強 and Alan Mak 麥兆輝, 2002)

Week Nine (7/25)

Michael Meyer, *The Last Days of Old Beijing* (excerpts)
Shower 洗澡 (dir. Zhang Yang 張揚, 1999)

Week Ten (8/1)

Amy Tan, "Two Kinds," *The Atlantic* (February 1989)
The Joy Luck Club 喜福會 (dir. Wayne Wong 王穎, 1993)

Week Eleven (8/8)

Han Song, "Submarines," in: *Broken Stars*, 115-123.
[*A Touch of Sin*](#) (天注定, dir. Jia Zhangke 賈樟柯, 2013)