Matching Bloomington

New Course Request

Indiana University Indianapolis Campus

Check Appropriate Boxes: Undergraduate credit ☑ Graduate credit ☐ Professional credit ☐

1. School/Division IU school of Liberal Arts 2. Academic Subject Code EALC

3. Course Number E 333 (must be cleared with University Enrollment Services) 4. Instructor Jing Wang

5. Course Title Studies in Chinese Cinema

Recommended Abbreviation (Optional) (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Spring 2012

7. Credit Hours: Fixed at ___3___ or Variable from _______ to _________

8. Is this course to be graded S-F (only)? Yes ☐ No ☑

9. Is variable title approval being requested? Yes ☐ No ☑

10. Course description (not to exceed 50 words) for Bulletin publication: Critical and historical perspectives on Chinese cinema, from the 1930's to the 1990's, including Taiwan and Hong Kong. Lectures and readings on the silent, melodrama, musical, minority film, adaptation, the fifth generation, ideology, sexuality, urban cinema, and women's cinema.

11. Lecture Contact Hours: Fixed at ___2___ or Variable from _______ to _________

12. Non-Lecture Contact Hours: Fixed at ___1___ or Variable from _______ to _________

13. Estimated enrollment: ____20___ of which ________ percent are expected to be graduate students.

14. Frequency of scheduling: once per two years. Will this course be required for majors? No

15. Justification for new course:

16. Are the necessary reading materials currently available in the appropriate library? The library needs to acquire films.

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: 

Department Chairman/Division Director

Date 04/16/09

Approved by: 

Dean

Date 12/3/09

Dean of Graduate School (when required)

Date

Chancellor/Vice-President

Date

University Enrollment Services

Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
IUPUI
Department of World Languages and Cultures
Studies in Chinese Cinema
Syllabus

Course Title & Number: E 333 Studies in Chinese Cinema
Instructor: Jing Wang, Assistant Professor
Office: CA 127-A
Phone: 278-3625
Email: jw41@iupui.edu
Office Hours:
Class Meeting:
Meeting Room:

COURSE OBJECTIVES

Studies in Chinese Cinema presents critical and historical perspectives of Chinese cinema from the 1930s to the 1990s, including Taiwan and Hong Kong. Lectures and readings are on the silent era, melodrama, musical, minority film, adaptation, the fifth generation, ideology, sexuality, urban cinema, and women’s cinema.

There is no prerequisite for the course. The Chinese films have English subtitles, and the lectures, discussion, readings and home work assignments are all in English.

Studies in Chinese Cinema meets the IUPUI Principles of Undergraduate Learning (in particular Principles 1, 2, 4, 5, and 6):
1. Core Communication and Quantitative Skills – to communicate well in a variety of formats
2. Critical Thinking – to analyze information and ideas from multiple perspectives and to use knowledge and understanding to generate and explore new questions
3. Integration and Application of Knowledge – to use information and concepts from multiple disciplines in intellectual, professional, and community activities
4. Intellectual Depth, Breadth, and Adaptiveness – to organize disciplinary ways of knowing and to apply them to specific issues and problems
5. Understanding Society and Culture – to recognize your own cultural traditions and to understand and appreciate the diversity of the human experience at home and abroad
6. Values and Ethics – to make informed and principled choices regarding conflicting situations, and to recognize the importance of aesthetics in personal life and in society.

COURSE ORGANIZATION

Before class, students are expected to finish the reading assignments and think about questions listed in the study guide. During the discussion session, the instructor gives lectures, answers questions, and leads discussions.

COURSE MATERIALS

Required Reading

Books

**Chapters or Articles**


**Recommended Websites**

Film Terms Glossary Dictionary: [http://www.filmsite.org/filmsite.html](http://www.filmsite.org/filmsite.html)
EVALUATION

Please submit homework on time. Homework submitted late will be lowered by one letter grade. Here is how the various components will be weighed in calculating the final course grade:

For the final score

1. Class Attendance 5%
2. Discussion 10%
3. Term paper (3) 60%
4. Take home essay 25%

A+ = 97-100; A = 93-96; A- = 90-92; B+ = 87-89; B = 83-86; B- = 80-83;
C+ = 76-79; C = 73-75; C- = 70-72; D+ = 66-69; D = 60-65; D- = 55-58; F = 0-59

CLASSROOM COURTESY

1. Students are expected to attend every class, to be attentive and to participate actively in the work of the class.
2. Electronic devices (cell phones, etc.) are disruptive to the class and, for that reason, should be turned off for the duration of the class period. If, for professional reasons, a student needs to have a cell phone, it must operate in the vibration mode.
3. Arrive at class on time. Excessive tardiness will be noted and your class participation grade will be adversely affected.
4. Do not leave class early for any reason unless it is a medical emergency. Picking someone up at the airport and meetings with other professors should not be scheduled during the class time.
5. Bring all your books for every class meeting.
6. Do not bring food or drink into the classroom or the lab.
7. Do not chew gum in class or in lab.

DEPARTMENTAL RULES

Attendance and participation: Students are responsible for all work that is due or assigned during class. Documented illness is usually the only acceptable excuses for absence from class. Exceeding the numbers indicated below may result in a lower grade or failing the course (quoted from the 98/00 School of Liberal Arts Bulletin, p. 17). The Chinese Program has established the following attendance policy. If a student misses more than three classes, one point will be taken off the final grade for each unexcused absence beyond the initial three classes. It is up to your instructor to determine what a reasonable excuse is.

Withdrawals: If it becomes necessary for you to withdraw from the class, do so as soon as possible. Until the third week, you do not need the instructor's signature. From the third to the eighth week, you may withdraw (if you are passing the course) with the instructor's signature. After that, you must receive a grade for the course.
Incompletes: Incompletes are given only under dire circumstances. Do not ask for an incomplete unless you have documented proof of a medical or family emergency that prevents you from completing the course. You must also be passing the course at the time you ask for an incomplete; therefore, if you receive a failing grade on midterm report sheets you will not be eligible for an incomplete.

Disabled Students: If you are a disabled student in need of special arrangements for exams and/or homework, bring your instructor a letter from the Disabled Student Resources Office. You may also have to meet with the instructor to finalize the arrangements.

Student Athletes: If you are a student athlete in need of special arrangements for exams and/or homework due to your participation in official competitions on and off campus, provide the instructor with a copy of your sports schedule during the first week of class.

Audits: If you are auditing the course, talk to the instructor about what is expected of you to receive an "X" (successful audit) instead of a "W" (withdrawal) as your grade.

Statement on Cheating and Plagiarism: Students are expected not to give or receive help during tests and exams and must acknowledge fully any ideas, materials or quotations taken from another source for either written or oral use. The policies on academics misconduct as outlined in the 1997 Code of Student Rights, Responsibilities and Conduct and on pp. 36-37 of the 2004-2006 IUPUI Bulletin also apply to the inappropriate use of Machine Translation, Web-based translation engines, or Web texts. Penalties for cheating and plagiarism may include a failing grade on a particular exam or paper (or for the entire course), disciplinary action, or dismissal.

Do you have a problem you do not know how to solve? Is there information you cannot find? Do you have a question that needs an answer or a problem that is affecting your class performance? The Student Advocate Office is here to help! It will answer your questions, direct you to the appropriate departments and people, familiarize you with university policies and procedures, and give you guidance as you look at ways to solve problems and make choices. The Student Advocate Office is located in UC002 and can be contacted by phone at 278-7594 or email at stuadvoc@iupui.edu. For more information, see the Student Advocate website at: http://www.lifeline.iupui.edu/advocate.
<table>
<thead>
<tr>
<th>Week 1</th>
<th>Screening</th>
<th>Goddess (silent, 1934, 70 min)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Reading</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Lecture &amp; Discussion</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. Introduction to Chinese cinema: early film activities, 1896-1921; the film craze of the 1920s, the golden age (national cinema and left-wing studies in 1930-1937), soft film, wartime film (1937-1945); post-war cinema (1945-1949)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Silent versus sound film</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Melodrama</td>
<td></td>
</tr>
<tr>
<td>Week 2</td>
<td>Screening</td>
<td>Crows and Sparrows (1949, 111 min)</td>
</tr>
<tr>
<td></td>
<td><strong>Reading</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Lecture &amp; Discussion</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. Films during the civil war (1945-1949)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Film as art and social critique</td>
<td></td>
</tr>
<tr>
<td>Week 3</td>
<td>Screening</td>
<td>The White-Haired Girl (1950, 111 min)</td>
</tr>
<tr>
<td></td>
<td><strong>Reading</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Lecture &amp; Discussion</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. Film in the PRC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Class struggle and cinema: nation-building and visual propaganda.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Ideology</td>
<td></td>
</tr>
<tr>
<td>Week 4</td>
<td>Screening</td>
<td>Third Sister Liu (1960, 117 min)</td>
</tr>
<tr>
<td></td>
<td><strong>Reading</strong></td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Screening</td>
<td>Reading</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>---------</td>
</tr>
</tbody>
</table>
2. Life in the countryside  
3. Gender issues  
4. Adaptation |
2. Sexuality |
<table>
<thead>
<tr>
<th>Week</th>
<th>Screening</th>
<th>Reading</th>
<th>Lecture &amp; Discussion</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Taiwan Cinema</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hong Kong Cinema</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>New Dragon Inn (1992, 103 min)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 14</td>
<td>Screening</td>
<td>Center Stage (1992, 121 min)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
<td>-----------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecture &amp; Discussion</td>
<td></td>
<td>Feminism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assignment</td>
<td></td>
<td>Second paper on Hong Kong Cinema</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 15</td>
<td>Screening</td>
<td>A Better Tomorrow (1994, 90 min)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecture &amp; Discussion</td>
<td></td>
<td>Globalization and postcoloniality: from Hong Kong to Hollywood.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 16</td>
<td>Final Exam</td>
<td>Take home essay.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Disclaimer: The above schedule and procedures are subject to change in the event of extenuating circumstances.