1. Course Staff and Contact Details
2. Course Details
3. Learning and Teaching Rationale
4. Teaching Strategies
5. Course Assessment
6. Extension of Time for Submission of Assessments Tasks
7. Attendance
8. Class Clash
9. Academic Honesty and Plagiarism
10. Course Schedule
11. Course Resources
12. Course Evaluation and Development
13. Student Support
14. Grievances
15. Other Information
1. Course Staff and Contact Details

**Course Convenor**

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Room</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>A/Prof. Dr. Jon Eugene von Kowallis 宵致铭</td>
<td>9385 1020</td>
<td>Morven Brown 239</td>
<td><a href="mailto:j.kowallis@unsw.edu.au">j.kowallis@unsw.edu.au</a></td>
</tr>
</tbody>
</table>

**Consultation Time**

Wednesday 4-5 PM

**Lecturer**

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Room</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>A/Prof. Dr. Jon Eugene von Kowallis 宵致铭</td>
<td>9385 1020</td>
<td>Morven Brown 239</td>
<td><a href="mailto:j.kowallis@unsw.edu.au">j.kowallis@unsw.edu.au</a></td>
</tr>
</tbody>
</table>

**Consultation Time**

Wednesday 4-5 PM

**Tutors**

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Room</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Sun Yingli</td>
<td></td>
<td></td>
<td><a href="mailto:yingli.sun@unsw.edu.au">yingli.sun@unsw.edu.au</a></td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Name</th>
<th>Phone</th>
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</table>

2. Course Details

**Units of Credit (UoC)**

6

**Course Description**

This course will meet Wednesdays 1-4 PM in Central Lecture Block 2. It is intended to serve as an introduction to the evolution of Chinese film in its cultural, literary and historical context.

**Course Aims**

1. We will examine issues related to "modernization," cultural conflict, war, revolution and gender roles against a backdrop of Chinese history and politics provided in class via lecture and discussion.

2. The literary aspect of this course can be studied independently or together with Contemporary Chinese Literature and ARTS2457 (China Imagined and Perceived).

3. The cultural component of this course is supplemented by the following courses: Chinese Social and Cultural Change through Visual Art, Gender in Contemporary Chinese Culture and Society, Introduction to Chinese Musical Culture and Advanced Chinese Studies.

4. The filmic and performative aspects of this course can also be further explored in Introduction to Chinese Performing Arts and Transcultural Media in the Chinese Speaking World.

**Student Learning**

1.
<table>
<thead>
<tr>
<th>Outcomes</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Have viewed selected filmic productions of the modern and contemporary</td>
<td>Have viewed selected filmic productions of the modern and</td>
</tr>
<tr>
<td>Chinese historical periods, which reflect the political and social</td>
<td>contemporary Chinese historical periods, which reflect the</td>
</tr>
<tr>
<td>milieu of the times.</td>
<td>political and social milieu of the times.</td>
</tr>
<tr>
<td>2. Basic understanding of major events in recent Chinese history.</td>
<td>2. Basic understanding of major events in recent Chinese</td>
</tr>
<tr>
<td>3. Be able to analyse and comment on sophisticated texts;</td>
<td>history.</td>
</tr>
<tr>
<td>4. Be able to demonstrate a deeper understanding, and appreciation</td>
<td>4. Be able to demonstrate a deeper understanding, and appreciation</td>
</tr>
<tr>
<td>for Chinese culture and society;</td>
<td>for Chinese culture and society;</td>
</tr>
<tr>
<td>5. Develop reflective and critical thinking skills.</td>
<td>5. Develop reflective and critical thinking skills.</td>
</tr>
<tr>
<td>6. Develop research and essay writing skills.</td>
<td>6. Develop research and essay writing skills.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Graduate Attributes</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Effective written communication skills and the ability to apply</td>
<td>1. Effective written communication skills and the ability to</td>
</tr>
<tr>
<td>these effectively in intercultural contexts.</td>
<td>apply these effectively in intercultural contexts.</td>
</tr>
<tr>
<td>2. Effective written communication skills and the ability to apply</td>
<td>2. Effective written communication skills and the ability to</td>
</tr>
<tr>
<td>these effectively in intercultural contexts.</td>
<td>apply these effectively in intercultural contexts.</td>
</tr>
<tr>
<td>4. A capacity to engage in and appreciate the value of reasoned and</td>
<td>4. A capacity to engage in and appreciate the value of reasoned</td>
</tr>
<tr>
<td>open-minded discussion and debate.</td>
<td>and open-minded discussion and debate.</td>
</tr>
<tr>
<td>5. the capacity for enterprise, initiative and creativity in Chinese</td>
<td>5. the capacity for enterprise, initiative and creativity in</td>
</tr>
<tr>
<td>Studies, and the skills required for collaborative and multidisciplinary work;</td>
<td>Chinese Studies, and the skills required for collaborative and</td>
</tr>
<tr>
<td>6. an appreciation of, and respect for, diversity in language and</td>
<td>6. an appreciation of, and respect for, diversity in language and</td>
</tr>
<tr>
<td>culture, and a capacity to contribute to, and work within, the</td>
<td>culture, and a capacity to contribute to, and work within, the</td>
</tr>
<tr>
<td>international community;</td>
<td>international community;</td>
</tr>
<tr>
<td>7. a respect for ethical practice and social responsibility.</td>
<td>7. a respect for ethical practice and social responsibility.</td>
</tr>
</tbody>
</table>
3. **Learning and Teaching Rationale**

It is important to come to class having completed the reading for each week. This will prepare you well for class discussions and note-taking in class.

It is your responsibility to view the film in the library and listen to the lecture and discussion via i-lecture if you miss class for any particular week. Because this is a film course, film viewing and reading the course reader are essential for the essay and the final exam.

Attendance should not be seen as optional even though all lectures will be taped and made available via i-lecture. Live classroom discussion is perhaps still an irreplaceable component in a university learning environment, one which is both stimulating and rewarding to the student’s intellectual development.

4. **Teaching Strategies**

This is a Chinese Studies course designed for learners at all levels. No knowledge of the Chinese language is expected for this course. We will view films with a critical eye and with a cultural and research orientation, complemented by web-assisted teaching technology. Thus this course has a clear multiple-focus: the viewing of Chinese films, reading and writing assignments; in-class discussions, as well as its multi-media approach.

5. **Course Assessment**

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning Outcomes Assessed</th>
<th>Graduate Attributes Assessed</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>8-10 pgs (approx. 2500 words if writing in English; 4000 characters if in Chinese)</td>
<td>55%</td>
<td>1,2,3,4,5,6</td>
<td>1,2,3,4,5,6,7</td>
<td>May 18 (Wednesday)</td>
</tr>
<tr>
<td>Exam</td>
<td>a multiple-choice test of 20-30 questions (80%), with an in-class essay of approx. 500 English words or 800 Chinese characters (20%).</td>
<td>45%</td>
<td>1,2,3,4,5,6</td>
<td>1,2,3,4,5,6,7</td>
<td>TBA. Scheduled by UNSW in formal exam period from 10 to 27 June.</td>
</tr>
</tbody>
</table>

**Please Note:** The Arts and Social Sciences Protocols and Guidelines state:

A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a grade of UF (Unsatisfactory Fail).
The Attendance Guidelines can be found in full at: https://www.arts.unsw.edu.au/current-students/academic-information/Protocols-Guidelines/

**Formal Examination**

This course has a formal examination which will be scheduled in the formal examination period from 10 – 27 June 2016. Students are expected to give their studies priority and this includes making themselves available for the entire examination period. Travel commitments made prior to the publication of the final examination timetable are not a valid reason for alternate assessment.

For information about examination dates, location and procedures at UNSW, visit: https://my.unsw.edu.au/student/academiclife/assessment/examinations/examinations.html

**Grades**

All results are reviewed at the end of each semester and may be adjusted to ensure equitable marking across the School.

The proportion of marks lying in each grading range is determined not by any formula or quota system, but by the way that students respond to assessment tasks and how well they meet the objectives of the course. Nevertheless, since higher grades imply performance that is well above average, the number of distinctions and high distinctions awarded in a typical course is relatively small. At the other extreme, on average 6.1% of students do not meet minimum standards and a little more (8.6%) in first year courses. For more information on the grading categories see: https://my.unsw.edu.au/student/academiclife/assessment/GuideToUNSWGrades.html

**Submission of Assessment Tasks**

Assignments must be submitted electronically through Moodle (http://moodle.telt.unsw.edu.au/). You must use your zID login to submit your assignments in Moodle.

There are **ONE “Learning Activities”** in Moodle labelled according to the appropriate assessment. Please electronically submit your assignment to the correct “Learning Activity”.

<table>
<thead>
<tr>
<th>Assessment task to be submitted in Moodle</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>Wed. 18 May, 2016</td>
</tr>
</tbody>
</table>

**Please note the deadline to submit an assignment electronically is 4:00 pm on the due date of the assignment.**

When you submit your assignment electronically, you agree that:

I have followed the Student Code of Conduct, I certify that I have read and understand the University requirements in respect of student academic misconduct outlined in the Student Code of Conduct and the Student Misconduct Procedure. I declare that this assessment item is my own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part.

I acknowledge that the assessor of this item may, for assessment purposes:

- provide a copy to another staff member of the University
communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin) which may retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

Your assignment will be available with feedback in soft copy within three weeks of the due date.

You are required to put your name (as it appears in University records) and UNSW Student ID on every page of your assignments.

If you encounter a problem when attempting to submit your assignment through Moodle/Turnitin, please telephone External Support on 9385 3331 or email them on externalsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year).

If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on its system status on Twitter.

For information on how to submit assignments online via Moodle: https://student.unsw.edu.au/how-submit-assignment-moodle

Late Submission of Assignments

The Arts and Social Sciences late submissions guidelines state the following:

- An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).
- The late penalty is the loss of 3% of the total possible marks for the task for each day or part thereof the work is late.
- Work submitted 14 days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.
- Work submitted 21 days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

The Late Submissions Guidelines can be found in full at: https://www.arts.unsw.edu.au/current-students/academic-information/Protocols-Guidelines/

The penalty may not apply where students are able to provide documentary evidence of illness or serious misadventure. Time pressure resulting from undertaking assignments for other courses does not constitute an acceptable excuse for lateness.

6. Extension of Time for Submission of Assessment Tasks
The Arts and Social Sciences Extension Guidelines apply to all assessed tasks regardless of whether or not a grade is awarded, except the following:

1. any form of test/examination/assessed activity undertaken during regular class contact hours
2. any task specifically identified by the Course Authority (the academic in charge of the course) in the Course Outline or Learning Management System (LMS), for example, Moodle, as not available for extension requests.

A student who missed an assessment activity held within class contact hours should apply for Special Consideration via myUNSW.

The Arts and Social Sciences Extension Guidelines state the following:

- A student seeking an extension should apply through the Faculty’s online extension tool available in LMS.
- A request for an extension should be submitted before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension up to five days. A student requesting an extension greater than five days should complete an application for Special Consideration.
- The Course Authority advises their decision through the online extension tool.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.

7. Attendance

The Arts and Social Sciences Attendance Guidelines state the following:

- A student is expected to attend all class contact hours for a face-to-face or blended course and complete all activities for a blended or fully online course.
- If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the Faculty of Arts & Social Sciences Permitted Timetable Clash form (see information at Item 8 below). A student unable to attend lectures in a course conducted by the School of Education can apply for “Permission to Participate in Lectures Online”.
- Where practical, a student’s attendance will be recorded. Individual course outlines/LMS will set out the conditions under which attendance will be measured.
- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
• Reserve members of the Australian Defence Force who require absences of more than two weeks due to full-time service may be provided an exemption. The student may also be permitted to discontinue enrolment without academic or financial penalty.

• If a Course Authority rejects a student’s request for absence from a class or activity the student must be advised in writing of the grounds for the rejection.

• A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance.

• A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course’s learning outcomes and/or volume of learning.

• A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

• The Dean will only grant such a request after consultation with the Course Authority to ensure that measures can be organised that will allow the student to meet the course’s learning outcomes and volume of learning.

• A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).

• A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.

Students who falsify their attendance or falsify attendance on behalf of another student will be dealt with under the Student Misconduct Policy.

8. Class Clash

Students who are enrolled in an Arts and Social Sciences program (single or dual) and have an unavoidable timetable clash can apply for permissible timetable clash by completing an online application form. Students must meet the rules and conditions in order to apply for permissible clash. The rules and conditions can be accessed online in full at: https://www.arts.unsw.edu.au/media/FASSFile/Permissible_Clash_Rules.pdf

For students who are enrolled in a non-Arts and Social Sciences program, they must seek advice from their home faculty on permissible clash approval.

9. Academic Honesty and Plagiarism

Plagiarism is presenting someone else’s thoughts or work as your own. It can take many forms, from not having appropriate academic referencing to deliberate cheating.

In many cases plagiarism is the result of inexperience about academic conventions. The University has resources and information to assist you to avoid plagiarism.

The Learning Centre assists students with understanding academic integrity and how to not plagiarise. Information is available on their website: https://student.unsw.edu.au/plagiarism/.
They also hold workshops and can help students one-on-one.

If plagiarism is found in your work when you are in first year, your lecturer will offer you assistance to improve your academic skills. They may ask you to look at some online resources, attend the Learning Centre, or sometimes resubmit your work with the problem fixed. However, more serious instances in first year, such as stealing another student’s work or paying someone to do your work, may be investigated under the Student Misconduct Procedures.

Repeated plagiarism (even in first year), plagiarism after first year, or serious instances, may also be investigated under the Student Misconduct Procedures. The penalties under the procedures can include a reduction in marks, failing a course or for the most serious matters (like plagiarism in an Honours thesis) or even suspension from the university. The Student Misconduct Procedures are available here:

10. Course Schedule
To view course timetable, please visit: http://www.timetable.unsw.edu.au/

<table>
<thead>
<tr>
<th>Week Commencing:</th>
<th>Topic</th>
<th>Lecture/Tutorial Content and discussion topics</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar 2</td>
<td>Ma lu tian shi 马路天使 (Street Angel) 1935 approx. 100 mins.</td>
<td>What sort of social critique does this film present? What does it say about issues involved in &quot;modernization&quot;? What symbols are used and manipulated? How is Japanese encroachment on China alluded to but not mentioned specifically?</td>
<td>The section in our course reader on &quot;Street Angel&quot; by A/Prof. Jon von Kowallis (pp. 1-6).</td>
</tr>
<tr>
<td>Mar 9</td>
<td>Wu ya yu ma que 乌鸦与麻雀 (Crows and Sparrows) 1949</td>
<td>Some authorities view this film functions as a microcosm for the Chinese revolution (1949). Is that the case? How successful is it in doing so? Perhaps compare with the film Huang tudi (Yellow Earth).</td>
<td>&quot;Chinese Cinema&quot; by Zhiwei Xiao from Encyclopedia of Chinese Film, in our course reader, pp. 8-26. Section on &quot;Crows&quot; by Prof. pp. 36-9.</td>
</tr>
<tr>
<td>Mar 23</td>
<td>Zao chun er yue 早春二月 (Early Spring in the Second Month; alt. &quot;February&quot;) 1963</td>
<td>The writer Rou Shi 柔石, author of the novella on which this film is based, was executed in secret as a Communist activist in 1931 by the Kuomintang</td>
<td>Section in reader on “Early Spring in the Second Lunar Month” by Prof. on pp. 62-3.</td>
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</table>
(break follows; no class 28 March-3 April)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Outline</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>government, making him a Communist martyr and hero after their victory in 1949. But by 1964, Kang Sheng, the head of the Communist government's secret police, found this film offensive? Why do you think he might?</td>
</tr>
</tbody>
</table>

**Week 5**

<table>
<thead>
<tr>
<th>Week 5</th>
<th>Apr 6</th>
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</thead>
<tbody>
<tr>
<td>Wu tai jie mei 舞台姐妹 (Stage Sisters) 1965</td>
<td>How does this film depict the changes in China? In what way did it differ from the films of the Cultural Revolution which immediately followed it? How might it have mapped a new course for Chinese film had the Cultural Revolution (1966-1976/1978) not come about?</td>
</tr>
</tbody>
</table>

**Week 6**

<table>
<thead>
<tr>
<th>Week 6</th>
<th>Apr 13</th>
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<tbody>
<tr>
<td>Films of the Cultural Revolution and its Aftermath. Jue lie 决裂 (Breaking with old ideas)</td>
<td>View excerpts from: Qing gong yuan 清宫怨 (Injustice in the Qing Palace) mid-1960s; Dongfang hong 东方红 (The East is Red) mid-to-late 1960s; Baimao nü 白毛女 (The White Haired Girl) 1972; Zhi qu wei hu shan 智取威虎山 (Taking Tiger Mountain by Strategy); Hong deng ji 红灯记 (The Red Lantern); Jue lie 决裂 (Breaking with old ideas); Muma ren 牧马人 (The Herdsman) 1982. What do they have in common? Where do you see elements of anti-imperialism, class warfare, and anti-revisionism?</td>
</tr>
</tbody>
</table>

“Chinese Cinema” by Zhiwei Xiao, in reader pp.31-2; Sections on “The East is Red,” “the White-Haired Girl,” “Breaking with Old Ideas,” and “The Herdsman” by Prof.

**Week 7**

<table>
<thead>
<tr>
<th>Week 7</th>
<th>Apr 20</th>
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<tbody>
<tr>
<td>Fu rong zhen 芙蓉镇 (Hibiscus Town) 1986</td>
<td>What insights do &quot;Hibiscus Town&quot; and any other of the above films give you on the &quot;Great Proletarian Cultural Revolution&quot; (1966-1969) and its aftermath? Compare with Da qiao xiamian 大桥下面 (Under the Bridge -- available in the library) or another film about the Cultural Revolution.</td>
</tr>
</tbody>
</table>

“Chinese Cinema” by Xiao, pp. 32-35; review of Encyclopedia by Prof. in reader pp. 40-5; Section on “Hibiscus Town”, pp. 76-7 by Prof.
<table>
<thead>
<tr>
<th>Week 8</th>
<th>April 27</th>
<th>Huang tudi 黄土地 (Yellow Earth) 1984</th>
<th>How much is this film about women’s issues and how much is it an analysis of the Communist revolution itself and the role of the intellectual in changing China? Does its message differ from that of &quot;Stage Sisters&quot;?</th>
<th>Seeds of Fire, in reader pp.82-94. Section on &quot;Yellow Earth&quot; by Prof. in reader, pp. 78-80.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 9</td>
<td>May 4</td>
<td>Cuo wei 错位 (Displacement / Dislocation) 1987</td>
<td>Is &quot;Displacement&quot; more a science fiction film or more a film that comments on the Chinese reality?</td>
<td>Section in course reader on Displacement / Dislocation, pp. 94-96. by Prof.</td>
</tr>
<tr>
<td>Week 10</td>
<td>May 11</td>
<td>Hong gao liang 红高粱 (Red Sorghum) 1987; and Ju Dou 菊豆 (co-production: China and Japan, 1989)</td>
<td>Re. Red Sorghum: What are the characteristics of the xungen 寻根 or “search for roots” movement in literature and film? Why did such a movement come about in the mid-to-late 1980s? Re. Ju Dou: Is this film about traditional society, generational conflict, gender roles, or do you see this film as containing a national allegory? If so, where is it and how does it function?</td>
<td>“The Force of Surfaces: Defiance in Zhang Yimou’s Films” from Primative Passions by Rey Chow 周蕾 in reader, pp. 110-124. Section on “Red Sorghum” and “Ju Dou” by Prof. in reader, pp. 97-100.</td>
</tr>
<tr>
<td>Week 11</td>
<td>May 18</td>
<td>Da hong deng long gao gao gua 大红灯笼高高挂 (Raise the Red Lantern) 1991 (China-Taiwan-Hongkong)</td>
<td>In his own preface to &quot;Outcry&quot; (Nahan zixu) Lu Xun once described China as a hermetically sealed iron house which contained a host of sleeping victims, about to suffocate, albeit unknowingly. If one were to create a commotion by yelling and screaming, this might only serve to cause the lighter sleepers to suffer the agony of realizing their impending death. To what extent does this film address that statement?</td>
<td>Section on “Raise the Red Lantern” by Prof in reader, pp.101-3; read Lu Xun’s “Preface to Call to Arms” in reader pp.105-108.</td>
</tr>
</tbody>
</table>
| Week 12 | May 25 | Huo zhe 活着 (To Live) 1994 -- Suggested additional viewing: Lan se de feng zheng 蓝色的风筝 (The Blue Kite) 1992 (in the university library. | Huo zhe (To Live) also depicts an individual life reconstructed against the history of the Chinese revolution. Is the conclusion different from other films which address similar topics, such as Hong gao liang (Red Sorghum), Huang tudi | Section on “To Live” in reader, pp. 154-5. “We Endure” from Ethics After Idealism by Rey Chow in reader, pp.157-167. “Writing as a
### 11. Course Resources

#### Textbook Details

Photocopied materials will be sold as a course reader at the UNSW Bookshop in week 2. You should purchase one as it is a required textbook for this course. The course reader can also be accessed on-line at the professor’s personal website [www.jonvonkowallis.com](http://www.jonvonkowallis.com)

#### Some Suggested Topics for the Essay:

Topics may be gleaned from the discussion questions on the syllabus (course outline) or in the course reader. In the past, students without advanced backgrounds in Chinese Studies have written impressive original essays on some of the following topics, which you may use if you like:

What different images of women have you seen in the various films this semester? How do they differ and why? What is the significance of this difference?

Regarding Zhu Fu (The New Year Sacrifice), make a comparison of the 1956 film with the 1924 story by Lu Xun (1881-1936) on which it is based. What are the major differences? Where has the role of the intellectual gone in the film? Why? Are different images of women portrayed in the film as compared to the story? If so, why?

How does Zhu Fu (The New Year Sacrifice) contrast with Zao chun er yue (Early Spring in the Second Lunar Month)? Are they films of different periods? Does this call into question the characterization that “the first 17 years of the PRC” ought to be considered one period in the history of Chinese film?

Is the film Cuo wei (Displacement) more a science fiction film or more a film that comments on Chinese reality? What are your reasons for saying so?

Does the film Huang tudi (Yellow Earth) offer a critique of the Communist revolution? If so where and how?

Is Ju Dou a film about generational conflict, gender roles, or do you see this film as...
containing national allegory? If so, where is the allegory and how does it function? If the allegorical approach is no longer valid, then what other themes might we see in the film?

How does Lanse de fengzheng (The Blue Kite) differ from Huo zhe (To Live) in its approach to re-telling recent Chinese history? Which film is more effective in your own view and why?

How do the films we have viewed reflect differing assessments of the Chinese revolution?

How are women’s issues dealt with in the various films?

What are the conflicting assessments of the Maoist political line in the Cultural Revolution as depicted in Furong zhen (Hibiscus Town) and Jue lie (Breaking with Old Ideas)? Which film is more effective in pressing its case and why?

**What is expected in the essay?**

You may write the essay in either English (approx. 2500 words) or Chinese (approx. 4000 characters). We suggest that you argue a position on one or more questions about one or a group of films viewed in this course. The question/theme may come from the discussion questions on this syllabus, or from those in the course reader. It may be one that you devise, such as focusing on women’s issues in the films, the achievements/failings of the Chinese revolution as seen through the films, etc. We are most interested in your own views. By no means should you go online and randomly download material from websites. Everything quoted from books, journals or websites must be marked by quotation marks (“””) or indented as a block. If outside sources are used, the sources used should be cited in the text of your essay (Harvard style) or as footnotes (Chicago style). The same holds for essays written in Chinese. Do not attempt to defeat the anti-plagiarism software by copying texts from Baidu. They will be detected just the same.

**IMPORTANT:** You should hand in the essay electronically through Moodle.

**Additional Readings**

Western-language Chinese Film Bibliography

- Recommended website for the study of Chinese literature and film:

Possible additional sources:


*Chinese Filography: the 2444 Feature Films Produced by Studios in the People’s Republic of China from 1949-1995.* / ed. by Donald J. Marion. - Jefferson, NC and


Berry, Chris. *Island on the Edge: Taiwan New Cinema and After* – Hong Kong: Hong Kong University Press, 2005.


*Le Cinema chinois* / sous la direction de Marie-Claire Quiquemelle et Jean-Loup Passek ; textes de Geremie Barme ... <et al.>. -- Paris : Centre Georges Pompidou, c1985.


*China's screen.* -- Beijing, China. Quarterly periodical.

**Websites**

Lecture recording have been made available for all students via Echo360. EchoCenter is accessible from the Moodle course home page.

**12. Course Evaluation and Development**
Courses are periodically reviewed and students' feedback is used to improve them. Feedback is gathered using various means including UNSW's Course and Teaching Evaluation and Improvement (CATEI) process.

### 13. Student Support

The Learning Centre is available for individual consultation and workshops on academic skills. Find out more by visiting the Centre’s website at:

http://www.lc.unsw.edu.au

### 14. Grievances

All students should be treated fairly in the course of their studies at UNSW. Students who feel they have not been dealt with fairly should, in the first instance, attempt to resolve any issues with their tutor or the course convenors.

If such an approach fails to resolve the matter, the School of Humanities and Languages has an academic member of staff who acts as a Grievance Officer for the School. This staff member is identified on the notice board in the School of Humanities and languages. Further information about UNSW grievance procedures is available at:

https://my.unsw.edu.au/student/atoz/Complaints.html

### 15. Other Information

**myUNSW**

myUNSW is the online access point for UNSW services and information, integrating online services for applicants, commencing and current students and UNSW staff. To visit myUNSW please visit either of the below links:

https://my.unsw.edu.au

https://my.unsw.edu.au/student/atoz/ABC.html

**OHS**

UNSW's Occupational Health and Safety Policy requires each person to work safely and responsibly, in order to avoid personal injury and to protect the safety of others. For all matters relating to Occupational Health, Safety and environment, see

http://www.ohs.unsw.edu.au/

**Special Consideration**

In cases where illness or other circumstances produce repeated or sustained absence, students should apply for Special Consideration as soon as possible.

The application must be made via Online Services in myUNSW. Log into myUNSW and go to My Student Profile tab > My Student Services channel > Online Services > Special Consideration.

Applications on the grounds of illness must be filled in by a medical practitioner. Further information is available at:

https://my.unsw.edu.au/student/atoz/SpecialConsideration.html
Student Equity and Disabilities Unit

Students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Disabilities Unit (9385 4734). Information for students with disabilities is available at: http://www.studentequity.unsw.edu.au

Issues that can be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.