**Prof. Qi Wang**

Email: [qi.wang@lmc.gatech.edu](mailto:qi.wang@lmc.gatech.edu)

Office: Skiles 348

Office Hours: Thursday 4-5pm or by appointment

**LCC 3257 Global Cinema:**

**Chinese Martial Arts Cinema and Its Transnational Influences**

**Course Prerequisites**: ENGL 1102 and (LMC 2800 or LMC 2500 or LCC 2500 or LMC 2400 or LCC 2400)

**Core Area/Attributes** fulfilled by this course: Humanities; Global Perspectives

**Course description**: This course is a survey of the history and theory of Chinese martial arts cinema and its international extrapolations in the context of transnational cinema. While it focuses on representative films, directors and performers from Mainland China, Taiwan and Hong Kong in a largely chronological framework, it also introduces samples from Japan, South Korea and the U.S. Subjects to be explored include the construction and representation of the body, gender, and race in the cinematic martial world; the historical, social and cultural contexts behind specific subject matters and aesthetic features; articulations of nationalism and cultural politics; manifestations and reasons of the genre’s traffic across boundaries of nation, culture, language, genre and history, etc. Among auteurs and stars to be screened and discussed are King Hu, Chang Cheh, Lau Kar-leung, Tsui Hark, Zhang Yimou, Ang Lee, Bruce Lee, Jackie Chen, Jet Li, Takeshi Kitano, Quentin Tarantino and others.

**Learning Outcomes:**

* Students will be able to describe relationships among languages, philosophies, cultures, literature, ethics, or the arts;
* Student will demonstrate the ability to describe the social, political, and economic forces that influence the global system.
* Students will learn to read, analyze, and interpret not only cultural projects such as film, literature, art, and new media, but also scientific and technical documents.
* Students will be aware of the traditions and conventions of literature, film, and other forms of narrative art, and they will be able to analyze those traditions and conventions in specific cultural contexts.

**Required Texts:**

1. Stephen Teo, *Chinese Martial Arts Cinema: The Wuxia Tradition*, Edinburgh University Press, 2009.
2. Stephen Teo, Hong Kong Cinema: The Extra Dimensions, British Film Institute, 1998.
3. Various articles in PDF to be posted on T-Square.

**Recommended Texts:**

1. David C. Bordwell, *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, Cambridge: Harvard University Press, 2000.
2. Poshek Fu and David Desser, eds*, The Cinema of Hong Kong: History, Arts, Identity*, Cambridge University Press 2008.
3. Poshek Fu, ed., *China Forever: The Shaw Brothers and Diasporic Cinema*, University of Illinois Press, 2008.

**Course Requirements and Graded Assignments:**

1. **15%:** Attendance and active participation in lectures, discussions and screenings.
2. **25%:** A term project that contains two parts: a report/portfolio on a given figure or topic, and a presentation (15 minutes) in class. You can choose to collaborate in a group of two; the expectations of the depth and scale of a collaborative project would be higher. See separate sheet for detailed guidelines.
3. **20%:** a 4-page reading response paper due on **March 18**. Read *Planet Hong Kong*, pp. 149 170 and pp. 199-247, and review your notes of all reading assignments by Week 10. This response paper allows you to reflect on the interconnections of these readings—you should engage at least five of them.
4. **40%**: One research paper (8-10 pages) on a given class topic combined with films of your own choice. More details to be provided later. Due on **Apr. 29**.

**Attendance & Participation Policy**:

No absence is excused except with an official notice from the doctor. Athlete students who might have to be absent for institutionally organized activities should notify the instructor as early as possible of such arrangements and support their absences with official notes from the coach.

First of all, participation assumes presence; that is, you must show up to class on time on a regular basis.

*If you miss six or more classes, you run the risk of failing the course as a whole.* If you have an illness or family emergency that prevents you from attending class, contact the instructor as soon as possible by email. If you are late for class, it is your responsibility to make sure that you are not recorded as absent. If you miss a class for any reason, it is your responsibility to find out what you missed *before* the next class.

In addition to attendance, your participation grade will be based on the following criteria:

      Doing the readings and assignments

      Actively participating in class discussions and assignments

      Actively participating in all small-group activities (workshops, etc.)

Your participation grade will be negatively affected by any forms of behavior that disrupt the classroom experience, including:

      Failure to do the readings

      Failure to be courteous to others when talking in class or posting online

      Disrupting class in nonverbal ways (Reading the paper, checking your cell phone, doing homework, or sleeping in class. If you get caught doing these things you will be counted absent for the day.)

**Students with Disabilities:**

Any student who feels that he or she may need an accommodation for any sort of disability, please make an appointment to see me during office hours. Students with disabilities should also contact Access Disabled Assistance Program for Tech Students (ADAPTS) to discuss reasonable accommodations. For an appointment with a counselor, call 404-894-2564 (voice) or 404-894-1664 (voice/ TDD) or visit Suite 210 in the Smithgall Student Services Building. For more information, please [visit the ADAPTS website](http://adapts.gatech.edu/).

**Academic Honesty and Integrity:**

All work you turn in for this class must be your own work, with all outside reference sources properly cited and acknowledged. According to Section 3 of the [Academic Honor Code](http://www.catalog.gatech.edu/rules/18b.php),

Students are expected to act according to the highest ethical standards. The immediate objective of the Honor Code is to prevent any students from gaining an unfair advantage over other students through academic misconduct. Academic misconduct is any act that does or could improperly distort student grades or other student academic records. Such acts include but need not be limited to the following:

* + Possessing, using, or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included in an academic course;
  + Substitution for, or unauthorized collaboration with, a student in the commission of academic requirements;
  + Submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations including authorship (plagiarism);
  + False claims of performance or work that has been submitted by the claimant;
  + Alteration or insertion of any academic grade or rating so as to obtain unearned academic credit;
  + Deliberate falsification of a written or verbal statement of fact to a member of the faculty so as to obtain unearned academic credit;
  + Forgery, alteration, or misuse of any institute document relating to the academic status of the student.

While these acts constitute assured instances of academic misconduct, other acts of academic misconduct may be defined by the professor.

Students must sign the Honor Agreement affirming their commitment to uphold the Honor Code before becoming a part of the Georgia Tech community. The Honor Agreement may reappear on exams and other assignments to remind students of their responsibilities under the Georgia Institute of Technology Academic Honor Code.

**A Further Note about Plagiarism:**

According to Dictionary.com, [plagiarism](http://dictionary.reference.com/browse/plagiarism?s=t) is defined as:

1. an act or instance of using or closely imitating the language and thoughts of another author without authorization and the representation of that author’s work as one’s own, as by not crediting the original author;
2. a piece of writing or other work reflection such unauthorized use or imitation.

In addition, other instances of plagiarism include, but are not limited to, putting a quotation around an entire article, and citing it, and turning that “quoted” article in as your work; cutting and pasting more than 10% of your paper; improperly citing sources including forgetting to include a source on your works cited page or within the body of your texts; imitating the arguing style of another author without attribution; buying and turning in a paper from a term paper mill; forgetting to use quotation marks for a direct quotation; paraphrasing materials from a source without proper documentation; etc.

Students who engage in academic dishonesty may receive a zero on the assignment or fail the course. In addition, the instance will be reported to the Dean of Students who may take further action. If you have any questions involving these or any other issues regarding plagiarism, the Academic Honor Code, or what constitutes appropriate academic integrity, please talk to me or visit the [Academic Honor Code website](http://www.honor.gatech.edu/).

**Weekly Course Schedule**

Lectures: T/Th 1:35 - 2:55 pm, Skiles 368

Screenings: Tuesday 7-9pm, Skiles 371

Week 1, Jan. 12/14: Introduction

Readings:

----. David Bordwell, Planet Hong Kong, 1-17

----. Teo, *Chinese Martial Arts Cinema*, “The Wuxia Films of King Hu”

Screening: *A Touch of Zen* (Xia Nü), dir. King HU, 1969, Taiwan.

Week 2, Jan. 19/21: Martial Arts Underworld (*Jiang Hu*) andBorderland

Readings:

----. Teo, *Hong Kong Cinema*, Chapter 6 “The Dao of King Hu,” 87-96.

----. Bordwell, *Planet Hong Kong*, 61-81; “Three Martial Masters,” 248-260.

Screening: *Dragon Inn* (Xin Longmen Kezhan), dir. Raymond LEE, 2000, Hong Kong.

Week 3, Jan. 26/28: Masculinity and the Concept of Xia (swordsman)

Readings:

----. Teo, *Hong Kong Cinema*, Chapter 7 “The Sword and the Fist,” 97-109.

----. David Desser, “Making Movies Male: Zhang Che and the Shaw Brothers Martial Arts Movies, 1965-1975,” electronic copy.

----. Bhaskar Sarkar, “Hong Kong hysteria: martial arts tales from a mutating world,” electronic copy.

Screening: *One-Armed Swordsman* (*Dubi Dao*), dir. CHANG Cheh (Zhang Che), 1967, Hong Kong.

Week 4, Feb. 2/4: Training of Masculinity

Readings:

----. David Desser, “The Kung Fu craze: Hong Kong Cinema’s first American reception,” electronic copy.

----. Stephen Teo, “The 1970s: movement and transition,” electronic copy.

Screening: *The 36th Chamber of Shaolin* (Shaolin Sanshiliu Fang), dir. LAU Kar-leung, 1978, Hong Kong.

Week 5, Feb. 9/11: Japanese Swordsman

Reading:

----. YAU Shuk-ting, “Interactions Between Japanese and Hong Kong Action Cinemas Kinnia,” in *Hong Kong Connections*, electronic copy.

Screening: *The Blind Swordman: Zatoichi*, dir. KITANO Takeshi, 2003, Japan

Week 6, Feb. 16/18: Overseas/USA, Bruce Lee

Readings:

----. Teo, *Hong Kong Cinema*, Chapter 8 “Bruce Lee”, 110-121.

----. Bordwell, *Planet Hong Kong*, 49-54, 199-247.

Screening: *Enter the Dragon*, dir. Robert CLOUSE, 1973, USA.

Week 7, Feb. 23/25: Male Bonding and Brotherhood

Readings:

----. Tony Williams, “Space, Place, and Spectacle: The Crisis Cinema of John Woo,” in *The Cinema of Hong Kong: History, Arts, Identity* (book on reserve)

Screening: *A Better Tomorrow*, John WOO, 1986, Hong Kong.

Week 8, March 2/4: Masculinity and Nationalism

Readings:

----. Bordwell, *Planet Hong Kong*, 135-148, “A Chinese Feast: Tsui Hark.”

----. Teo, *Hong Kong Cinema*, Chapter 11 “The New Wave’s Action Auteurs,” 162-183.

Screening: *Once Upon a Time in China*, dir. TSUI Hark, 1991, Hong Kong.

Week 9, March 9/11: Representation of Women

Reading:

----. Suzie S.F. Young, “How positively levitating! Chinese heroines of Kung fu and Wuxia pian,” electronic copy.

----. Rong Cai, “Gender Imaginations in *Crouching Tiger, Hidden Dragon* and the *Wuxia* World,” electronic copy.

----. Kwai-Cheung Lo, “Copies of Copies in Hollywood and Hong Kong Cinemas, Rethinking the Woman-warrior Figures,” electronic copy.

Screening: *Wing Chun*, dir. YUEN Woo-ping, 1994, Hong Kong.

Week 10, March 16/18: NO CLASS. Professor away at conference.

Assignment: Read *Planet Hong Kong*, pp. 149-170 and 199-247.

Due: Reading Response Paper. Email in by midnight March 18.

Week 11, March 22-26, Spring Break, NO CLASS

Week 12, March 30/Apr. 1: Women, Gender and Homosexuality

Readings:

----. Bordwell, Planet Hong Kong, 98-114, “John Woo.”

----. Bérénice Reynaud, “The Book, The Goddess and the Hero: Sexual Politics in the Chinese Martial Arts Film,” <http://www.sensesofcinema.com/contents/03/26/sexual_politics_chinese_martial_arts.html>.

----. Michael Lam, “The Mysterious Gayness in Chang Cheh’s Unhappy World,” electronic copy.

Screening: *Swordsman II*, dir. Siu-Tung CHING, 1991, Hong Kong.

No Class on Apr. 1. Professor away at conference.

Week 13, Apr. 6/8: Kung fu comedy and other issues—Jackie Chan

Readings:

----. David C. Bordwell, *Planet Hong Kong*, 54-60.

----. Teo, *Hong Kong Cinema*, Chapter 9 “Jacky Chan,” 122-134.

----. Agnes Ku, “Masculinities in self-invention: critics’ discourses on Kung Fu-action movies and comedies,” electronic copy.

----. Laikwan Pang, “Jackie Chan, tourism, and the performing agency,” electronic copy.

Screening: *Project A*, dir. Jackie CHAN, 1983, Hong Kong.

Week 14, Apr. 13/15: Transnational Martial Arts I

Readings:

----. Christina Klein, “*Crouching Tiger, Hidden Dragon*: A Diasporic  
Reading,” electronic copy.

----. Huaiting Wu and Joseph Man Chan, “Globalizing Chinese martial arts cinema: The global-local alliance and the production of *Crouching Tiger, Hidden Dragon*,” electronic copy.

----. Stephen Teo, “Wuxia Redux: *Crouching Tiger, Hidden Dragon* as a Model of Late Transnational Production,” electronic copy.

Screening: *Crouching Tiger, Hidden Dragon*, dir. Ang LEE, 2000, USA/Hong Kong/Taiwan/China; or *Kill Bill* *I*, dir. Quentin TARANTINO, 2003, USA

Week 15, Apr. 20/22: Transnational Martial Arts II

Readings:

----. Vivian Sobchack, “Cutting to the Quick: Techne, Physis, and Poeisis and the Attractions of Slow Motion,” electronic copy.

Screening: *Ip Man*, dir. Wilson YIP, 2008, Hong Kong.

Week 16, Apr. 27/29: All class sessions transformed into extra office hours for individual paper advising. Term paper due on April 29 THURSDAY, by 3pm.