

SEMINAR: WHEN TRUE LOVE CAME TO CHINA

CMST 24616/1 [34148] EALC 24516/1 [34149]
T & TH 11:20 AM-12:40 PM

Instructor: Panpan Yang
panpan@uchicago.edu

Office hours: TH 2:00-2:50 PM in Tent North, or by appointment
Please e-mail in advance to reserve a spot



COURSE DESCRIPTION

What is love? What is attachment? Is the notion of romantic love thought to be a universal force or should it be understood differently in different cultural contexts? Why did early twentieth-century Chinese writers claim that they had never known true love? How did the notion of romantic love shift its valences in Chinese translations (or recreations) of novels of Western origin? How did ideas of romantic love change from the early twentieth century to the 1940s, and how did cinema and print culture contribute to promoting them? This interdisciplinary seminar invites you to rethink love in all its complexity. We will examine a wide range of materials, including women's magazines, fiction writing, photographs, films, and popular songs, situate these works in their historical and social contexts, and analyze how

they adapt elements from other cultures and media. We will also discuss some of the issues and problems involved in locating appropriate sources, gaining access to digital archives and collections, and choosing particular methods of investigation and analysis that pertain to studies of modern China. This course includes a two-part peer-review workshop, which will serve as a forum for developing innovative research projects.

COURSE REQUIREMENTS AND GRADING

1. Attendance and Participation **20%**

Attendance in class is mandatory. More than 2 absences or tardiness will adversely affect your participation grade. You are expected to do required readings in advance of the class for which they are due. Participation includes engaging in discussion, asking relevant questions, and actively listening to other students.

2. Canvas Postings **15%**

For Week 2, 3, 4, 5, 6, 8, 9, write a weekly response on the Canvas discussion board. In each post, you are expected to write at least two paragraphs responding to the assigned films and/or readings that you find interesting, problematic, puzzling, or unclear. You'll do a total of 7 brief postings throughout the quarter. "Publish" your post on Canvas by Monday 8:00 PM OR Wednesday 8:00 PM.

3. Collaborative Presentation **15%**

In Week 1, you will be asked to sign up for one collaborative presentation. Most or all presentations will be scheduled on Tuesdays. The class will be divided into five small groups. The members of a group will do a collaborative presentation during a class session.

The task of the collaborative presentation is to contextualize the readings (and films), make sense of the relations between the arguments from different thinkers, call attention to important passages, identify issues for debate, and most importantly, raise questions for class discussion. You are the discussion animators!

Each of the presenters/animators are expected to read and discuss ALL required readings for that day. Ideally at least one group member will also cover recommended materials in the group presentation. In the meantime, be sure that your presentation is accessible to those who did not have time to cover the recommended materials. You will together prepare a set of questions and topics around the weekly readings that you wish to discuss with the class, as well as a PowerPoint. If possible, showcase your graphic design sensibility when making the PowerPoint. One member of the group will be responsible for sending the PowerPoint as an email attachment by 11:00 AM the day BEFORE the presentation. Have other members of your group cc'd when emailing the instructor. You are encouraged to select clips from relevant films or videos, or other kinds of images, as platforms for discussion. Feel free to ask the instructor for additional readings in preparation for the group presentation. Occasionally the instructor might have written instructions for the group. Groups are also encouraged to meet via Zoom in advance to practice functions such as "sharing your screen."

4. Research Paper **40%**

- Write a very brief proposal in the form of an email sent to the instructor. Due Wednesday Week 5 by 11:59 PM. You are encouraged to include a Bibliography.
- Submit your paper fragment (6-7 pages) as a Word document email attachment to the instructor. Due Saturday Week 6 by 11:59 PM.
- The instructor will post all fragments on a Canvas discussion board called “Paper Fragments.”
- Actively participate during the two-part peer-review workshop
- Submit your final research paper (12-15 pages) to the instructor. Due Tuesday Week 10 (March 16) by 11:59 PM.

5. Serving as a Workshop Discussant

10%

- You are expected to read all students’ paper fragments before attending the two-part workshop.
- The instructor will announce the “author + discussant” pairs for the whole class.
- You will serve as the discussant for two other students’ paper fragments. Do read the two paper fragments extremely closely and write some feedback in preparation for the workshop.
- Send your written feedback (1-2 pages) to the author by the end of the day on which you serve as the discussant. Don’t forget to cc the instructor in the email.

FORMAT OF WRITTEN WORK

- All papers to be submitted to the instructor by email attachment.
- Your paper should have a title, and page numbers.
- It should be double-spaced, in 12pt standard font, with 1” margins.
- Please don’t use a title page
- On the first page of your paper, include your full name and the course title
- All quotations should be properly formatted and cited. Use Chicago Manual of Style consistently.
- Be sure that you proofread a hard copy of your paper, ideally out loud.
- You are encouraged to include images, such as snapshots, in your paper. But images do not count toward page numbers. Don’t send separate image files to the instructor.
- Please use Word, rather than PDF, and label each file with your full name and either paper fragment or final paper.

PLAGIARISM

Please consult the student manual on university policies and regulations that make it clear that the University will not tolerate cheating and plagiarism.

INCOMPLETES

Except in the most extraordinary of circumstances, I will not assign incompletes

STATEMENT IN RESPONSE TO THE COVID SITUATION

The safety and well-being of all students and instructors are of paramount importance. In response to the current COVID-19 situation, the class is likely to take a blended mode. Currently, class meetings are planned as remote sessions. However, the instructor retains both in-person and remote options for office hours. The instructor reserves the right to use a

classroom or an outdoor space for some in-person sessions or to change into a completely remote teaching mode for personal or public health reasons. The instructor also reserves the right to use pre-recorded lecturers to substitute for a limited number of synchronous class sessions.

RECURRING ZOOM LINK

Join Zoom Meeting

<https://uchicago.zoom.us/j/99681281869?pwd=MlpiOUt6WWNBUElaVWt1bjFYNzV6UTo9>

Meeting ID: 996 8128 1869

Passcode: love

If you have scheduled office hours meetings over Zoom with the instructor, we'll use the same link.

CLASS ACCESSIBILITY AND INCLUSION

This course is intended for all students, including those with mental, physical, or cognitive disabilities, illnesses, injuries, impairments, or any other condition that tends to negatively affect one's equal access to education. If, at any point, you find yourself not able to fully access the space, content, and experience of this course, you are welcome to contact me by email or during office hours to discuss your specific needs.

ETIQUETTE

For Zoom class sessions, try to keep your video on for most of the time so that we can see each other. If experiencing connectivity issues, try turning off your video feed and turning it on again. Bandwidth problems will be lessened if you keep your Zoom window in "Speaker view." "Gallery view" uses a considerable amount of bandwidth and may impair your ability to maintain a stable connection to Zoom. You can enter the Zoom room 15 minutes before the class starting time.

READINGS

All required readings and most recommended readings are available on Canvas.

ONLINE RESOURCES

For formal analysis of film

<https://filmanalysis.coursepress.yale.edu/>

Research guide for Chinese Studies, The University of Chicago Library

<https://guides.lib.uchicago.edu/chinese>

The Modern Chinese Literature and Culture (MCLC) Resource Center bibliographies

<https://u.osu.edu/mclc/bibliographies/>

CLASS SCHEDULE

subject to change

Week 1 Introduction

Film: *Laborer's Love* (*Laogong zhi aiqing*, dir. Zhang Shichuan, 1922)

T (Jan 12) Welcome to this class!

- IN-CLASS READING: Eileen Chang, "Stale Mates: A Short Story Set in the Time When Love Came to China" (1956)

TH (Jan 14) Laborer's Love

- Zhang Zhen, *An Amorous History of the Silver Screen: Shanghai Cinema, 1896-1937*, 90-94, 108-117

Week 2 Love and Morality

Film: *Love and Duty* (*Lianai yu yiwu*, dir. Bu Wancang, 1931)

T (Jan 19) The Love Story Wave of the 1910s

- E. Perry Link, "Jade Pear Spirit," "The Love Story Wave," & "The Romantic Route" in *Mandarin Ducks and Butterflies: Popular Fiction in Early Twentieth-century Chinese Cities*, 40-78
- Northrop Frye, *The Secular Scripture: A Study of the Structure of Romance*, Chapter 1 & 3
- Patrick Hanan, "Romance," in *Chinese Vernacular Story*, 49-50

TH (Jan 21) Melodramatic Retribution

- Peter Brooks, *The Melodramatic Imagination*, 4-5; 11-17.
- Roland Barthes, "I am Engulfed, I Succumb..." "The Intractable," "Catastrophe," "The Heart," "In the Loving Calm of Your Arms," "I am Crazy," "Looking Embarrassed" "The Ribbon" & "In Praise of Tears" in *A Lover's Discourse: Fragments*
- Roland Barthes, *Camera Lucida: Reflections on Photography*, 92-97

Week 3 The New Woman

Film: *The New Woman* (*Xin nüxing*, dir. Cai Chusheng, 1934/1935)

T (Jan 26) Pictorial Imagination

- Browse *Modern Sketch*, 1934-1937
<https://digitalcollections.colgate.edu/collections/modern-sketch>
- Browse *Ling long Women's Magazine*, 1931-1937
<https://archive.org/details/cullinglong>
- RECOMMENDED: Familiar yourself with the following digital databases:
Chinese Periodicals Database for the Republican Period 1911-1949

Tabloids 1887-1949
Shen Bao 1872-1949

TH (Jan 28) The New Woman Incident

- Kristine Harris, "The New Woman Incident: Cinema, Scandal, and Spectacle in 1935 Shanghai" in *Transnational Chinese Cinemas*, edited by Sheldon Lu
- Zhang Zhen, *An Amorous History of the Silver Screen: Shanghai Cinema, 1896-1937*, 244-297, especially 261-266

Week 4 Recreating *The New Woman*

Film: *Center Stage* (*Ruan Lingyu*, dir. Stanley Kwan, Hong Kong, 1991)

T (Feb 2) Between Shanghai and Hong Kong

- Richard J. Meyer, *Ruan Lingyu: The Goddess of Shanghai*, 41-58, 72-77
- Ackbar Abbas, "The New Hong Kong Cinema & the Déjà Disparu," 72-99

TH (Feb 4) History, Cinema, and the Archive

- Mette Hjort, *Stanley Kwan's Center Stage*, Chapters 1 and 2

Week 5 Wherever There is Music, There is Love

Film: *Street Angel* (*Malu tianshi*, dir. Yuan Muzhi, 1937)

T (Feb 9) Sounding the Modern Woman

- Andrew Jones, "The Gramophone in China," "Sing-song Girls and 'Mass Ornaments'" in *Yellow Music*, 53-72, 96-101
- Yueh-yu Yeh, "Historiography and Sinification: Music in Chinese Cinema of the 1930s," in *Cinema Journal*, col. 41, no. 3 (Spring 2002): 78-97
- Jean Ma, *Sounding the Modern Woman: The Songstress in Chinese Cinema*, 54-70

☞ Proposal due Wednesday Week 5 (Feb 10) by 11:59 PM

TH (Feb 11) Chinese Lunar New Year's Eve, No Class

Week 6 In the Mood for Love

Films:

RECOMMENDED: *All-Consuming Love* (*Chang xiangsi*, dir. He Zhaozhang, 1947)
In the Mood for Love (*Huayang nianhua*, dir. Wong Kar-wai, 2000)

T (Feb 16) Voices in Time

- Giorgio Biancorosso, "Song of Delusion: Popular Music and the Aesthetics of the Self in Wong Kar-wai's Cinema," in *Popular Music and the New Auteur*
- Roland Barthes, "The Absent One," "When my Finger Accidentally..." & "Talking" in *A Lover's Discourse: Fragments*

TH (Feb 18) Texture and Attachment

- Giuliana Bruno, “Surface, Texture, Weave: The Fashioned World of Wong Kar-wai,” in *Surface: Matters of Aesthetics, Materiality, and Media*
- Yomi Braester, “Cinephiliac Engagement and the Disengaged Gaze in *In the Mood for Love*,” in *A Companion to Wong Kar-wai*

☞ Paper fragment due Saturday Week 6 (Feb 20) by 11:59 PM

Week 7 Peer-Review Writing Workshop

T (Feb 23) Peer-Review Workshop, Part One

One student’s paper fragment will be discussed by two other students. About 15 minutes will be devoted to each fragment: about 5 min for each response and about 3-5 min for author’s reaction and general discussion.

Feedback should address the following questions:

(1) What is the main argument of the fragment, in your reading? (what you read may be different from what the author intended) (2) what can the author do to strengthen the argument? (3) What is the section/sentence/term that you found the most interesting? Which section/point did you find the least interesting? (4) If possible, raise a question or offer suggestion on the direction that the paper might take.

TH (Feb 25) Peer-Review Workshop, Part Two

Week 8 Love in Ruins

Film: *Spring in a Small Town* (*Xiaocheng zhi chun*, dir. Fu Mu, 1948)

RECOMMENDED: *Red Dust* (*Gungun hongchen*, dir. Ho Yim, 1990)

T (March 2) Love in a Fallen City

- Eileen Chang, “Love in a Fallen City” (1943)
- Eileen Chang, “Writing of One’s Own” (1944)
- “Eileen Chang at the University of Hong Kong,” curated by Nicole Huang, Florian Knothe and Kenneth Chan
<https://www.virtual.umag.hku.hk/eileenchang100?fbclid=IwAR3RbBlIq6rKXMiEkMEjdBIYnJNqomT2jfY49rVUYiuBjWsoqSMXCDBDzdU>
- RECOMMENDED: Nicole Huang, “Introduction: Writing in the Ruins,” in *Women, War, Domesticity: Shanghai Literature and Popular Culture of the 1940s*, 18-49

TH (March 4) Home and Nation Amid the Rubble

- Li Jie. “Home and Nation Amid the Rubble: Fei Mu’s *Spring in a Small Town* and Jia Zhangke’s *Still Life*.” *Modern Chinese Literature and Culture* 21, 2 (Fall 2009)
- Wu Hung, *A Story of Ruins: Presence and Absence in Chinese Art and Visual Culture*, 173-186.

Week 9 Falling in Love Again

Films:

Long Live the Wife (*Taitai wansui*, dir. Sang Hu, 1947)

RECOMMENDED: *The Sorrows and Joys of Middle Age* (*Ai le zhongnian*, dir. Sang Hu, 1949)

- Stanley Cavell, *Pursuits of Happiness: The Hollywood Comedy of Remarriage*, Introduction

T (March 9) Comedy of Remarriage & Course Wrap-up

☞ Final research paper due Tuesday Week 10 (March 16) by 11:59 PM.