

Readings In Contemporary Chinese Cinema A Textbook Of Advanced Modern Chinese The Princeton Language Program Modern Chinese

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Speaking in Images Michael Berry 2005 Interviews with Ang Lee (Crouching Tiger, Hidden Dragon) and other Chinese directors about their work & the ways it has impacted both on the film industry in China as well as on world scene.

Remaking Gender and the Family Sarah Woodland 2018-06-05 In Remaking Gender and the Family, Sarah Woodland examines the complexities of Chinese-language cinematic remakes, exploring how source texts are reshaped for their new audiences, and focusing on how changes in representations of gender connect with perceived socio-cultural, political and cinematic values within China.

China's Peril and Promise Chih-p'ing Chou 1996-04-15 China's Peril and Promise is an advanced Chinese reader in two volumes, prepared for students who would like to enhance their understanding of modern China in general and modern Chinese literature and intellectuals in particular, through reading authentic materials. The selections--which span the twentieth century and include essays, short stories, biographies, and criticism--expose the students not only to a variety of modern Chinese literary genres but also to some of the major substantive issues that modern Chinese intellectuals have faced. Audio and video materials are available for use with this text. For further information, contact the Chinese Linguistics Project, 231 Palmer Hall, Princeton University, Princeton, N.J. 08544. (609-258-4269).

Eyes on China Jincheng Liu 2019-02-12 Eyes on China is the ideal textbook for students entering the third year of a four-year course of Chinese language study and those who are ready to move from an intermediate to advanced level. Bridging the gap between informal spoken Chinese and more formal written Chinese, this textbook presents an on-the-ground perspective of what a visitor to China today might see and experience. Unlike other advanced-level textbooks, which typically feature essays, articles, and reviews from Chinese newspapers and magazines, the selections included here have all been written by the authors expressly for this book. They cover a range of timely China-related topics, including the problem of air pollution, corruption, infrastructure development, the development of high-speed rail, the prevalence of knock-off products in the marketplace, new tech trends, the contemporary art scene, and the relationship between mainland China and Taiwan. Each chapter's featured text is accompanied by grammar structure explanations, a vocabulary list, and other useful tools. · An ideal textbook for students progressing to advanced-level Chinese language study · Brand-new materials present a comprehensive understanding of China today · Features original selections enhanced by grammar explanations, vocabulary lists, and other tools

A New China Chih-p'ing Chou 2011-08-22 Originally published in 1999, A New China has become a standard textbook for intermediate Chinese language learning. This completely revised edition reflects China's dramatic developments in the last decade and consolidates the previous two-volume set into one volume for easy student use. Written from the perspective of a foreign student who has just arrived in China, the textbook provides the most up-to-date lessons and learning materials about the changing face of China. The first half of the book follows the life of an exchange student experiencing Beijing for the first time. Chinese language students are guided step-by-step through the stages of arriving at the airport, going through customs, and adjusting to Chinese university dormitories. The revised edition includes new lessons on daily life, such as doing laundry and getting a haircut, as well as visiting the zoo, night markets, and the Great Wall. Later lessons discuss recent social and political issues.

in China, including divorce, Beijing traffic, and the college entrance examination. A New China provides detailed grammar explanations, extensive vocabulary lists, and homework exercises. Single-volume, user-friendly format
New lessons and vocabulary reflecting daily living in China Includes China's recent social and political issues
Detailed grammar explanations, vocabulary lists, and homework exercises Uses both traditional and simplified characters

Metacinema in Contemporary Chinese Film G. Andrew Stuckey 2018-08-17 Depictions within a movie of either filmmaking or film watching are hardly novel, but the dramatic expansion of the reach of the metacinematic into contemporary Chinese cinemas is nothing short of remarkable. To G. Andrew Stuckey, the prevalence of metacinematic features forms the basis of a discourse on film arising from the films themselves. Such a discourse, in turn, outlines the boundaries of the possible for film in China as aesthetic or sociopolitical practice. Metacinema also draws our attention to the presence of the audience, people actively responding to a film. In elucidating the affective responses elicited by the metacinematic mode in the viewers, Stuckey argues that metacinema reflects ways of being in the world that audiences may take up for themselves. The films studied in this book are drawn across the full spectrum of Chinese films made in mainland China, Hong Kong, and Taiwan during the 1990s and 2000s, from award-winning conceptual art films to popular crowd pleasers, blockbusters, low-budget productions, and documentary-style social realist exposé projects to studio assembly-line investments. The recurrence of the metacinematic across this broad range of works is indicative of its relevance to Chinese films today, and the analysis of these diverse examples allows us to gauge the cultural, social, and aesthetic implications of Chinese cinemas as a whole. "Stuckey surveys a broad swath of contemporary Chinese cinema, from popular blockbusters to elite art films, around the theme of metacinema, yielding new insights into both previously neglected films and those already acknowledged as contemporary classics. The result is a fascinating dive into the growing and diversifying cinema culture of China today." —Jason McGrath, University of Minnesota
"Stuckey's brilliant work, *Metacinema in Contemporary Chinese Film*, offers insightful close analyses of films by key directors from the PRC (Jiang Wen, Lou Ye, Jia Zhangke, and Li Yu), Hong Kong (Peter Chan), and Taiwan (Tsai Ming-liang). This clearly written book is essential reading for scholars and students of Chinese cinemas. Stuckey's study of genre and metacinema makes it a must-read for anyone interested in cinema." —Michelle Bloom, University of California, Riverside

Sinascape Gary G. Xu 2007 *Sinascape: Contemporary Chinese Cinema* is one of the most comprehensive studies of transnational Chinese-language films at the turn of the millennium. Gary Xu combines a close reading of contemporary movies from China, Taiwan, and Hong Kong with an intimate look into the transnational Chinese film industry, based on his working relationship with filmmakers. He coins the word *sinascape* to reflect on the intersection between Chinese cinema and global cultural production, referring to cinematic representations of ethnic Chinese people around the globe. *Sinascape* describes contemporary Chinese cinema as a global network and a group of contact zones where ideologies clash, new identities emerge (through both border crossings and resistance to globalization), and visual innovations and progressive visions become possible. General readers, film enthusiasts, and critics alike will benefit from Xu's discussion of popular film, which leads to a broader conversation about China's economic transformations, global politics, and cultural production. Including discussion of films like *Hero*, *House of Flying Daggers*, *Kung Fu Hustle*, *Devils on the Doorstep*, *Suzhou River*, *Beijing Bicycle*, *Millennium Mambo*, *Goodbye Dragon Inn*, and *Hollywood Hong Kong*, the book emphasizes the transnational nature of contemporary Chinese cinema.

Film Studies in China Contemporary Cinema (China Film Archive) 2017-10-01 *Film Studies in China* is a collection of articles selected from issues of the *Contemporary Cinema* journal, published throughout the year and translated for an English-speaking audience. As one of the most prestigious academic film studies journals in China, *Contemporary Cinema* has been active not only in publishing Chinese scholarship for Chinese readers but also in reaching out to academics from across the globe. This anthology hopes to encourage a cross-cultural academic conversation on the fields of Chinese cinema and media studies. Following the successful release of the first volume, this is the second collection to be released in Intellect's *Film Studies in China* series. *Contemporary Cinema* is a Chinese academic journal focusing on film theory and film criticism. It publishes monthly as an associate publication of the China Film Archive.

A Companion to Chinese Cinema Jingjin Zhang 2012-04-23 *A Companion to Chinese Cinema* is a collection of original essays written by experts in a range of disciplines that provide a comprehensive overview of the evolution and current state of Chinese cinema. Represents the most comprehensive coverage of Chinese cinema to date. Applies a multidisciplinary approach that maps the expanding field of Chinese cinema in bold and definitive ways. Draws attention to previously neglected areas such as diasporic filmmaking, independent documentary, film style and techniques, queer aesthetics, star studies, film and other arts or media. Features several chapters that explore

China's new market economy, government policy, and industry practice, placing the intricate relationship between film and politics in a historical and international context Includes overviews of Chinese film studies in Chinese and English publications

Chinese Film Classics, 1922–1949 Christopher G. Rea 2021-06-01 Chinese Film Classics, 1922–1949 is an essential guide to the first golden age of Chinese cinema. Offering detailed introductions to fourteen films, this study highlights the creative achievements of Chinese filmmakers in the decades leading up to 1949, when the Communists won the civil war and began nationalizing cultural industries. Christopher Rea reveals the uniqueness and complexity of Republican China's cinematic masterworks, from the comedies and melodramas of the silent era to the talkies and musicals of the 1930s and 1940s. Each chapter appraises the artistry of a single film, highlighting its outstanding formal elements, from cinematography to editing to sound design. Examples include the slapstick gags of *Laborer's Love* (1922), Ruan Lingyu's star turn in *Goddess* (1934), Zhou Xuan's mesmerizing performance in *Street Angels* (1937), Eileen Chang's urbane comedy of manners *Long Live the Missus!* (1947), the wartime epic *Spring River Flows East* (1947), and Fei Mu's acclaimed work of cinematic lyricism, *Spring in a Small Town* (1948). Rea shares new insights and archival discoveries about famous films, while explaining their significance in relation to politics, society, and global cinema. Lavishly illustrated and featuring extensive guides to further viewings and readings, *Chinese Film Classics, 1922–1949* offers an accessible tour of China's early contributions to the cinematic arts.

An Annotated Bibliography for Taiwan Film Studies Chen Cheng 2016-04-19 Compiled by two skilled librarians and a Taiwanese film and culture specialist, this volume is the first multilingual and most comprehensive bibliography of Taiwanese film scholarship, designed to satisfy the broad interests of the modern researcher. The second book in a remarkable three-volume research project, *An Annotated Bibliography for Taiwan Film Studies* catalogues the published and unpublished monographs, theses, manuscripts, and conference proceedings of Taiwanese film scholars from the 1950s to 2013. Paired with *An Annotated Bibliography for Chinese Film Studies* (2004), which accounts for texts dating back to the 1920s, this series brings together like no other reference the disparate volumes of Chinese film scholarship, charting its unique intellectual arc. Organized intuitively, the volume begins with reference materials (bibliographies, cinematographies, directories, indexes, dictionaries, and handbooks) and then moves through film history (the colonial period, Taiwan dialect film, new Taiwan cinema, the 2/28 incident); film genres (animated, anticommunist, documentary, ethnographic, martial arts, teen); film reviews; film theory and technique; interdisciplinary studies (Taiwan and mainland China, Taiwan and Japan, film and aboriginal peoples, film and literature, film and nationality); biographical materials; film stories, screenplays, and scripts; film technology; and miscellaneous aspects of Taiwanese film scholarship (artifacts, acts of censorship, copyright law, distribution channels, film festivals, and industry practice). Works written in multiple languages include transliteration/romanized and original script entries, which follow universal AACR-2 and American cataloguing standards, and professional notations by the editors to aid in the use of sources.

Fiery Cinema Weihong Bao 2015-03-15 What was cinema in modern China? It was, this book tells us, a dynamic entity, not strictly tied to one media technology, one mode of operation, or one system of aesthetic code. It was, in Weihong Bao's term, an affective medium, a distinct notion of the medium as mediating environment with the power to stir passions, frame perception, and mold experience. In *Fiery Cinema*, Bao traces the permutations of this affective medium from the early through the mid-twentieth century, exploring its role in aesthetics, politics, and social institutions. Mapping the changing identity of cinema in China in relation to Republican-era print media, theatrical performance, radio broadcasting, television, and architecture, Bao has created an archaeology of Chinese media culture. Within this context, she grounds the question of spectatorial affect and media technology in China's experience of mechanized warfare, colonial modernity, and the shaping of the public into consumers, national citizens, and a revolutionary collective subject. Carrying on a close conversation with transnational media theory and history, she teases out the tension and affinity between vernacular, political modernist, and propagandistic articulations of mass culture in China's varied participation in modernity. *Fiery Cinema* advances a radical rethinking of affect and medium as a key insight into the relationship of cinema to the public sphere and the making of the masses. By centering media politics in her inquiry of the forgotten future of cinema, Bao makes a major intervention into the theory and history of media.

Encyclopedia of Contemporary Chinese Culture Edward L. Davis 2009-01 Collects entries on contemporary Chinese culture since 1980, discussing such topics as prisons, underground churches, and rock groups.

Readings in Contemporary Chinese Cinema Chih-p'ing Chou 2008-01-27 Most Chinese-language textbooks today cater to beginners and intermediate-level students, but virtually none address the unique needs of advanced students seeking to expand or reinforce their language skills in one semester. *Readings in Contemporary Chinese Cinema* fills this gap through the use of critically acclaimed Chinese films to teach

students Chinese while also broadening their knowledge about China. The authors have carefully chosen ten movies produced in recent decades by filmmakers from mainland China, Taiwan, and Hong Kong. Set broadly within the twentieth century, these classic films are representative of both urban and rural life, and vividly depict the diversity of perspectives that comprise contemporary Chinese society. The authors provide an informative synopsis and critique of each movie, and include selections of movie dialogue that allow students to practice and build proficiency. The comprehensive lessons are supplemented with exercises, sentence-pattern examples, English-language glossaries, and extensive vocabulary lists. There are also discussion questions that can be used in conjunction with screenings of the films. Readings in Contemporary Chinese Cinema is designed for students with three or more years of college-level instruction in modern Chinese, and can be used alone or as a sequel to *Anything Goes: An Advanced Reader of Modern Chinese*. It has been proven effective at Princeton University and in the Princeton in Beijing program, and is ideal for those returning from study abroad in China.

Telling Details Jiwei Xiao 2022-03-10 What is a detail? How is it different from *xijie*, its Chinese counterpart? Is "reading for the details" fundamentally different from "reading for the plot"? Did *xijie xiaoshuo*, the Chinese novel of details, give the world its earliest form of modern fiction? Inspired by studies of vision and modernity as well as cinema, this book gazes out on the larger world through the small aperture of the detail, highlighting how concrete literary minutiae become "telling" as they reveal the dynamics of seeing and hearing, the vibrations of the mind, the complexity of the everyday, and the imperative to recognize the minute, the humble, and the hidden. In a strain of masterpieces of *xijie xiaoshuo*, such details play a key role in pivoting the novel from didacticism toward a capacious modern form. Examining the Chinese detail as both a common idiom and a unique concept, and extrapolating it from individual works to the culture at large, reveals under-explored areas of the Chinese novel: psychological depths, its connections with other genres and forms, its partaking in Chinese material life and capitalist modernity, as well as repressions and difficulties surrounding its reception in national and international contexts. With carefully chosen case studies, Xiao's book not only exemplifies the value of deep reading in approaching complex works of Chinese fiction as world literature, it also throws light on the aesthetics and politics of "the unseen," which has become central to a humanist tradition that flows across literature, cinema, and other art forms.

Art, Politics, and Commerce in Chinese Cinema Ying Zhu 2010-06-01 "Ying Zhu and Stanley Rosen have brought together some of the leading scholars and critics of Chinese cinema to rethink the political mutations, market manifestations, and artistic innovations that have punctuated a century of Chinese screen memories. From animation to documentary, history of the industry to cinematic attempts to recreate history, propaganda to piracy, the influx of Hollywood imports to Chinese-style blockbusters, *Art, Politics, and Commerce in Chinese Cinema* presents a fresh set of critical approaches to the field that should be required reading for scholars, students, and anyone interested in the past, present, and future of one of the most vibrant and dynamic film industries in the world."-Michael Berry, author, Jia Zhangke's "Hometown Trilogy" and *A History of Pain* "An excellent collection of articles that together offer a superb introduction to contemporary Chinese film studies."-Richard Pena, Program Director, Film Society of Lincoln Center "This is one of the most important, comprehensive, and profoundly important books about Chinese cinema. As correctly pointed out by the editors of the volume, understanding of the emerging film industry in China requires a systematic examination of arts, politics, and commerce of Chinese cinema. By organizing the inquiry of the Chinese film industry around its local and global market, politics, and film art, the authors place the current transformation of Chinese cinema within a large framework. The book has set a new standard for research on Chinese cinema. It is a must-read for students of arts, culture, and politics in China."-Tianjian Shi, Duke University Art politics, and commerce are intertwined everywhere, but in China the interplay is explicit, intimate, and elemental, and nowhere more so than in the film industry. Understanding this interplay in the era of market reform and globalization is essential to understanding mainland Chinese cinema. This interdisciplinary book provides a comprehensive reappraisal of Chinese cinema, surveying the evolution of film production and consumption in mainland China as a product of shifting relations between art, politics, and commerce. Within these arenas, each of the twelve chapters treats a particular history, development, genre, filmmaker or generation of filmmakers, adding up to a distinctively comprehensive rendering of Chinese cinema. The book illuminates China's changing state-society relations, the trajectory of marketization and globalization, the effects of China's start historical shifts, Hollywood's role, the role of nationalism, and related themes of interest to scholars of Asian studies, cinema and media studies, political science, sociology comparative literature and Chinese language. Ying Zhu is professor of cinema studies in the Department of Media Culture and co-coordinator of the Modern China Studies Program at the City University of New York, College of Staten Island. Stanley Rosen is director of the East Asian Studies Center and a professor of political science at the University of Southern California.

Adapted for the Screenings Hsiu-Chuang Deppman 2010-04-30 Hsiu-Chang Deppman puts landmark contemporary Chinese films in the context of their literary origins & explores how the best Chinese directors adapt fictional narratives & styles for film.

The Urban Generation Zhen Zhang 2007-03-28 DIVAn anthology that explores film works by the "urban generation,"--filmmakers who operate outside of "mainstream" (officially sanctioned) Chinese cinema -- whose impact has been enormous./div

Screening China Yingjin Zhang 2002 Yingjin Zhang guides the reader through the development of Chinese film criticism, pointing out that Western critics have studied a comparatively small number of films from a much larger body of work, often with a unidirectional Eurocentric bias. The result has been that the few have influenced the many, perpetuating a cycle of production of films from China that bow to the Western notion of "Chineseness." a corrective, the author introduces readers to a much larger canon of film and proposes a multidirectional mode of film studies, one that allows for a Western reading of Chinese film yet also recognizes Chinese cinema's own voice. Yingjin Zhang is Professor of Chinese Literature and Film, Comparative Literature, and Cultural Studies at University of California, San Diego.

Cinema and Desire Jinhua Dai 2002 Dai Jinhua is one of contemporary China's most influential theoreticians and cultural critics. A feminist Marxist, her literary, film, and TV commentary has, over the last decade, addressed an expanding audience in China, Taiwan and Hong Kong. Cinema and Desire presents Dai Jinhua's best work to date. In these pages she examines the Orientalism that made Zhang Yimou the darling of international film festivals, lays bare Euro-American fantasies about the Sixth Generation of Chinese cinema auteurs, establishes Huang Shuqin's Human, Woman, Demon as the People's Republic's first genuinely feminist film, comments on TV representations of the Chinese Diaspora in New York, speculates on the value of Mao Zedong as an icon of post-revolutionary consumerism, and analyzes the rise of shopping plazas in 1990s' urban China as a strange montage in which the political memories of Tiananmen Square and the logic of the global capitalist marketplace are intricately intertwined.

Readings in Contemporary Chinese Cinema Chih-p'ing Chou 2013-07-10 Most Chinese-language textbooks today cater to beginners and intermediate-level students, but virtually none address the unique needs of advanced students seeking to expand or reinforce their language skills in one semester. Readings in Contemporary Chinese Cinema fills this gap through the use of critically acclaimed Chinese films to teach students Chinese while also broadening their knowledge about China. The authors have carefully chosen ten movies produced in recent decades by filmmakers from mainland China, Taiwan, and Hong Kong. Set broadly within the twentieth century, these classic films are representative of both urban and rural life, and vividly depict the diversity of perspectives that comprise contemporary Chinese society. The authors provide an informative synopsis and critique of each movie, and include selections of movie dialogue that allow students to practice and build proficiency. The comprehensive lessons are supplemented with exercises, sentence-pattern examples, English-language glossaries, and extensive vocabulary lists. There are also discussion questions that can be used in conjunction with screenings of the films. Readings in Contemporary Chinese Cinema is designed for students with three or more years of college-level instruction in modern Chinese, and can be used alone or as a sequel to Anything Goes: An Advanced Reader of Modern Chinese. It has been proven effective at Princeton University and in the Princeton in Beijing program, and is ideal for those returning from study abroad in China.

Painting the City Red Yomi Braester 2010-03-17 Painting the City Red illuminates the dynamic relationship between the visual media, particularly film and theater, and the planning and development of cities in China and Taiwan, from the emergence of the People's Republic in 1949 to the staging of the Beijing Olympics in 2008. Yomi Braester argues that the transformation of Chinese cities in recent decades is a result not only of China's abandonment of Maoist economic planning in favor of capitalist globalization but also of a shift in visual practice. Rather than simply reflect urban culture, movies and stage dramas have facilitated the development of new perceptions of space and time, representing the future city variously as an ideal socialist city, a metropolis integrated into the global economy, and a site for preserving cultural heritage. Drawing on extensive archival research, interviews with leading filmmakers and urban planners, and close readings of scripts and images, Braester describes how films and stage plays have promoted and opposed official urban plans and policies as they have addressed issues such as demolition-and-relocation plans, the preservation of vernacular architecture and the global real estate market. He shows how the cinematic rewriting of historical narratives has accompanied the spatial reorganization of specific urban sites, including Nanjing Road in Shanghai; veterans' villages in Taipei; and Tiananmen Square, centuries-old courtyards, and postmodern architectural landmarks in Beijing. In Painting the City Red, Braester reveals the role that film and theater have played in mediating state power, cultural norms and the struggle for civil society in Chinese cities.

The New Chinese Documentary Film MovementChris Berry 2010-06-01 The New Chinese Documentary Film Movement is a groundbreaking project unveiling recent documentary film work that has transformed visual culture in China, and brought new immediacy along with a broader base of participation to Chinese media. As a foundational text, this volume provides a much-needed introduction to the topic of Chinese documentary film, the signature mode of contemporary Chinese visual culture. These essays examine how documentary filmmakers have opened up a unique new space of social commentary and critique in an era of rapid social changes amid globalization and marketization. The essays cover topics ranging from cruelty in documentary to the representation of Beijing; gay, lesbian and queer documentary; sound in documentary; the exhibition context in China; authorial intervention and subjectivity; and the distinctive "on the spot" aesthetics of contemporary Chinese documentary. This volume will be critical reading for scholars in disciplines ranging from film and media studies to Chinese studies and Asian studies.

Economy, Emotion, and Ethics in Chinese CinemaDavid Leiwei Li 2016-02-05 The First and Second Comings of capitalism are conceptual shorthands used to capture the radical changes in global geopolitics from the Opium War to the end of the Cold War and beyond. Centring the role of capitalism in the Chinese everyday, the framework can be employed to comprehend contemporary Chinese culture in general and, as in this study, Chinese cinema in particular. This book investigates major Chinese-language films from mainland China, Taiwan, and Hong Kong in order to unpack a hyper-compressed capitalist modernity with distinctive Chinese characteristics. As a dialogue between the film genre as a mediation of microscopic social life, and the narrative economic development as a macroscopic political abstraction, it engages the two otherwise remotely related worlds, illustrating how the State and the Subject are reconstituted cinematically in late capitalism. A deeply cultural, determinedly historical, and deliberately interdisciplinary study, it approaches "culture" anthropologically as a way of life emanating from the everyday, and aesthetically, as imaginative forms and creative expressions. *Economy, Emotion, and Ethics in Chinese Cinema* will appeal to students and scholars of Chinese cinema, cultural studies, Asian studies, and interdisciplinary studies of politics and culture.

Transnational Chinese CinemaSheldon H. Lu 1997-10-01 Zhang Yimou's first film, *Red Sorghum*, took the Golden Bear Award in 1988 at the Berlin International Film Festival. Since then Chinese films have continued to arrest worldwide attention and capture major film awards, winning an international following that continues to grow. *Transnational Chinese Cinema* spans nearly the entire length of twentieth-century Chinese film history. The volume traces the evolution of Chinese national cinema, and demonstrates that gender identity has been central to its formation. Femininity, masculinity and sexuality have been an integral part of the filmic discourses of modernity, nationhood, and history. This volume represents the most comprehensive, wide-ranging, and up-to-date study of China's major cinematic traditions. It is an indispensable source book for modern Chinese and Asian history, politics, literature, and culture.

The Rey Chow ReaderPaul Bowman 2010-07-02 Rey Chow is arguably one of the most prominent intellectuals working in the humanities today. Characteristically confronting both entrenched and emergent issues in the interlocking fields of literature, film and visual studies, sexuality and gender, postcolonialism, ethnicity, and cross-cultural politics, her works produce surprising connections among divergent topics at the same time as they compel us to think through the ethical and political ramifications of our academic, epistemic, and cultural practices. This anthology - the first to collect key moments in Chow's engaging thought - provides readers with an ideal introduction to some of her most forceful theoretical explorations. Organized into two sections, each of which begins with a brief statement designed to establish linkages among various discursive fields through Chow's writings, the anthology also contains an extensive Editor's Introduction, which situates Chow's work in the context of contemporary critical debates. For all those pursuing transnational cultural theory and cultural studies, this book is an essential resource. Praise for Rey Chow "[Rey Chow is] methodologically situated in the contentious space between critical theory and cultural studies, and always attending to the implications of ethnicity."& mdash; *Social Semiotics* "Rich and powerful work that provides both a dazzling synthesis of contemporary cultural theory and the same time an exemplary critique of Chinese cinema."& mdash; *China Information* "Should be read by all who are concerned with the future of human rights, liberalism, multiculturalism, identity politics, and feminism."& mdash; *Dorothy Ko* "Wide-ranging, theoretically rich, and provocative... completely restructures the problem of ethnicity."& mdash; *Fredric Jameson*

Chinese Film StarsMary Farquhar 2010-04-27 This volume of original essays fills a significant research gap in Chinese film studies by offering an interdisciplinary, comparative examination of ethnic Chinese film stars from the silent period to the era of globalization. Whereas studies of stars and stardom have developed considerably in the West over the past two decades, there is no single book in English that critically addresses issues related to stars and stardom in Chinese culture. *Chinese Film Stars* offers exemplary readings of historically, geographically and

aesthetically multifaceted star phenomena. An international line up of contributors test a variety of approaches making sense of discourses of stars and stardom in China and the US, explore historical contexts in which Chinese film stars are constructed and transformed in relation to changing sociopolitical conditions, and consider issues of performance and identity specific to individual stars through chapter-by-chapter case studies. The essays explore a wide range of topics such as star performance, character type, media construction, political propaganda, online discourses, autobiographic narration, as well as issues of gender, genre, memory and identity. Including fifteen case studies of individual Chinese stars and illustrated with film stills throughout, this book is an essential read for students of Chinese film, media and cultural studies.

Close-ups and Long Shots in Modern Chinese Cinema Hsiu-Chuang Deppman 2020-10-31 Two of the most stylized shots in cinema—the close-up and the long shot—embody distinct attractions. The iconicity of the close-up magnifies the affective power of faces and elevates film to the discourse of art. The depth of the long shot, in contrast, indexes the facts of life and reinforces our faith in reality. Each configures the relation between image and distance that expands the viewer's power to see, feel, and conceive. To understand why a director prefers one type of shot over the other then is to explore more than aesthetics: It uncovers significant assumptions about film as an art of intervention or organic representation. *Close-ups and Long Shots in Modern Chinese Cinema* is the first book to compare these two shots within the cultural, historical, and cinematic traditions that produced them. In particular, the global revival of Confucian studies and the transnational appeal of feminism in the 1980s marked a new turn in the composite cultural education of Chinese directors whose shot selections can be seen not only stylistic expressions, but ethical choices responding to established norms about self-restraint, ritualism, propriety, and female agency. Each of the films discussed—Zhang Yimou's *Red Sorghum*, Ang Lee's *Lust, Caution*, Hou Hsiao-hsien's *The Assassin*, Jia Zhangke's *I Wish I Knew*, and Wei Desheng's *Cape No. 7*—represents a watershed in Chinese cinemas that redefines the evolving relations among film, politics, and ethics. Together these works provide a comprehensive picture of how directors contextualize close-ups and long shots in ways that make them interpretable across many films as bellwethers of social change.

Information Fantasies Xiao Liu 2019-02-19 A groundbreaking, alternate history of information technology and information discourses. Although the scale of the information economy and the impact of digital media on social life in China today could pale that of any other country, the story of their emergence in the post-Mao sociopolitical environment remains untold. *Information Fantasies* offers a revisionist account of the emergence of the "information society," arguing that it was not determined by the technology of digitization alone but developed out of a set of techno-cultural imaginations and practices that arrived alongside postsocialism. Anticipating discussions on information surveillance, data collection, and precarious labor conditions today, Xiao Liu goes far beyond the current scholarship on internet and digital culture in China, questioning the limits of current new-media theory and history, while also salvaging postsocialism from the persistent Cold War structure of knowledge production. Ranging over forgotten science fiction, unjustly neglected films, corporeal practices such as qigong, scientific journals, advertising, and cybernetic theories, *Information Fantasies* constructs an alternate genealogy of digital and information imaginaries—one that will change how we look at the development of the postsocialist world and the emergence of digital technologies.

Sentimental Fabulations, Contemporary Chinese Film Rey Chow 2007 What is the sentimental and how can we understand it through the cinema of a particular culture in an age of globalisation? Chow explores these questions by examining nine contemporary Chinese directors whose accomplishments have become historic events in world cinema.

Writing Beijing Yiran Zheng 2016-04-29 One of the oldest cities in the world, Beijing was an imperial capital for centuries. After the founding of the People's Republic of China in 1949, Beijing became not only the political center of the new communist country, but also the signifier of socialist ideology and revolutionary culture. Now, in the 21st century, Beijing embodies global conflicts and global connections. Over the course of the last century, then, Beijing moved from the quintessential "traditional" capital to the symbol of communist urban form and finally to a cosmopolitan metropolis. These three stages in the history of Beijing and its shifting representations are the topic of this study. Like other capitals, Beijing is much more than its physical entity. It also functions as a concept and a representation. As city planners have (and continue to) present Beijing to the world as a model, the fluctuating images of Beijing have become solidified in urban space. Today, the urban form of Beijing juxtaposes diverse spaces that span centuries, embodying the various representations of the city by its planners in different eras. These representations of space also provide possibilities for writers to rethink and rebuild the city in their literary works. Chinese writers and filmmakers often essentialize those urban spaces by making them symbols of different urban cultures, the old houses representing "traditional," "patriarchal" Chinese culture while soviet-style buildings reflect revolutionary culture. Finally, the more recent sprouting of apartments, condos, and townhouses stands

the invasion of western modernity and provides evidence of global capitalism in contemporary China. Inspired by Henri Lefebvre, this study establishes a framework that connects urban spaces (representations of space) to writers and literary productions (representational space). I analyze the three major urban spatial forms of traditional, communist, and globalized Beijing and examine what these urban spaces mean to Chinese writers and filmmakers as well as how they use them to configure particular images of Beijing. I argue that these different configurations are actually the projections of those writers and filmmakers' own cultural imaginations; they provoke a form of emotional catharsis and also produce alternative visions of the cityscape.

A Reflection of Reality Chih-p'ing Chou 2014-08-24 A Reflection of Reality is an anthology of modern Chinese short stories designed as an advanced-level textbook for students who have completed at least three years of college-level Chinese. While many advanced-level Chinese language textbooks stress only practical communication, this textbook uses stories from well-known Chinese authors not only to enhance students' language proficiency, but also to expose students to the literature, history, and evolution of modern Chinese society. The twelve stories selected for this textbook are written by such contemporary authors as Yu Hua, Wang Anyi, and Gao Xingjian, and have appeared in various newspapers and magazines in China. Each story is filled with useful sentence structures, vocabulary, and cultural information, and is followed by an extensive vocabulary list, numerous sentence structure examples, grammar exercises, and discussion questions. The textbook also includes a comprehensive pinyin index. A Reflection of Reality will effectively improve students' Chinese language skills and their understanding of today's China. Advanced-level Chinese language textbook Selected short stories reflect contemporary Chinese society and culture Extensive vocabulary lists, sentence structure examples, grammar exercises, and discussion questions Comprehensive pinyin index

Chinese Women's Cinema Lingzhen Wang 2011-08-30 The first of its kind in English, this collection explores twenty one well established and lesser known female filmmakers from mainland China, Hong Kong, Taiwan, and the Chinese diaspora. Sixteen scholars illuminate these filmmakers' negotiations of local and global politics, cinematic representation, and issues of gender and sexuality, covering works from the 1920s to the present. Writing from the disciplines of Asian, women's, film, and auteur studies, contributors reclaim the work of Esther Eng, Tang Shu Shuen, Dong Kena, and Sylvia Chang, among others, who have transformed Chinese cinematic modernity. Chinese Women's Cinema is a unique, transcultural, interdisciplinary conversation on authorship, feminist cinema, transnational gender, and cinematic agency and representation. Lingzhen Wang's comprehensive introduction recounts the history and limitations of established feminist film theory, particularly relationship with female cinematic authorship and agency. She also reviews critiques of classical feminist film theory, along with recent developments in feminist practice, altogether remapping feminist film discourse within transnational and interdisciplinary contexts. Wang's subsequent redefinition of women's cinema, and brief history of women's cinematic practices in modern China, encourage the reader to reposition gender and cinema within a transnational feminist configuration, such that power and knowledge are reexamined among and across cultures and nation-states.

From Underground to Independence Paul Pickowicz 2006 This groundbreaking book presents a critical introduction to the cultural and political dimensions of contemporary Chinese cinema. Leading Western and Chinese scholars trace the changing dynamics of Chinese film culture since the early 1990s as it moves away from underground and toward independence in the new century. Yet as the rich case studies illustrate, the sheer variety of alternative film culture itself provides sufficient opportunities for different--at times contradictory--configurations of cinematic products. Drawing on vigorous interdisciplinary scholarship, the book investigates the objects of its study from various methodological perspectives, ranging from historical and literary to sociological and ethnographic. In addition to offering critical readings of specific texts, this book explores alternative film culture through personal interviews, on-site observations, and media interrogations, from traditional print media to the visual media of film, television, and video, including the new digital media of the Internet. The contributors also consider the flourishing independent documentary filmmaking scene, highlighting crucial part of alternative film that has been previously obscured by an almost exclusive attention on the fifth- and sixth-generation directors of fictional movies. With its fresh and knowledgeable analysis of Chinese underground and independent filmmaking, this book will be essential reading for all those interested in a society caught between socialism and global currents. Contributions by: Chris Berry, Jim Cheng, Valerie Jaffee, Matthew David Johnson, Tonglin Lu, Chen Mo, Seio Nakajima, Paul G. Pickowicz, Zhiwei Xiao, and Yingjin Zhang.

Woman and Chinese Modernity Rey Chow 2003

Chinese Modernism in the Era of Reform Hsu-tung Chang 1997 Book on Chinese cinema and literature

Primitive Passions Rey Chow 1995 On Chinese cinema

Advanced Modern Chinese Yujiya Ye 2022-12-05 Advanced Modern Chinese: Learning through

Contemporary Film aims to develop advanced-level Chinese students' language skills through movies and broaden their knowledge about China, while also developing their appreciation of the artistic characteristics of film. This textbook is based on the principles of content-based instruction and ACTFL Foreign Language Proficiency Guidelines for the "advanced" level. The authors carefully selected ten movies, of which eight were released after 2015, by filmmakers from mainland China, Hong Kong, Taiwan and the United States. Rich themes are covered in this book and placed in ascending order from easy to difficult. The authors provide an informative movie critique in each lesson, followed by exercises on new words and grammar, pre-class preparation questions, in-depth classroom discussion points and after-class exercises on reading and writing. The authors also provide commentary on film cinematography covering topics such as film type, lens type, sound, editing and light in order to allow students to explore and analyze the artistic characteristics of film more systematically. This textbook is specially designed for advanced-level Chinese students to learn Chinese through movies.

Celluloid Comrades Song Hwee Lim 2006-08-31 "Without question, Song Hwee Lim has presented us with an exemplar of quality scholarship in the study of contemporary Chinese cinemas. By combining an impressive command of Chinese and Western literary as well as film source materials with a sophisticated mode of analysis and an unassuming argumentative style, he has authored an exhilarating book—one that not only treats cinematic representations of male homosexuality with great sensitivity but also demonstrates what it means to read with critical intelligence and vision." —Rey Chow, Andrew W. Mellon Professor of the Humanities, Brown University "Celluloid Comrades is a timely demonstration of the importance of queer studies in the field of transnational Chinese cinemas. Lim dissects gay sexuality in selective Chinese-language films, and vigorously contests commonly accepted critical paradigms and theoretical models. Readers will find a provocative, powerful voice in this new book." —Sheldon H. Lu, Professor of Comparative Literature, University of California at Davis Celluloid Comrades offers a cogent analytical introduction to the representation of male homosexuality in Chinese cinema within the last decade. It posits that representations of male homosexuality in Chinese film have been polyphonic and multifarious, posing a challenge to monolithic and essentialized constructions of both 'Chineseness' and 'homosexuality.' Given the artistic achievement and popularity of the films discussed here, the position of 'celluloid comrades' can no longer be ignored within both transnational Chinese and global queer cinemas. The book also challenges readers to reconceptualize these works in relation to global issues such as homosexuality and gay and lesbian politics, and their interaction with local conditions, agents, and audiences. Tracing the engendering conditions within the film industries of China, Taiwan, and Hong Kong, Song Hwee Lim argues that the emergence of Chinese cinemas in the international scene since the 1980s created a public sphere in which representations of marginal sexualities could flourish in its interstices. Examining the politics of representation in the age of multiculturalism through debates about the films, Lim calls for a rethinking of the limits and hegemony of gay liberationist discourse prevalent in current scholarship and film criticism. He provides in-depth analyses of key films and auteurs, reading them within contexts as varied as premodern, transgender practice in Chinese theater to postmodern, diasporic forms of sexualities. Informed by cultural and postcolonial studies and critical theory, this acutely observed and theoretically sophisticated work will be of interest to a wide range of scholars and students as well as general readers looking for a deeper understanding of contemporary Chinese cultural politics, cinematic representations, and queer culture.

Multiliteracies in World Language Education Yuri Kumagai 2015-10-05 Putting a multiliteracies framework at the center of the world language curriculum, this volume brings together college-level curricular innovations and classroom projects that address differences in meaning and worldviews expressed in learners' primary and target languages. Offering a rich understanding of languages, genres, and modalities as socioculturally situated semiotic systems, it advocates an effective pedagogy for developing learners' abilities to operate between languages. Chapters showcase curricula that draw on a multiliteracies framework and present various classroom projects to develop aspects of multiliteracies for language learners. A discussion of the theoretical background and historical development of the pedagogy of multiliteracies and its relevance to the field of world language education positions this book within the broader literature on foreign language education. As developments in globalization, accountability, and austerity challenge contemporary academia and the current structure of world language programs, this book shows how the implementation of a multiliteracies-based approach brings coherence to language programs, and how the framework can help to accomplish the goals of higher education in general and of language education in particular.

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