

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

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Ideology and Utopia in China's New Wave Cinema Xiaoping Wang 2018-06-27 Ideology and Utopia in China's New Wave Cinema investigates the ways in which New Wave filmmakers represent China in this age of neoliberal reform. Analyzing this paradigm shift in independent cinema, this text explores the historicity of the cinematic form and its cultural-political visions. Through a close reading of the narrative strategy of key films in New Wave Cinema, Xiaoping Wang studies the movement's impact on film, literature, culture and politics.

From Underground to Independent 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 a 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.

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

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.

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 the world scene.

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.

Chung-kuo A, Chung-kuo! Chih-p'ing Chou 2011-11-06 Parallel title with statements of responsibility in Chinese characters.

Young Rebels in Contemporary Chinese Cinema Zhou Xuelin 2007-09-01 In the 1980s, a new type of central character emerged in contemporary Chinese films - angry and alienated youth. Filmmakers treated youth as a separate category and showed them in urban situations behaving in unconventional and socially rebellious ways. *Young Rebels in Contemporary Chinese Cinema* looks for evidence in films that exemplify this trend.

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 cinemas 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.

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

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, 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 for 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.

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.

China Into Film Jerome Silbergeld 1999 Since 1984, Chinese cinema has been the most dramatic entry onto the international film scene. *China into Film* is the first book to look at contemporary Chinese cinema as a visual art and to illustrate the ways in which it has been shaped by centuries of Chinese tradition. Jerome Silbergeld looks at the significance of gender roles, the strategies of film-makers in coping with state censorship, the translation of novels into films, the continuing attachment of film-makers to melodrama, and cinematic critiques of Maoism and post-Maoist culture. Abundantly illustrated with Chinese paintings as well as scenes from such internationally acclaimed films as *Yellow Earth*, *Red Sorghum*, *Raise the Red Lantern* and *Farewell My Concubine*, *China into Film* reveals a cinematic form at once excitingly new and deeply imbedded in traditional Chinese visual culture.

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 practices. 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.

Remaking Gender and the Family Sarah Woodland 2018-06-14 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.

General History of Chinese Film III Ding Yaping 2021-11-29 The Reform and Opening-up of China since the late 1970s has not only transformed the economic and political situation of the country, but also transformed the Chinese film industry. This volume focuses on the 40 years of the history of Chinese film in the post-Mao era. As all aspects of film production, distribution and exhibition have been commercialized, Chinese film has become an industry of immense scale and has grown by leaps and bounds. Meanwhile, contemporary Chinese film is marked by a new zeitgeist, with Chinese film closely integrated with Chinese society and the economy. The author argues that the Chinese film industry clearly stands at a turning point where the future of Chinese film and the way to further awaken, change, and shape film production have become important issues worth consideration in contemporary film history. The book will be essential reading for scholars and students in film studies, Chinese studies, cultural studies and media studies, helping readers develop a comprehensive understanding of Chinese film.

Close-ups and Long Shots in Modern Chinese Cinemas 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 Cinemas* 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 as 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.

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." As a corrective, the author introduces readers to a much larger canon of film and proposes a multidirectional model 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.

Family Revolution Hui Faye Xiao 2014-03-02 As state control of private life in

China has loosened since 1980, citizens have experienced an unprecedented family revolution—an overhaul of family structure, marital practices, and gender relationships. While the nuclear family has become a privileged realm of romance and individualism symbolizing the post-revolutionary "freedoms" of economic and affective autonomy, women's roles in particular have been transformed, with the ideal "iron girl" of socialism replaced by the feminine, family-oriented "good wife and wise mother." Problems and contradictions in this new domestic culture have been exposed by China's soaring divorce rate. Reading popular "divorce narratives" in fiction, film, and TV drama, Hui Faye Xiao shows that the representation of marital discord has become a cultural battleground for competing ideologies within post-revolutionary China. While these narratives present women's cultivation of wifely and maternal qualities as the cure for family disintegration and social unrest, Xiao shows that they in fact reflect a problematic resurgence of traditional gender roles and a powerful mode of control over supposedly autonomous private life.

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.

Memory, Subjectivity and Independent Chinese Cinema Qi Wang 2014-09-19 *Memory, Subjectivity and Independent Chinese Cinema* provides a historically informed examination of independent moving image works made between 1990 and 2010 in China. Showcasing an evolving personal mode of narrating memory, documenting reality, and inscribing subjectivity in over sixteen selected works that range from narrative film and documentary to experimental video and digital media (even including a multimedia avant-garde play), this book presents a provocative portrait of the independent filmmakers as a peculiarly pained yet active group of historical subjects of the transitional, post-socialist era. Through a connected investigation of cultural and cinematic concepts including historical consciousness, personal memory, narrative, performance, subjectivity, spatiality, and the body, Wang weaves a critical narrative of the formation of a unique post-socialist cultural consciousness that enables independent cinema and media to become a highly significant and effective conduit for historical thinking in contemporary China. Covering directors such as Zhang Yimou, Chen Kaige, Jia Zhangke, Jiang Wen, Lou Ye, Meng Jinghui, Wang Bing, Wang Guangli, Duan Jinchuan, Cui Zi'en, Shi Tou, and Tang Danhong, this book is essential reading for all students and scholars in Chinese film.

Primitive Passions Rey Chow 1995 On Chinese cinema

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.

Telling Details JIWEI. XIAO 2022-03-10 This book intensifies the dialogue between Chinese fiction and world literature by focusing on a common literary idiom, the detail. Noting how the detail plays a crucial role in evoking the poetics of realism across genres and cultural contexts, the book analyzes a key series of Chinese fictional works from centuries past to trace a long and distinctive tradition of detail-driven literary writing. Examining the role of the detail turns out to reveal certain unseen depths as well as the striking vulnerability of Chinese fiction in national and international contexts. With its carefully chosen case studies, the book demonstrates an intensive way to read the Chinese novel of details, exemplifying the value of deep reading in approaching complex works of world literature.

Intermediate reader of modern Chinese: Vocabulary, sentence patterns, exercises Chih-p'ing Chou 1993-05-23 This textbook presents a selection of thirteen expository essays written from the 1920s through the 1980s by influential Chinese intellectuals on controversial issues of their times, including the emancipation of women, the reforms of the Chinese language, the implementation of modernization, and freedom and patriotism. To provoke classroom discussion, each

topic is treated by essayists with opposing views. Prepared for American students who have already completed two years of Chinese and who are interested in reading original documents, the book juxtaposes traditional and simplified characters for the text and vocabulary so that students can be exposed to both versions of Chinese characters. Each of the thirteen texts is followed by a detailed glossary, annotated in English, with suggested topics for class discussion. An index at the end of the book allows students easy access to the vocabulary items. 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).

Contemporary Chinese Visual Culture

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
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).

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

Contemporary Chinese Art and Film ed. Jason C Kuo 2013-01-01 In the past two decades, contemporary Chinese art and film have attracted a great deal of media and academic attention in the West, and scholars have adopted a variety of approaches in Chinese film and visual studies. The present volume focuses on the uses and status of theory originating in non-Chinese places in the creation, curating, narration, and criticism of contemporary Chinese visual culture (broadly defined to include traditional media in the visual arts as well as cinema, installation, video, etc.). Contributors reflect on the written and, even more interestingly, the unwritten assumptions on the part of artists, critics, historians, and curators in applying or resisting Western theories. The essays in the present volume demonstrate clearly that Western theory can be useful in explicating Chinese text, as long as it is applied judiciously. The essays, taken as a whole also suggest that cultural exchange is never a matter of a one-way street. Historically, ideas from traditional Chinese aesthetics have also traveled to the West, and it is a challenge to examine what travels and what does not, as well as what makes such travel possible or impossible. The present volume thus provides us an opportunity to rethink travels of theories and texts across cultures, languages, disciplines, and media.

Chinese Cinema During the Era of Reform Ying Zhu 2003 Offers an insider's account of the rise and fall of Chinese cinema's art and entertainment industry, including its transition to commercialization.

Anything Goes Chih-p'ing Chou 2011-08-22 Suitable for students with three or more years of modern Chinese language instruction, Anything Goes uses advanced materials to reinforce language skills and increase understanding of contemporary China in one semester. This fully revised edition provides learners with a deeper fluency in high-level Chinese vocabulary and grammar, and includes newspaper articles and critiques as well as other primary source documents, such as political speeches and legal documents. The textbook covers topics that are essential to understanding contemporary Chinese society, including changing attitudes toward women and marriage, the one-child policy, economic development, China's ethnic minorities, and debates surrounding Taiwan and Hong Kong. The lessons intentionally investigate thought-provoking and sometimes controversial issues in order to spark lively classroom discussions. This new edition incorporates suggestions and improvements from years of student and teacher feedback. With an improved, more user-friendly format, Anything Goes juxtaposes text and vocabulary on adjacent pages. Grammar explanations and exercises have also been thoroughly updated. Advanced-level Chinese language textbook Includes newspaper articles and primary source documents Thought-provoking topics on contemporary Chinese society Updated grammar explanations and exercises New user-friendly format

The Chinese Cinema Book Song Hwee Lim 2020-04-30 This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong and Taiwan, as well as to diasporic and transnational Chinese

film-making, from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars and auteurs, and the industrial and technological contexts of cinema in Greater China.

Transnational Chinese Cinemas Sheldon 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 Cinemas* 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.

Sinascapes Gary G. Xu 2007 *Sinascapes: 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 "sinascapes" to reflect on the intersection between Chinese cinema and global cultural production, referring to cinematic representations of ethnic Chinese people around the globe. *Sinascapes* 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.

Acting the Right Part Xiaomei Chen 2002-01-31 *Acting the Right Part* is a cultural history of huaju (modern Chinese drama) from 1966 to 1996. Xiaomei Chen situates her study both in the context of Chinese literary and cultural history and in the context of comparative drama and theater, cultural studies, and critical issues relevant to national theater worldwide. Following a discussion of the marginality of modern Chinese drama in relation to other genres, periods, and cultures, early chapters focus on the dynamic relationship between theater and revolution. Chosen during the Cultural Revolution as the exclusive artistic vehicle to promote proletarian art, "model theater" raises important questions about the complex relationships between women, memory, nation/state, revolution, and visual culture. Throughout this study, Chen argues that dramatic norms inform both theatrical performance and everyday political behavior in contemporary China.

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.

Historical Dictionary of Chinese Cinema Tan Ye 2012 Motion pictures were first introduced to China in 1896 and today China has become a major player in the film industry. However, the story of how Chinese cinema became what it is today is an exceptionally turbulent one. It encompasses incursions by foreign powers, warfare among contending rulers, the collapse of the Chinese empire, and the massive setback of the Cultural Revolution. The *Historical Dictionary of Chinese Cinema* covers the history of Chinese cinema from its very beginning in 1896 to the present. This is done through a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section contains several hundred cross-referenced dictionary entries on films, directors, and historical figures. This book is an excellent access point for anyone interested in Chinese cinema and for scholars interested in investigating ideas for future research."

Sentimental Fabulations, Contemporary Chinese Films 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.

Adapted for the Screen 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.