



The York College Senate  
Meeting of Tuesday, February 25, 2020  
Senate Plenary - 12:30pm  
Room 2M05

## **AGENDA**

1. Call to Order
2. Approval of Minutes: December 12, 2019
3. President's Report
4. Student Caucus Report
5. Faculty Caucus Report
6. Standing Committee Reports
  - Curriculum Committee (Beaton)
    - i. New Courses – World Languages, Literatures, and Humanities (CHIN 201, 202, 205)
7. Middle States Monitoring Report (Hoeffner)
8. New Business- TBA
9. Adjournment



The York College Senate  
Meeting of Tuesday, February 25<sup>th</sup>, 2020  
Senate Plenary - 12:30pm  
Room 2M05

Minutes

Present:

Administrative Senators: Eanes, Meleties, Yates, Davidson, Perez

Faculty Senators: Adams, Amaghionyeodiwe, Apkarian, Ashton, Buxenbaum, Costley, D'Alotto, Deutsch-Keahey, Dhar, Donahue, Ellis, Emtage, Henry, Keiler, Massimino, McGee, McNickle, Meddeb, Moore, Nath, Profit, Rodgers, Sharpe, Silva, Silva-Sibilin, Simpson, Small, E. Vasquez, G. Vasquez, Wojciechowski

Student Senators: Cerdá, Daniel, Dawkins, Dhanpaul, Fnu, Gordon, Jagroo, Munawar, Ortega, Osidelle, Perez, Ramsaroop, Sarmin, Veeria, Yegoryan

Guests: Laura Beaton (Biology, Curriculum), Lori Hoeffner (OIE and SP)

50 members recorded attendance, quorum was reached.

**Agenda**

1. Call to Order: IP Eanes called the meeting to order at 12:37 pm
2. Approval of Minutes: December 12<sup>th</sup>, 2019  
Sen. Donahue made a motion to approve minutes; It was seconded by Sen. Ashton.  
Vote results: all in favor, 0 against, and 0 abstentions. The motion passed.
3. President's Report (B. Eanes)
  - a. Timeline: 14 Fridays to Commencement with Spring Break included.
  - b. Strategic Plan: Thanks for participation from everyone; Goal to make it a living plan, not a shelved binder item, Contact IP Eanes or L. Hoeffner if anyone still wants to include some feedback.
  - c. Middle States report: Thanked the committee, expressed confidence in the plan that is coming along.
  - d. Filling vacancies: Search for VP of Enrollment Management to begin July 1<sup>st</sup>; Thanked IVP Yates for standing in as Interim; VP of Admin & Finance will be posted in late spring.

- e. Support from CUNY: Budget assistance from CUNY central will come in the form of Louis Trias on loan to do analysis and forecasting; going towards a paperless, transparent process and relieves AVP Perez of some “money” tasks.
- f. Student Leadership: Transition of student leadership; welcome of new SGA president.
- g. Food on campus: Coffee in the café, run by MBJ (a vendor at other CUNY campuses); Thanked students for the facelift of the café; We have been asked by CUNY to be patient while they come up with a general vendor across all of CUNY; The vendor needs to make a major capital investment in our cafeteria (refrigeration, etc., not usable in the current shape); Need to collect better data on campuses that have no food services as all to see how they manage.
- h. Commencement: Commencement planning is underway; A committee led by Dr. Simons is handling this planning.
- i. Athletics: Meeting with external consultant to look at our facilities; Hector Batista at CUNY Central need data on our rentable space.
- j. Student engagement/Fundraising: This past week students, Dr. Simons, IP Eanes and others attended the Black and Puerto Rican Caucus in Albany; Topics covered were Educational workshops, lobbying, requests for funds to support York, getting the York story out there.
- k. Revenue Generating: Discussed revenue generating ideas at the Council meeting and with AVP Perez; considered food service; track and field can be rented; a cart on campus to buy York swag.
- l. Advancement: April 23<sup>rd</sup> will be the Annual Fundraising Event (Gala); \$75k in funds have already been raised so the event pays for itself; Will be held at the TWA Hotel, near JFK airport; There will be a discount for faculty and staff; Three Honorees (Chris Roker from Queens Health, Rev. Floyd, Emeritus Professor Elaina Bernstein).
- m. Leadership Team: adopted Rules of Engagement (see Appendix A)
- n. Announcements: March Council President next week; A call is open for Vice Chancellor of Student Affairs (IP Eanes is not applying for that one); A call will be open for York College President in April, with a decision expected in December 2020 (IP Eanes is allowed to apply for this one and will); IP Eanes is serving on the search committee for the President of LaGuardia Community College.

4. Student Caucus Report (P. Dhanpaul)

- a. Report attached in Appendix B.

5. Faculty Caucus Report (W. Ashton)

- a. Welcome to Pravitri Dhanpaul; Thanked Krishna Fnu.
- b. PSC says retroactive pay will arrive on march 12<sup>th</sup>.
- c. Strategic Planning and Assessment Process - No link to Senate.
- d. Down 7 student senators – is not good.
- e. COACHE ad hoc committee report available.
- f. FC is reviewing Promotion/Tenure procedure.
- g. FC is looking into class cancellations.
- h. FC is looking into the cafeteria situation.

6. Standing Committee Reports

- Curriculum Committee (Beaton): Report attached in Appendix C.

One point was presented from the executive summary of the committee. The motion passed uncontested.

New Courses (3): W. Ashton made a motion to accept as a block, Seconded by E. Vasquez  
Vote results: all in favor, 0 against, and 0 abstentions. The motion passed.

Discussion: Q: How are new courses decided and what are the revenue issues related to new courses? A: Student demand, demand of the field, courses don't run if they're not populated. Registrar added that new courses generate revenue because no e-permits need to be issued if the course can be populated on-campus.

7. Middle States Monitoring Report (Hoeffner): Report attached in Appendix D.
8. New Business
  - a. Question raised to AVP Perez: Q: Why is York getting less money from CUNY than other campuses?  
A: CUNY is looking into it.
  - b. York College Women's basketball plays tonight (Brooklyn College) and tomorrow (at home).
  - c. Space Utilization: We will revisit this in the future; Registrar announced that new events and course management system is coming online; Course Dog for faculty; Visual Course Builder for Students; Faculty training scheduled to help students with course builder. 3-hr classes will be allowed on Fridays with the new scheduling grid.
  - d. Students raised the issue that when meeting with elected officials at the Black and PR Caucus, they need a list of what to ask for.
9. Adjournment  
Motion to adjourn by W. Ashton. Seconded by N. Donahue.  
Vote results: all in favor, 0 against, and 0 abstentions. The motion passed.  
The meeting was adjourned at 1:45 pm.

Minutes submitted by Y. Small (2019-2020 Senate Secretary)

# APPENDIX

## A



Interim President Berenecea Johnson Eanes  
*and the*  
York College Foundation Board of Trustees  
*cordially invite you to the*

York College Foundation Dinner

# *Where Dreams Take Flight*

*Honoring*

Elena Borstein, Rev. Floyd H. Flake & Christopher Roker  
*with Emcee* Lauren Glassberg, *Reporter/Anchor for WABC TV*

Thursday, April 23, 2020 • 6 to 9:30 pm

TWA Hotel • JFK Airport, Terminal 5 • Queens, NY

*To RSVP, go to [www.york.cuny.edu/YCFdinner](http://www.york.cuny.edu/YCFdinner).*

# **York College Cabinet Rules of Engagement**

**Established December 2019**

1. We commit to working together in a respectful and honest manner.
2. We commit our shared talents and energy to the success of our students.
3. We commit to conducting ourselves with truthfulness and transparency.
4. We commit to collaboration that is inclusive and supportive.
5. We commit to being proactive in conflict resolution.
6. We commit to acknowledging and responding to inquiries from our colleagues in a time-sensitive manner, respectful of the professional responsibilities and needs of the individual.
7. We value the role each member of our faculty and staff plays in advancing the College and its students, and commit to celebrate, recognize and commend each other's accomplishments and contributions.

# APPENDIX

## B

## Student Government Association

### President Remarks

1. **Introduction:** My name is Pavitri Dhanpaul and I am the new Student Government President. Thank you to Krishna for serving last semester and hope I can continue from where he left off as well as create a new legacy.
2. **Pass Events:** On February 07<sup>th</sup>, 2020, SGA hosted our Student Engagement Workshop Day where we had representatives from the University Student Senate and CUNY Rising Alliance present on important matters that are affecting CUNY students and how we should go about fixing these problems. We had a special guest, Senator Leroy Comrie who spoke to our student leaders about the upcoming budget and bills that is currently being worked on as well as how we should lobby our elected officials. Students from other CUNY campuses were present as well. Kudos to Senator Wayne Dawkins and team for organizing and planning this event.
3. **Black and Puerto Rican Caucus Weekend:** SGA took 31 student leaders varying from different majors, cultural backgrounds and class status. From February 14<sup>th</sup> to the 17<sup>th</sup>, we attended workshops, visited the office of our elected officials and attended the Scholarship Gala. Many of our student leaders got internships offers. President Eanes and Dr. Simons were with us for the Saturday morning breakfast and the Sunday night Gala.
4. **UPCOMING EVENTS:**
  - March 03<sup>rd</sup>, 2020 SGA along with Student Activities will be having a Census Rally in the Atrium from 12:00 to 2:00.
  - March 05<sup>th</sup>, 2020 we will be having a townhall to seek feedback from the student body regarding the referendum.
  - Club Fair will be taking place on March 10<sup>th</sup>, 2020 from 12:00 to 2:00 and 5:00 to 7:00 in the Atrium. Kudos to the team who has been helping me with the organization and planning of the fair.
  - March 13<sup>th</sup>, 2020 we will be having our Women's Conference in the PAC Room from 9:00 A.M to 5:00 P.M. Recognizing Kesi Gordon for her hard work in planning this.
5. Just want to inform all that we have 7 vacancies in SGA. Reasons being, last semester we had 2 senators who dropped out, this semester we have 2 who graduated, 1 who haven't registered for classes, 1 resigned and 1 who doesn't meet the eligibility. We won't be conducting a special election because the timing doesn't permit us. As of right now, interest meetings are currently ongoing for the upcoming 2020-2021 Elections. I have informed my team that we all need to attend the Senate Meeting as we are already short 7 senators.
6. Also, I ask that you all please encourage your students to attend the interest meetings and run for Student Government for the upcoming academic year.

February 25, 2020: 12:00:2:00 Classroom 113, 5:00-6:00 Room 113

February 27, 2020: 5:6 p.m.

# APPENDIX

## C

**Executive Summary**  
**February 2020 Curriculum Items**

**1. New courses**

**1.1. *World Languages, Literatures, and Humanities***

1.1.1.CHIN 201 Chinese Language and Culture

1.1.2.CHIN 202 Modern Chinese Literature

1.1.3.CHIN 205 Chinese Film and Culture

**YORK College**   
 Curriculum Committee Proposal Cover Sheet

| Department/Discipline                        | Contact Person |
|--|----------------|
| World Languages, Literatures, and Humanities | Aegin Barnes   |

**Please indicate items submitted for Committee approval**

|   |   |  |
|---|---|--|
| <input type="checkbox"/> New Major Design               | <input type="checkbox"/> New Minor Design     | <input type="checkbox"/> New Program     |
| <input type="checkbox"/> Revised Major Design           | <input type="checkbox"/> Revised Minor Design | <input type="checkbox"/> Revised Program |
| <input checked="" type="checkbox"/> New Course Proposal | _____   |  |
| <input type="checkbox"/> Course Change Proposal         | _____   |  |
| <input type="checkbox"/> Course Deletion                | _____   |  |

**Please provide an executive summary of your proposal**

There are three new courses attached, all dealing with Chinese language, literature, and culture:

CHIN 201: Chinese Language and Culture  
 CHIN 202: Modern Chinese Literature  
 CHIN 205: Chinese Film and Culture

**Department Curriculum Committee Approval**

| Signature   | Date       |
|---|------------|
|  | 12/04/2018 |

**Department Approval**

| Chairperson Signature   | Date       |
|---|------------|
|  | 12/04/2018 |

**Other Departments Affected\***

| Department | Signature | Approved | Comments Attached |
|------------|-----------|----------|-------------------|
|            |           |          |                   |
|            |           |          |                   |
|            |           |          |                   |

**College Curriculum Committee Approval**

| Signature | Date |
|-----------|------|
|           |      |

**College Senate Approval**

| Signature | Date |
|-----------|------|
|           |      |

\*Signatures of chairs of affected departments indicate only that they have had the opportunity to review the proposal. If a chair objects to a proposal, they should not check the approval box and should attach comments.

Section AIV: New Courses

|  |   |
|--|---|
| <b>Department</b>                              | World Languages, Literatures, and Humanities  |
| <b>Career</b>                                  | <input checked="" type="checkbox"/> Undergraduate <input type="checkbox"/> Graduate   |
| <b>Academic Level</b>                          | <input checked="" type="checkbox"/> Regular   |
| <b>Subject Area [Prefix]</b>                   | CHIN  |
| <b>Course Number</b>                           | 201   |
| <b>Course Title</b>                            | Chinese Language and Culture  |
| <b>Catalogue Description</b>                   | This course focuses on reading, writing and analytical skills to strengthen students' ability to understand, speak, read, and write Mandarin Chinese beyond the intermediate level. Students learn to read and comprehend a variety of texts from Chinese articles, improve their ability to read Chinese texts and analyze the content of the articles, and write creatively and professionally in Chinese. <b>The class will be conducted exclusively in Chinese</b>  |
| <b>Pre-requisite(s)</b>                        | CHIN 106 OR department approval   |
| <b>Co-requisite(s)</b>                         |   |
| <b>Credits</b>                                 | 3   |
| <b>Contact Hours</b><br>[total (lecture, lab)] | 3   |
| <b>Liberal Arts</b>                            | <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No   |
| <b>Course Attribute</b><br>[WI; H-WEB; WEB]    |   |
| <b>General Education Component</b>             | <p> <input type="checkbox"/> Not Applicable<br/> <input type="checkbox"/> <i>Required</i><br/> <input type="checkbox"/> English Composition<br/> <input type="checkbox"/> Mathematics<br/> <input type="checkbox"/> Science<br/> <input checked="" type="checkbox"/> <i>College Option</i> </p> <p> <input type="checkbox"/> <i>Flexible</i><br/> <input type="checkbox"/> World Cultures<br/> <input type="checkbox"/> US Experience in its Diversity<br/> <input type="checkbox"/> Creative Expression<br/> <input type="checkbox"/> Individual and Society<br/> <input type="checkbox"/> Scientific World     </p> |

**Rationale:** The department offers introductory courses, but no intermediate or advanced courses, in the Chinese language. This course would allow students who have passed the introductory Chinese courses to pursue their acquisition of the language; moreover, native Chinese speakers would be able to acquire academic language proficiency as well as increase their familiarity with Chinese culture.

**IRP Code:**

## **Department of World Languages, Literatures, and Humanities**

### **CHIN 201: Chinese Language and Culture**

*3hrs; 3 cr*

#### **Course Description:**

This course focuses on reading, writing and analytical skills to strengthen students' ability to understand, speak, read, and write Mandarin Chinese beyond the intermediate level. Students learn to read and comprehend a variety of texts from Chinese articles, improve their ability to read Chinese texts and analyze the content of the articles, and write creatively and professionally in Chinese. **The class will be conducted exclusively in Chinese.**

#### **Course Narrative:**

Students will have opportunities to read famous historical and romantic narratives, as well as allegories. More advanced grammar and rhetorical methods are taught, and text analysis and article-level compositions are practiced. Advanced grammatical knowledge, structural refinement, and vocabulary development are integrated with and contextualized in cultural and societal content. Communicative and interactive methods are used, and students learn cultural knowledge and come to understand grammatical structures with intensive and challenging questions and answers. Students are taught how to deal effectively with more advanced topics including argumentation, persuasion, negotiation and reasoning in Chinese. The class will be conducted exclusively in Chinese. Students will have opportunities to read famous historical and romantic narratives, as well as allegories. In the process, students are also introduced to the contemporary Chinese society and cultural developments in their social context. Students will understand Chinese cultural elements that are integrated in the process of learning the language. They will also develop an appreciation and awareness of the Chinese culture.

#### **Student Learning Objectives:**

This course is designed to enable students:

- To improve the four language skills: comprehension, speaking, reading, and writing through the introduction to important aspects of the Chinese language and culture
- To foster and enhance the knowledge of essential structures and vocabulary, develop students' abilities to participate in interpersonal, interpretive, and presentational communication
- To develop the ability to analyze and appreciate Chinese texts, enhance knowledge and new perspectives of the Chinese culture, and expand their knowledge of Chinese language and culture
- To foster a better understanding and appreciation of culture and practices, and develop their capacity to reflect on the perspectives that underlie the culture

- To develop and enhance the methods of communication in real-life situations, foster students' capacity to take the language beyond the classroom in real-world interactions with native and heritage speakers

**Additional Outcomes:**

By completing this course, students will be able to reach *the advanced-mid level* on the language proficiency scale developed by the American Council on the Teaching of Foreign Languages (ACTFL.) They will be able to fulfill communication tasks independently. More specifically, they can demonstrate the following skills:

- Comprehending authentic Chinese materials of common topics in different styles, both orally and in writing
- Making oral or written presentations in a formal or semi-formal style that is well organized, culturally appropriate, and rich and proper in vocabulary
- Communicating with native Mandarin speakers orally at natural speed and with accurate understanding of common idioms
- Knowing enough cultural and societal information about China to ensure smooth communication and comparison
- Readiness for independent study in Chinese society and culture

**Course Materials:**

Required Textbook:

Chih-p'ing Chou. *Anything Goes: An Advanced Reader of Modern Chinese*. Revised Edition, Princeton University Press, 2011. ISBN-13: 978-0691153117

周质平, 《无所不谈》——现代汉语高级读本, 修订版, 普林斯顿大学出版社, 2011

Some supplementary materials are available on Blackboard under "Course Documents." More materials will be announced when necessary.

Reference Textbook:

Duanduan Li and Irene Liu. *Reading into a New China – Deciphering a Changing Society*. 《变化中的中国, Second Edition.. Cheng & Tsui, 2017. Volume 1 & 2. Volume 1: ISBN 9787622911257; Volume 2: ISBN 9781622911264

Liu Xun. *New Practical Chinese Reader, Volume V*, (Textbook & CDs), Beijing Language and Culture University Press, Beijing, 2008, ISBN: 9787561914083

刘珣, 《新实用汉语课本》第5册, 北京语言大学出版社, 2008

国际标准书号: 9787561914083

**Grading:**

Preparation and participation 10%

Homework 10%

Quiz 15%

Midterm 15%

Oral presentation 10%

Essays and term paper 20%  
Final 20%

**Attendance:**

Students are required to attend class regularly; they must arrive to class on time and sign in. Absences can be excused only for religious reasons or by presentation of a note from your doctor stating a valid medical cause. Alternatively, in exceptional circumstances or emergency, the student should provide the instructor with compelling reasons for necessary absence in advance. No make-ups will be given for tests and quizzes. If students are ill with a doctor's note or observing religious holidays, they will be excused from test or quiz.

**Participation:**

Class participation includes active engagement in all lectures, discussions, timely submission of assignments, and other activities. Preparation and participation are highly emphasized. Students are expected to take active part in classroom activities. Active engagement and involvement in class activities are required. Students are expected to prepare for lessons and come to class fully prepared to take an active role in classroom activities. Students will be evaluated on their participation and the quality of their contribution to the class as well as on their performance of class activities.

**Requirements:**

This is an advanced level Chinese language course; in order to achieve the objectives of this course, students are required to spend at least one or two hours per day outside of class reviewing all new words and grammar patterns, memorizing and knowing well the new vocabulary, completing homework assignments, and previewing the next class. To ensure maximally efficient utilization of class time, students are required to prepare each lesson before class, to gain familiarity with the new lesson. Study new words (pronunciation, meaning, usage, and characters) and grammatical structures in the Study Guide. The instructor will distribute a study guide before every new lesson is introduced.

Reinforcement readings and exercises, both oral and written, are assigned. The content in the assigned text will be discussed during the lecture, students are expected to have read all of the assignments before they are discussed in class, and participate actively in class discussions. Students are expected to use newly acquired words to engage in discussions about cultural and societal issues, which are related, but not limited, to the contents of the textbook. Carefully designed open-ended questions are used to help students further develop their range of language and spontaneity and fluency in speech. When answering most of the questions, students are required to express their real ideas in well-connected sentences and short paragraphs. Fluency and accuracy are also emphasized. Students are expected to participate more creatively and discuss or debate culturally intensive topics with fellow students.

Every student is required to write two (2) essays and a term paper over the course of the semester. Each essay should be no less than 1000 characters, and the term paper should be at least 5 pages. Please leave space for instructor's corrections. After receiving the essays back from the instructor, students are required to submit a corrected version of each essay.

### **Assessment:**

The assessment methods for this course are designed to evaluate student mastery of the course objectives. Students' language proficiency will be assessed in a variety of ways, both through formal oral and written tests and informally in class. After students have acquired vocabulary or linguistic structures, they will have various opportunities to demonstrate that they have understood the new material, can apply them in a similar context, compare and analyze, as well as use the language creatively. Informal assessments will take on a variety of forms and may include interviewing classmates or friends, writing emails to the teacher, texting WeChat messages, using new words to have free conversations with the teacher. The assignments require students to read, interpret and discuss texts related to topics and issues in China. Upon completion of the course, students will have learned linguistic, analytical and rhetoric skills through weekly discussions of the texts and issues, as well as through individual oral presentation to the class. Students will also be able to construct a paper argument and build support with examples through tests, oral presentations and projects.

### **Class Schedule**

|               |  |
|---------------|--|
| <b>Week 1</b> | 课程介绍 Introduction to the Course<br><b>Lesson 1 全面推行普通话及简体字</b><br><b>Prevalence Mandarin and Simplified Chinese Characters</b><br>讨论题目：中国的普通话<br>Topic for discussion: Mandarin in China   |
| <b>Week 2</b> | <b>Lesson 2 中国人的新观念New Cultural Concepts in China</b><br>讨论题目：中国人的消费观念<br>Topic for discussion: Chinese People's Consumption Consciousness<br>补充阅读：“美女经济”不应过度 P12<br>Supplementary reading: "Beauty Economy" Should Not Be Excessive P12.  |
| <b>Week 3</b> | <b>Lesson 3 中国婚恋新状况</b><br><b>The Current State of Marriage and Relationships in China</b><br>讨论题目：中国婚姻风俗<br>Topic for discussion: Chinese Marriage Customs<br>补充阅读：为何剩女特别多?<br>Supplementary reading: Why There Are So Many Unmarried Older Women?  |
| <b>Week 4</b> | <b>Lesson 4 中国独生子女的婚嫁</b><br><b>Marriage of the Only-Child Generation in China</b><br>讨论题目：中国独生子女家庭问题<br>Topic for discussion: The Problems of the Only-Child Families in China<br>补充阅读：1.5亿独生子女：赡养很累，被赡养也累<br>来源：第一财经 <a href="https://www.yicai.com/news/4702028.html">https://www.yicai.com/news/4702028.html</a> |

Supplementary reading: *The 150 Million People of the Only-Child Generation: Struggling to Support Their Families and Unsure About How They Will Be Supported.*  
<https://www.yicai.com/news/4702028.html>

**Week 5** **Lesson 5** 是应该干预人口性别比例失衡的时候了

**Addressing the Chinese Population Gender Imbalance**

讨论题目：中国人口性别比例失衡问题

Topic for discussion: The Problems of the Gender Imbalance of the Population in China

补充阅读：领养华童与种族认同, P112.

Supplementary reading: *Adopting Chinese Children and Ethnic Identity.* P112.

**Week 6** **Lesson 6** 城市发展与文化传承 **Urban Development and Cultural Heritage**

讨论题目：城市发展与文化传承的关系

Topic for discussion: The Relationship Between Urban Development and Cultural Heritage

补充阅读：人均GDP超过一千元意味着什么 P122.

Supplementary reading: *What Does It Mean For the Per Capita GDP to Exceed One Thousand Dollars?* P122.

**Week 7** **Lesson 7** 居住—真的改变着中国

**The Housing Industry is Shifting China as a Whole**

讨论题目：住房改革给中国带来什么变化?

Topic for discussion: What Changes Have Occurred in China Through Housing Reform?

补充阅读：廉价劳动力不等于廉价生命, P154.

Supplementary reading: *Cheap Labors Cannot be Regarded as Cheap Lives* P154

**Week 8** **Midterm**

**Lesson 8** 中国入世与传媒 **Chinese Media**

讨论题目：中国的传媒

Topic for discussion: Media in China

**Week 9** **Lesson 9** 谈谈孝道 **Filial Piety**

讨论题目：中国的孝道 *Filial Piety in China*

补充阅读：中国式孝顺——中国家庭的幸福密码

来源：人民网<http://society.people.com.cn/n1/2017/1218/c1008-29711832.html>

Supplementary reading: *Chinese-Style Filial Piety— the Secret to Happiness in Chinese Families.* <http://society.people.com.cn/n1/2017/1218/c1008-29711832.html>

**Week 10** **Lesson 10** 法治与道德 **Law and Morality**

讨论问题: 1. 法治和法制有什么不同和关系?

2. 法治和道德有什么不同的作用?

Questions for discussion:

1. What are the differences and relationship between rule of law and rule by law?

2. What are the different roles between the rule of law and morality?

补充阅读: 孩子, 你是我亲生的吗? P272.

Supplementary reading: *Child, Are You My Biological Offspring?* P272.

**Week 11**

**Lesson 11 一个国家, 两种制度**

**Coexistence of Two Political Systems in One Country**

讨论问题: 你对一个国家两种制度有什么看法?

Question for discussion: What do you think of the coexistence of two political systems in one country?

补充阅读: 反国家分裂法, P216.

Supplementary reading: *Anti-Secession Law*, P216.

**Week 12**

**Lesson 12 经济发展会带来道德进步吗?**

**Will Economic Growth Lead to Positivity Changes in Morality?**

讨论题目: 经济发展和道德进步有什么关系?

Topic for discussion: What is the relationship between economic growth and morality?

补充阅读: 经济发展与道德进步的关系

Supplementary reading: *The Relationship Between Economic Development and Moral Progress*. [http://blog.sina.com.cn/s/blog\\_6bfa484f0100mv8k.html](http://blog.sina.com.cn/s/blog_6bfa484f0100mv8k.html)

**Week 13**

**Lesson 13 发展旅游与环境保护**

**Tourism Development and Environmental Protection**

讨论题目: 经济发展与环境保护有什么关系?

Question for discussion: What is the relationship between economic development and environmental protection?

补充阅读: 张彬斌.“让环境保护与经济发展同行”经济参考报,2017.6.5.

[http://jjckb.xinhuanet.com/2017-06/05/c\\_136340128.htm](http://jjckb.xinhuanet.com/2017-06/05/c_136340128.htm)

Supplementary reading: Zhang, Binbin. *Coordinating Economic Development and Environmental Protection*, Economic Information Daily, June 5, 2017.

[http://jjckb.xinhuanet.com/2017-06/05/c\\_136340128.htm](http://jjckb.xinhuanet.com/2017-06/05/c_136340128.htm)

**Week 14**

**Lesson 14 挡不住的西潮 The Inevitable Ingress of Western Trends**

讨论题目: 西方潮流对中国有什么影响?

Topic for discussion: What impact does the western trend have on China?

补充阅读: 中美关系中的台湾问题, P340.

Supplementary reading: *Taiwan Issue in Sino-US Relations*, P340.

## Week 15 Course review and summary

Oral Presentation: Each student will prepare a ten-minute presentation.

\* Final exam\*

\* Final paper is due\*

## Bibliography

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Section AIV: New Courses

|  |  |
|--|--|
| <b>Department</b>                              | World Languages, Literatures, and Humanities   |
| <b>Career</b>                                  | <input checked="" type="checkbox"/> Undergraduate <input type="checkbox"/> Graduate  |
| <b>Academic Level</b>                          | <input checked="" type="checkbox"/> Regular  |
| <b>Subject Area [Prefix]</b>                   | CHIN   |
| <b>Course Number</b>                           | 202  |
| <b>Course Title</b>                            | Modern Chinese Literature  |
| <b>Catalogue Description</b>                   | This course introduces students to authors and their representative works in 20 <sup>th</sup> and early 21 <sup>st</sup> century Chinese literature. Students will read and discuss representative literary selections from the end of the Imperial Era through the Chinese Civil War, and start of the New China, through the Cultural Revolution to the present.   |
| <b>Pre-requisite(s)</b>                        | ENG 126  |
| <b>Co-requisite(s)</b>                         |  |
| <b>Credits</b>                                 | 3  |
| <b>Contact Hours</b><br>[total (lecture, lab)] | 3  |
| <b>Liberal Arts</b>                            | <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No  |
| <b>Course Attribute</b><br>[WI; H-WEB; WEB]    |  |
| <b>General Education Component</b>             | <p><input checked="" type="checkbox"/> Not Applicable</p> <p><input type="checkbox"/> Required</p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematics</p> <p><input type="checkbox"/> Science</p> <p><input type="checkbox"/> College Option</p> <p><input type="checkbox"/> Flexible</p> <p><input type="checkbox"/> World Cultures</p> <p><input type="checkbox"/> US Experience in its Diversity</p> <p><input type="checkbox"/> Creative Expression</p> <p><input type="checkbox"/> Individual and Society</p> <p><input type="checkbox"/> Scientific World</p> |

Rationale: The department regularly offers courses that focus on European literatures in translation; this course allows students a more global perspective. Currently, no such course is offered.

IRP Code:

Department of World Languages and Literatures

**CHIN 202: Modern Chinese Literature**

*3hrs; 3 cr*

**Course Description:**

This course introduces students to authors and their representative works in 20<sup>th</sup> and early 21<sup>st</sup> century Chinese literature. Students will read and discuss representative literary selections from the end of the Imperial Era through the Chinese Civil War, and start of the New China, through the Cultural Revolution to the present. The class is conducted in English.

**Course Narrative:**

This course focuses on readings and discussions of major modern Chinese writers and their masterpieces. The course provides students with the disciplinary vocabulary and knowledge to engage in rigorous reading, discussion, reflection and writing on Chinese literature that reflects training in the field of Chinese literary and cultural studies. By examining a wide range of poems, essays, short stories and novellas, we will explore modern Chinese culture, history, and thoughts in terms of enlightenment and education, aesthetics and politics, memory and representation, tradition and modernity, masculinity and femininity, elite and popular, individual and national imaginations, individual and national identities and class consciousness.

**Course Texts:** This course will read and analyze representative poems, essays, short stories and novellas in modern Chinese literature. The texts, additional required readings and supplementary materials are available on the course Blackboard site.

**Reference Books:**

Lau, Joseph S.M. and Howard Goldblatt, eds. *The Columbia Anthology of Modern Chinese Literature*. 2<sup>nd</sup> edition, New York: Columbia University Press; 2007. ISBN: 9780231138413

Qin-Hong Anderson. *Masterworks Chinese Companion: Expressive Literacy Through Reading and Composition* 名作导读与写作. Boston: Cheng & Tsui Company, 2005. ISBN: 978-0887274350.

**Student Learning Objectives:** This course will introduce students to representative poems, essays, short stories and novels in modern Chinese literature. The course also aims to develop their ability to analyze and appreciate literary texts, and enlarge their knowledge of modern Chinese literature and culture. By the end of the semester the students will be able to:

- acquire in-depth knowledge of modern Chinese literature
- describe the characteristics of the major works studied
- define and recognize artistic features and forms of the literary works studied
- become familiar with the vocabulary of the discipline and be able to apply the appropriate methodologies for critical analysis
- relate the historical and social context to the works studied; analyze and interpret short literary works orally and in writing in Chinese
- use library and internet resources for research on relevant aspects of modern Chinese literature and culture.

**Assignments:**

All assignments will be posted to the course Blackboard **site** accessible through the College's homepage. Each week students will be expected to read an assigned selection of literature and be prepared to answer questions and participate in discussion about it. The students are responsible for preparing material assigned each week before coming to class, according to the course schedule. The background material will be studied prior to the class meeting and class time will be dedicated to discussion and analysis of texts within the context provided.

**COURSE REQUIREMENTS:**

**Attendance:** Punctual attendance and participation in all class meetings are essential and required. If students have special circumstances that cause them to miss class, please email instructor in advance of the absence and provide a written statement indicating that the absence should be excused. No written work can replace missed class time, failure to attend will influence the overall grade. More than one undocumented (unexcused) absence will result in the lowering of the final grade for the course. Quizzes missed due to unexcused absences cannot be retaken.

**Participation:** In-class discussions and explorations of the assigned readings are very important parts of this class, all students are expected to actively participate in class discussion, pay attention to what their peers say, and engage in critical debates with opinions expressed in the class. Participation grades will be considering timeliness, contribution to small and large group discussions, preparedness and level of intellectual engagement as demonstrated in quality of verbal and written contributions.

**Preparation for Class:** Students are expected to come to class prepared. For this purpose, it is likely that most students will have to spend 8-9 hours a week outside of class studying the required materials and working on the assignments. Students are required to finish all reading assignments before class and be ready to discuss them in class. Every student is asked to attend all lectures as well as a weekly discussion section. Please bring the required readings (hard copy) to class and participate actively in class discussions.

**Short papers and final paper:** This course includes three main parts: modern Chinese poetry, modern Chinese proses, modern Chinese novels & short stories. Students will write a total of three papers, one for each part. The first two papers are approximately 5 pages, while the third paper is the final paper should contain at least 9-10 pages. These papers should be research-analytical oriented, and the originality of ideas is just as important as outside resources. All papers should be typewritten, double-spaced with titles, footnotes and selected bibliography. In the process of developing the argument and writing the final paper, students are required to meet the instructor at least twice to discuss the paper project. A written paper proposal and an outline will be due respectively at these meetings. Students are encouraged to discuss early drafts with the instructor before final submission. The final paper will be due before the last week of the semester.

**Quizzes:** The most important homework for this course is reading the assigned works of literature. To ensure that students keep up on the readings and discussion, in class reading quizzes will be given, with an average frequency of once per week. Quizzes will take place during the first 15 minutes of class, will occur randomly during the semester, and will deal only with the section of the reading assigned for that particular day.

**Tests:** There will be a test for each part; the third test will be the final exam. The first two tests will cover the readings and in class lectures and discussions. The tests will consist of a combination of short response and fill in the blank questions and one essay question. The tests will test the student's knowledge of the materials presented in readings and lectures, as well as the student's ability to produce original analysis of the readings in light of the concepts and vocabulary presented in class discussion.

**Final Exam:** The final exam will take place during the Exam Period, according to the time designated by the official college exam schedule. The first part will consist of short response and fill in the blank questions and one essay; the second part will consist of paper that requires students to reflect upon the materials from the third part. Students will be provided with a study guide that includes possible essay questions, as well as a list of general content to be covered.

**Presentation:** Each student will give a 10 minutes presentation based on the materials they have signed up for. The presentations are expected to provide contextual information, inspire critical thoughts, raise questions, and trigger class discussions. Students are required to talk to the instructor (for suggested readings, etc.) when students prepare for their presentation.

**Assessment:** The assessment methods for this course are designed to evaluate student mastery of the course goals. The assignments require students to read, interpret and discuss texts related to topics and issues in modern Chinese literature. Upon completion of the course, students will have learned linguistic, analytical and rhetoric skills through weekly discussions of the texts and issues, as well as through individual oral presentation to the class. Students will also be able to construct a thesis argument and build support with examples through two tests and a final paper.

**Academic Integrity:** Under no circumstance will behaviors that violate academic integrity be tolerated. These behaviors include: cheating, fabrication, plagiarism, denying fellow students access to information or material, helping others to violate academic integrity, or purchasing essays online or otherwise. All violations will automatically receive no grade and be referred to the Office of Student Conduct. Please note that, in the case of plagiarism, ignorance of conventions of attribution and citation is not considered a mitigating circumstance.

**Students with disabilities:** It is the policy of York Collage to make reasonable academic accommodations for qualified individuals with disabilities. If anyone has a disability and wishes to request accommodations to complete the course requirements, please contact the Office of Disability Services and ask to speak with a Coordinator about accommodations.

#### **GRADING:**

Class preparation and participation 10%

Tests 20%

Short papers 20%

Presentations in class 10%

Final exam 20%

Final paper 20%

#### **Class Schedule and Selections (reading materials are subject to change)**

|         |  |
|---------|--|
| Week 1. | <ul style="list-style-type: none"><li>• 课程安排 (Introduction to the Course)</li><li>• 中国现代文学简介 ( Introduction to the background, the key periods and</li></ul> |
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|         | <p>concepts of Modern Chinese Literature)</p> <ul style="list-style-type: none"> <li>• 阅读: 周质平, “现当代的中国文学”, 《无所不谈》——现代汉语高级读本, 修订版, 普林斯顿大学出版社, 2011, P290-296.</li> <li>• Reading: Chih-p'ing Chou, “Modern and Contemporary Chinese Literature”, <i>Anything Goes: An Advanced Reader of Modern Chinese</i>. Revised Edition, Princeton University Press, 2011, P290-296.</li> </ul> |
|         | <p><b>第一部分: 中国现代诗歌</b><br/> <b>Part One: Modern Chinese Poetry</b></p>   |
| Week 2. | <ul style="list-style-type: none"> <li>• 刘半农(Liu Bannong): 教我如何不想她( How Can 't I Miss Her; song clip)</li> <li>• 徐志摩(Xu Zhimo): 再别康桥( Second Farewell to Cambridge)</li> <li>• Reading: 徐志摩(Xu Zhimo): 偶然( Chance)</li> <li>• Critical analysis and discussion.</li> </ul>   |
| Week 3. | <ul style="list-style-type: none"> <li>• 艾青(Ai Qing): 我爱这土地(I Love This Land)</li> <li>• 戴望舒(Dai Wangshu): 雨巷(A Lane in the Rain)</li> <li>• Reading: 闻一多(Wen Yiduo): 死水( Dead Water)</li> <li>• Critical analysis and discussion.</li> </ul>  |
| Week 4. | <ul style="list-style-type: none"> <li>• 余光中(Yu Guangzhong): 乡愁(Nostalgia)</li> <li>• 何其芳: (He Qifang) 预言 (Prophecy)</li> <li>• Reading: 郑愁予(Zheng Chouyu): 错误(Mistake)</li> <li>• Critical analysis and discussion.</li> </ul>  |
| Week 5. | <ul style="list-style-type: none"> <li>• 北岛(Bei Dao): 回答(Answers)</li> <li>• 舒婷(Shu Ting): 致橡树 (To the Oak Tree)</li> <li>• Reading: 海子(Hai Zi) 面朝大海, 春暖花开(Facing the Sea with Spring Blooms)</li> <li>• Critical analysis and discussion.</li> <li>• 诗歌部分考试 (Part one test)</li> <li>• <b>First paper due</b></li> </ul>  |
|         | <p><b>第二部分: 中国现代散文</b><br/> <b>Part Two: Modern Chinese Proses</b></p>   |
| Week 6. | <ul style="list-style-type: none"> <li>• 鲁迅(Lu Xun): 《野草》题辞(Excerpts from Wild Grass: Epigraph);</li> <li>• 秋夜( Autumn Night)</li> <li>• 许地山 (Xu Dishan) 落花生 (Peanuts)</li> <li>• Reading: 周作人(Zhou Zuoren): 喝茶(Drinking Tea)</li> </ul>   |

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|          | <ul style="list-style-type: none"> <li>• Critical analysis and discussion.</li> </ul>  |
| Week 7.  | <ul style="list-style-type: none"> <li>• 林语堂(Lin Yutang): 中国人的国民性(Chinese National Character)</li> <li>• 朱自清 (Zhu Ziqing) : 背景 (The View of my Father's Back)</li> <li>• Reading: 胡适 (Hu Shi) 我的母亲 (My Mother)</li> <li>• Critical analysis and discussion.</li> </ul>                 |
| Week 8.  | <ul style="list-style-type: none"> <li>• 巴金(Ba Jin): 《忆萧珊》 (Remembering Xiao Shan)</li> <li>• 余秋雨(Yu Qiuyu): 《华语情结》 (Chinese Complex)</li> <li>• Reading: 梁实秋(Liang Shiqiu): 雅舍 (Yashe)</li> <li>• Critical analysis and discussion.</li> </ul>  |
| Week 9.  | <ul style="list-style-type: none"> <li>• 董桥(Dong Qiao): 《这一代的事》 (This Generation's Story)</li> <li>• Reading: 吴鲁芹(Wu Luqin) 《我和书》 (I and My Books)</li> <li>• Critical analysis and discussion.</li> <li>• 散文部分考试 (<b>Part two test</b>)</li> <li>• <b>Second paper due</b></li> </ul> |
|          | <p style="text-align: center;"><b>第三部分：中国现代小说</b></p> <p style="text-align: center;"><b>Part Three: Modern Chinese Novels and Short Stories</b></p>  |
| Week 10. | <ul style="list-style-type: none"> <li>• 鲁迅(Lu Xun): 狂人日记(Diary of a Madman); 孔乙己 (Kong Yiji);</li> <li>• 郁达夫(Yu Dafu): 沉沦(Sinking), Film clips: 郁达夫传奇</li> <li>• Reading: 鲁迅 (Lu Xun) 祝福 (New Year's Sacrifice)</li> <li>• Critical analysis and discussion.</li> </ul>               |
| Week 11. | <ul style="list-style-type: none"> <li>• 老舍(Lao She):老字号(An Old and Established Name)</li> <li>• 张天翼(Zhang Tianyi): 中秋节 (Mid-autumn Festival)</li> <li>• Reading: 茅盾 ( Mao Dun) : 春蚕 (Spring Silkworms)</li> <li>• Critical analysis and discussion.</li> </ul>                        |
| Week 12. | <ul style="list-style-type: none"> <li>• 沈从文(Shen Congwen):萧萧(Xiaoxiao; film clips)</li> <li>• 丁玲(Ding Ling):莎菲女士日记(Miss Sophie's Diary)</li> <li>• Reading: 张爱玲(Zhang Ailing): 封锁(Sealed Off)</li> <li>• Critical analysis and discussion.</li> </ul>                                 |
| Week 13. | <ul style="list-style-type: none"> <li>• 白先勇(Bai Xianyong):冬夜(Winter Nights)</li> <li>• 黄春明(Huang Chunming):苹果的滋味(The Taste of Apple)</li> <li>• Reading: 朱天文(Zhu Tianwen): 世纪末的华丽</li> </ul>  |

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|          | <p>(The Beauty of the End of the Century)</p> <ul style="list-style-type: none"> <li>• Critical analysis and discussion.</li> </ul>  |
| Week 14. | <ul style="list-style-type: none"> <li>• 莫言 (Mo Yan) 枯河 (Dry River)</li> <li>• 余华 (Yu Hua): 《鲜血梅花》 (Blood and Plum Blossoms)</li> <li>• Reading: 莫言 (Mo Yan) 透明的红萝卜 (The Transparent Carrot)</li> <li>• Critical analysis and discussion.</li> <li>• <b>Final paper due</b></li> </ul>                               |
| Week 15. | <ul style="list-style-type: none"> <li>• 西西(Xi Xi):像我这样一个女子(A Woman Like Me)</li> <li>• Readings: 王安忆(Wang Anyi): 《长恨歌》 中一节: 外婆 (Granny)</li> <li>• Critical analysis and discussion.</li> <li>• Each student will prepare a ten-minute presentation on their final project.</li> <li>• <b>Final Exam</b></li> </ul> |

\* For week to week assignments, activities, and extracurricular events of interest, see the course blackboard, and pay close attention to your email.

## Bibliography

Anderson, Marston. *The Limits of Realism: Chinese Fiction in the Revolutionary Period*. Berkeley: University of California Press; 1990.

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Wu Benxing. *Read Liu Bannong's " How Can 't I Miss Her " [J]*. Masterpiece appreciation.1983.10

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## Research Resources

- [The Modern Chinese Literature and Culture Resource Center](#)
- Modern Chinese Literature and Culture Resource Center: <http://u.osu.edu/mclc/>
- Modern Chinese Literature and Culture Journal: <http://u.osu.edu/mclc/journal/>
- [Columbia Companion to Modern East Asian Literature](#)
- [Modern Chinese Literature Timeline](#)

Section AIV: New Courses

|  |  |
|--|--|
| <b>Department</b>                              | World Languages, Literatures, and Humanities   |
| <b>Career</b>                                  | <input checked="" type="checkbox"/> Undergraduate <input type="checkbox"/> Graduate  |
| <b>Academic Level</b>                          | <input checked="" type="checkbox"/> Regular  |
| <b>Subject Area [Prefix]</b>                   | CHIN   |
| <b>Course Number</b>                           | 205  |
| <b>Course Title</b>                            | Chinese Film and Culture   |
| <b>Catalogue Description</b>                   | This course offers an introduction to the Chinese film in the twentieth and twenty-first century. The course will use a selection of internationally acclaimed Chinese films as a way to help students better understand the culture, values, history, politics, society and economy of China in different decades the aforementioned time period.   |
| <b>Pre-requisite(s)</b>                        | ENG 125  |
| <b>Co-requisite(s)</b>                         |  |
| <b>Credits</b>                                 | 3  |
| <b>Contact Hours</b><br>[total (lecture, lab)] | 3  |
| <b>Liberal Arts</b>                            | <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No  |
| <b>Course Attribute</b><br>[WI; H-WEB; WEB]    |  |
| <b>General Education Component</b>             | <p><input checked="" type="checkbox"/> Not Applicable</p> <p><input type="checkbox"/> Required</p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematics</p> <p><input type="checkbox"/> Science</p> <p><input type="checkbox"/> College Option</p> <p><input type="checkbox"/> Flexible</p> <p><input type="checkbox"/> World Cultures</p> <p><input type="checkbox"/> US Experience in its Diversity</p> <p><input type="checkbox"/> Creative Expression</p> <p><input type="checkbox"/> Individual and Society</p> <p><input type="checkbox"/> Scientific World</p> |

**Rationale:** Currently, the department offers courses in American film and Latin film; we are seeking to broaden the global perspectives of students and help to fulfill the Diversity outcome of the Institutional Learning Objectives. This course could also be used as an elective by film studies minors.

**IRP Code:**

Department of World Languages and Literatures

**CHIN 205: Chinese Film and Culture**

*3hrs; 3 cr*

**Course Description:**

This course offers an introduction to the Chinese film in the twentieth and twenty-first century. The course will use a selection of internationally acclaimed Chinese films as a way to help students better understand the culture, values, history, politics, society and economy of China in different decades the aforementioned time period. This class is conducted in English.

**Course Narrative:**

We will place each film in its historical context, considering both the aesthetic form and the socio-political content of the films. Class time will be spent watching films as well as discussing the relevance of the themes raised in these films both for Chinese and American audience. Students will learn about and understand China as depicted in Chinese cinematic works and will analyze the creative expression and cultural forces underlying such portrayals. In the process of addressing cultural, historical and intellectual concerns, students are expected to learn the basics of film criticism, approaching films from artistic and literary perspectives. We will use each film as a starting point to engage a larger topic. In some cases, the selected movies will be linked to literary works. This course will impart the basic outline, narrative, and topics of Chinese film to students, as well as guide the students in the development of critical reading, writing, and analytical skills.

The main discussions and the proposed topics for research will include (but are not limited to):

- Chinese intellectual and cultural history;
- The role of gender in Chinese society;
- The Chinese film's representation of the nation, national identity, national trauma, and the national past;
- The cinematic critiques of Maoism and post-Maoist Chinese culture;
- How do Chinese films narrate its history, and represent its increasingly diversified cultural landscapes both at home and abroad?

**Course Objectives:**

This course is designed to enable students to:

- Gain cultural knowledge of China through the screenings of Chinese films;
- Understand how film represents the different cultural orientations in different periods of time in China;
- Learn how to critically “read” a movie and appreciate the elements that make up the visual and aural languages of films
- Acquire the ability to identify and apply key historical concepts such as periodization, change, continuity, conflict, and complexity to explain major historical processes.
- Reveal their understanding of the ways in which culture, race, ethnicity, gender, and class affect individual and collective identities, experiences, and interpretations of experiences.
- Express their knowledge and appreciation of the evolution of pre-modern and modern Chinese political ideals, institutions, personalities, and civic practices. Moreover, students

will demonstrate an understanding of the struggles and conflicts within China and how these conflicts continue to influence daily life.

- Demonstrate their understanding of the political, economic, social, and cultural institutions and organizations that Chinese peoples have created as a result of the forging a nation-state.
- Express their knowledge of the beliefs, sentiments, values, and issues that unite as well as divide Chinese people. Moreover, students will demonstrate their appreciation of the ways in which race, ethnicity, class, and gender help to explain historical divisions within the region.
- Articulate their understanding of the complex relationships between the working poor, middle class society, and the elite, as well as the role of Chinese government in the evolution of those complex social relationships.
- Develop and nurture their critical reading, writing, speaking, and collaborative learning skills.

### **Course organization and requirements:**

Students will read articles and watch films for discussion in class each week. We will cover a film every two class meetings. A film will be shown during the first session, followed by a brief discussion of the historical background related to the film. On the second session, we will have critical analysis and discussion. Moreover, some historical documentaries will be used during lecture/discussion. Students will also read at least one novel, as well as excerpts of critically screen cinematic adaptations of novels. For each film, the instructor will provide some questions to consider so that students will have a framework for beginning their responses. Readings will be assigned for some films.

As you watch the films and do your readings, you are expected to make your own notes/summary so that you can develop your own ideas, come to class confidently informed and have reflected on the reading carefully so we may have a substantial discussion, and further help write your reaction papers.

Students will write two reaction papers to the films. Reaction papers should be at least two pages, double spaced. The content of the comment should reflect the films screened in class and show your opinions or specific thoughts about the films' themes, characters, and narrative (story and plot), visual effect, social significance etc. Each student will write a midterm papers (4-5 pages) and a final research paper (8-10 pages).

### **Instructional Methods and Activities:**

Lecture, class discussion, small group discussion, and oral presentations

- Those facilitated by the professor: lecture; class discussion; videos; audio; Internet.
- Those facilitated by students: oral presentations; small group discussion; review sessions; formal writing assignments; Internet.

### **Class Attendance**

Regular class attendance is mandatory. Students are expected to attend class as well as participate in lectures, discussions, and review sessions. Each student is allowed only one unexcused absence during the semester. You are responsible for keeping the professor informed

of any situation that prevents you from attending class. Missing more than one class can negatively affect your final grade.

#### **Grading:**

Class preparation and participation 15%

Reaction papers 20%

Midterm Paper 20%

Class Presentation 15%

Final Research Paper 30%

### **CLASS SCHEDULE**

**Week 1:** Introduction to the course: syllabus, readings and materials.

*Reading:* Corrigan, Timothy J. "Film Terms and Topics for Film Analysis and Writing." From *A Short Guide to Writing about Film*, pp. 36-81. New York: Pearson Longman, 2007.

Suggested Background Reading: David Bordwell and Kristin Thompson, *Film Art: An Introduction*. 7th ed. New York: McGraw-Hill, 2003.

Film language and writing about films. Web sources: <https://filmanalysis.coursepress.yale.edu/>

Historical Documentary: 中国革命 1911-1949 (China in Revolution 1911-1949) 1989.

*Question for discussion:* What are the main characteristics of this historical documentary? Contrast and compare this documentary with other documentaries that you have seen.

Critical analysis and discussion.

**Week 2: 西洋镜 (SHADOW MAGIC) 胡安Ann Hu, 2000.**

Set in the Beijing of 1902, this comedy is built around the conflict that the assistant of a portrait artist finds himself in as he becomes a follower of the Westerner who has recently opened "Shadow Magic", the first movie theater in China.

*Readings:* Synopsis of the movie; E. Said, *Orientalism*, New York: Vintage Books, 1979, 1- 28; Chen Xiaomei, *Occidentalism*, (Lanham: Rowman & Littlefield, 2002), pp. 1- 22.

*Question for discussion:* What can be considered the major characteristics of the "East" and "West" encounter at the turn of the 20th century?

Critical analysis and discussion.

**Week 3: Presentation of Lu Xun (video).**

*Reading:* Lu Xun, "The True Story of Ah Q" from *Lu Xun: Selected Works*, Yang Xianyi & Gladys Yang, trans. (Beijing: Foreign Languages Press, 1980), pp. 39-57.

*Questions for discussion:* The narrator of a fictional story is not necessarily identical with its real author. How many narrators are there in each of these short stories? What can we infer about each of them? How do the narrators feel about the stories they are telling, and how do they feel about themselves?

阿Q正传 (THE TRUE STORY OF AH Q) 岑范 Cen Fan, 1981.

"Ah Q is the leading character in The True Story of Ah Q the famous novel by the great Chinese writer Lu Xun. Ah Q typifies all those who compensate themselves for their failures and setbacks in real life by regarding them as moral or spiritual victories."

*Questions for discussion:* Do you agree with this quote? What can you say about the symbolism of Ah Q and its significance in relation to the 1911 Republican Revolution?

Critical analysis and discussion.

**Week 4: 大红灯笼高高挂 (RAISE THE RED LANTERN) 张艺谋Zhang Yimou, 1991.**

In a sweeping and magnificent tale of passion, aspiration, dreams, and desire set in 1920s China, 19-year-old Songlian has become Fourth Wife to the wealthy Chen. Yet she must share her husband with his three existing wives. Each wife has her own house on the estate, and each must wait until dusk for the arrival of a red lantern. Where the lantern is carried signifies which wife the master will sleep with that night. The lantern brings with its privileges none of the wives will sacrifice without a fight. When Songlian discovers that the other wives manipulate and cheat their way to win the red lantern, she decides to join in the fight for Chen's attention. A battle of wills commences that can only bring misfortune to all concerned.

*Reading:* Zhang, Xudong, "The Discourse of Modern Cinema", from Zhang Xudong, *Chinese Modernism in the Era of Reforms: Cultural Fever, Avant-garde Fiction, and the New Chinese Cinema* (Durham, NC: Duke University Press, 1997), 215-265.

*Questions for discussion:* What can we learn about feudal nobleman's life in China in 1920s (and before)? What can we learn about gender and family relations in traditional China? What are the signs of "Chineseness" in *Raise the Red Lantern* and how can we analyze them in a context which is international, cross-cultural, and therefore *beyond* "Chinese"?

Critical analysis and discussion.

**Week 5: 湘女萧萧 (A GIRL FROM HUNAN) 谢飞、乌兰Xie Fei/U Lan, 1986.**

Presentation of the writer Shen Congwen. Analysis of the text "Xiao Xiao". The movie "Xiao Xiao."

Freed from the constraints of the Cultural Revolution and fueled by an adventurous new generation of film makers, this film attests to the vigor and maturity of the New Chinese Cinema. At the turn of the century, a pampered and lively twelve-year-old girl is whisked off to a remote village and straight into an arranged marriage with a two-year-old boy. As she ripens into womanhood, she develops a sisterly affection for her toddling husband but finds more substantial companionship in a furtive love affair with a young farmer — which places her in danger from the village's severe restrictions against adultery.

*Reading:* Introduction to Shen Congwen

*Supplementary Reading:* Shen Congwen, *Imperfect Paradise: Stories by Shen Congwen* (University of Hawai'i Press, 1995)

*Questions for discussion:* What can we learn from this movie about the following topics: Life in the countryside, gender issues, making films in China (Xie Fei is a director of the older generation who was persecuted during the Cultural Revolution).

Critical analysis and discussion.

**Week 6: 红高粱 (RED SORGHUM) 张艺谋 Zhang Yimou, 1987.**

The most popular of the acclaimed Chinese New Wave, this film is one of the most beautiful films of recent years. Beginning as a lusty romantic comedy about a nervous young bride's arrival and ensuing seduction at a remote winery, and ending as a heroic and harrowing drama of partisan resistance during the Japanese occupation, the film builds to a spell-binding, explosive climax. This film is a gorgeous fable that will sweep you along with its mixture of violent action, and epic lyricism.

*Readings:* Zhang, Xudong, "Ideology and Utopia in Zhang Yimou's Red Sorghum", from Zhang Xudong, *Chinese Modernism in the Era of Reforms: Cultural Fever, Avant-garde Fiction, and the New Chinese Cinema* (Durham, NC: Duke University Press, 1997), 307-327; Zhang, Jia-Xuan. 1989. Review of *Red Sorghum*. *Film Quarterly*, 42, 3: 41-43

Critical analysis and discussion.

**Week 7 \*Midterm paper is due\***

**黄土地 (YELLOW EARTH) 陈凯歌 Chen Kaige, 1984.**

One of the debut films of the "Chinese New Wave" of cinema, this film is a haunting, evocative film set in the barren wilderness of Northern Shaanxi Province in spring 1939. The life of a fourteen-year-old peasant girl is changed forever by the arrival of Gu Qing, a communist soldier who has been sent out to collect folk songs for the use of revolutionary armies. As the young Cui Qiao slowly falls in love with this soldier, she learns from him that she does not have to remain bound to her lonely, traditional life. Inspired to action, she flees from her arranged marriage and escapes across the great Yellow River.

*Reading:* Esther C. M. Yau, "Yellow Earth Western Analysis and a Non-Western Text," from Chris Berry (ed.), *Perspectives on Chinese Cinema*. London: British Film Institute, 1991, 62-79.

*Questions for discussion:* What can we learn about the PLA? What can we learn about the life in the countryside? Analyze the cinematic technique of this movie.

Critical analysis and discussion.

**Week 8: 活着 (TO LIVE ) 张艺谋Zhang Yimou, 1994.**

This movie is about the life of a married couple: their fortunes, rise and fall. The film has powerful symbolic and metaphoric connotations. In a smoky gambling den in 1940s China, a drunken young man runs through his family's fortune, losing their ancestral home and all their possessions. This staggering loss proves to be their salvation...and the first step in a thrilling odyssey of survival that will take them through war and revolution, love and loss, tragedy...and triumph. Through the terrors of China's civil war, the passions of the communist takeover, the betrayals of Chairman Mao's Great Leap Forward, and the tragic mistakes of the Cultural Revolution, their lives unfold across four decades of momentous change...bound by love, driven by strength of the human spirit, and touched more than once by the hand of fate.

*Questions for discussion:* To Live juxtaposes macrohistory (civil war, the Cultural Revolution, etc.) with microhistory (marriage, school, job, family life, etc.). Which do you think is more important in the film? What does this juxtaposition demonstrate about history, master narratives, fiction, and non-fiction?

Critical analysis and discussion.

**Week 9: 蓝风筝 (THE BLUE KITE )** 田壮壮Tian Zhuangzhuang, 1993.

Banned in China, where the director was under close government scrutiny for making the film "without permission," this film is the most acclaimed and controversial of all of the films to come out of the new Chinese cinema. Told from the perspective of a young boy, Tietou, it traces the fate of a Beijing family and their neighbors as they experience the political and social upheavals in 1950s and 1960s China. Tietou's parents, a librarian and school teacher, both loyal communist party members, soon learn that even the most innocent criticisms can be interpreted by the Party as imperialist propaganda. Over the next 15 years, Tietou observes the adverse effects of party policy on various members of his family. The only image of hope and freedom offered in the film is a blue kite given to Tietou by his father which he later passes on to the next generation.

**Topic:** Verbal and Visual Rhetoric of the Great Proletarian Cultural Revolution (1966-1969)

*Question for discussion:* The Blue Kite shows the social and political upheavals during the Cultural Revolution seen through the life of the main character (Tietou), his family and his friends. Do you agree with this statement?

Critical analysis and discussion.

**Week 10: 霸王别姬(FAREWELL MY CONCUBINE)** 陈凯歌Chen Kaige, 1993.

Critically acclaimed as one of the best films of the year, this seductive, award-winning triumph captivated moviegoers the world over. It is the compelling tale of two lifelong friends unexpectedly caught in a passionate love triangle with the woman who comes between them! Nominated in 1993 for Best Foreign Language Film Academy Award, this film earned the Golden Globe as best foreign film in addition to claiming Best Picture honors at the prestigious Cannes Film Festival. Packed with vivid, provocative imagery throughout, this sensual story of love and betrayal is the must-see movie of the year.

*Reading:* E. Ann Kaplan, "Reading Formations and Chen Kaige's *Farewell My Concubine*", from Lu, Sheldon Hsiao-peng, ed., *Transnational Chinese Cinemas: Identity, Nationhood, Gender*. (Honolulu: University of Hawaii Press, 1997) 265-275.

Clips from 夜奔 (Fleeing by Night) 徐立功、尹祺 Xu Likong and Yin Chi, 2003

Set primarily in the 1930s, the film tells of the unrequited passion of a theatre owner's daughter and the cellist who would have been her fiancé for a mesmerizing Chinese opera star who is kept by a wealthy, controlling, yet oddly sympathetic lover.

Clips from 东宫西宫 (East Palace, West Palace) 张元Zhang Yuan, 1999

Set in a park of the Forbidden City in Beijing the film deals directly with gay themes using a sort of Foucauldian perspective, and emphasizing the shifting power between the victim and the victimizer as a metaphor for the dynamics of an authoritarian regime. This movie was adapted to the stage in the year 2000.

*Questions for discussion:* Can "Farewell My Concubine" be considered as an historical epic of China in the 20th century? Why this interest in Beijing Opera? What can we learn about education in China? Gender and power: homosexuality in "traditional" vs. "modern" China.

Critical analysis and discussion.

### **Week 11: 秋菊打官司 (THE STORY OF QIU JU ) 张艺谋Zhang Yimou, 1993.**

Chinese star Gong Li gives a luminous performance as Qiu Ju, a stoic peasant woman who demands an apology when her husband is kicked in the groin by the village chief. But the chief is a proud man who refuses to apologize, sending Qiu Ju on a futile trek through the complicated Chinese court system. From her small village to a nearby city and finally to the large and impersonal district court, hers is a universal battle against bureaucracy and indifference. Winner of Best Picture and Best Actress at the Venice Film Festival.

*Questions for discussion:* What are the differences between "Rule by man", "Rule by law" or "Rule by virtue"? What can we learn about the life in the Chinese countryside in the Eighties? Discuss the gender issues.

Reading: Berry and Farquhar, 2006. *How should a Chinese woman look?*

Clips from 一个都不能少 (NOT ONE LESS) 张艺谋Zhang Yimou, 1999.

Historical setting: 1990s. Topics for discussion: Chinese education in the countryside.

Critical analysis and discussion.

### **Week 12: Taiwan cinema.**

#### **戏梦人生 (THE PUPPETMASTER) 侯孝贤Hou Hsiao-hsien, 1993.**

The first Taiwanese film to enter competition at Cannes (where it won the Jury Prize), The Puppetmaster tells the true story of Li Tien-Lu, a celebrated hand-puppeteer who lived through tumultuous times of the 20th century, including Taiwan's long occupation by Japan (1895–1945). Scenes from Li's childhood and early adulthood are intercut with puppet performances and with Li himself sitting charmingly in front of the camera, recounting a life filled with suffering, death, survival, and humor. The complex narrative is masterfully constructed to tell the tale of an exceptionally talented and charismatic man swept up in the tidal wave of history.

*Reviews:* Vincent Canby. A Taiwan Artist Tells His Island's Story Obliquely. *The New York Times*. October 6, 1993. <https://www.nytimes.com/1993/10/06/movies/review-film-festival-a-taiwan-artist-tells-his-island-s-story-obliquely.html>; 木卫二.没有看客的命运.豆瓣电影, 2012.7.22. <https://movie.douban.com/review/5515558/>

Reading: Lu, Sheldon Hsiao-peng, "Chinese Cinema (1896-1996) and Transnational Film Studies," Lu, Sheldon Hsiao-peng, ed., *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, 1-30.

Clips from: 海上花 (FLOWERS OF SHANGHAI) Hou Hsiao-hsien, 1998.

Critical analysis and discussion.

### **Week 13: Taiwan cinema.**

#### **悲情城市 (A CITY OF SADNESS) 侯孝贤Hou Hsiao-hsien, 1989**

A City of Sadness is the first Taiwanese film to achieve a major international prize. This epic film focuses on the complex history of 20th-century Taiwan during the turbulent period in Taiwanese history between the fall of the Japanese Empire in 1945 and the establishment of martial law in 1949. It is the first Taiwanese film to broach the subject of the most traumatic experience in the nation's history, the February 28 Incident. Using a family as a matrix through

which to filter the historical events at the moment of the founding of the nation, Hou re-presents Taiwanese history in both micro and macro perspectives.

*Reviews:* <https://www.imdb.com/title/tt0096908/reviews>

*Readings:* Caryn James. Postwar 'Sadness' In Taiwan. *The New York Times*. October 6, 1989.

<https://www.nytimes.com/1989/10/06/movies/film-festival-postwar-sadness-in-taiwan.html>;

張世倫, 2001年, 《台灣「新電影」論述形構之歷史分析(1965~2000)》, 國立政治大學新聞研究所碩士論文。

Clips from **独立时代 (A Confucian Confusion)** 杨德昌 Edward Yang, 1994

Critical Analysis and discussion.

### **Week 14: Hong Kong cinema**

**花样年华 (IN THE MOOD FOR LOVE)** 王家卫 Wong Kar-Wai, 2000.

Chow Mo-wan rents a room in a Hong Kong apartment building. It's sheer coincidence that he moves in the same day that Su Li-zhen moves in next door. They never have a real conversation until Mr. Chow realizes that their respective spouses are having an affair. This discovery shocks both of them. Mr. Chow, feeling hurt and wishing to understand how the affair happened, begins finding excuses to spend time with Mrs. Chan.

*Readings:* Vikram Murthi. *Criticwire Classic of the Week: Wong Kar-Wai's 'In the Mood for Love'*. <https://www.indiewire.com/2015/11/criticwire-classic-of-the-week-wong-kar-wais-in-the-mood-for-love-129112/>; 刘佳静.电影《花样年华》的空间建构与寓意表达[J].艺术科技, 2016 (02)

Clips from **甜蜜蜜 (Comrades: Almost a Love Story)** 陈可辛 Peter Chan, 1996.

*Reading:* 我城市的失落与寻找——从陈可辛电影《甜蜜蜜》看香港的身份认同, 《文学研究》期刊 (2008) ; 江海. 《甜蜜蜜》里的爱情与身份认同,豆瓣电影:

<https://movie.douban.com/review/7378996/>

Critical analysis and discussion.

### **Week 15**

Each student will prepare a ten-minute presentation on their final project.

**\* Final exam\***

**\* Final paper is due\***

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Wang Yuejin, Red Sorghum, "Mixing Memory and Desire," Chris Berry (ed.), *Perspectives on Chinese Cinema*. London: British Film Institute, 1991, 81-103.

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Young, John Dragon. Review of *Raise the Red Lantern* by Zhang Yimou; *The Story of Qiuju* by Zhang Yimou. *The American Historical Review*, 98, 4: 1158-1161, 1993.

Ye, Tan and Zhang, Yimou. From the Fifth to the Sixth Generation: An Interview with Zhang Yimou. *Film Quarterly*, 53, 2: 2-13, 1999-2000.

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Zhang, Yingjin, Xiao Zhiwei, eds. *Encyclopedi*

# APPENDIX

## D



# Middle States Monitoring Report Update

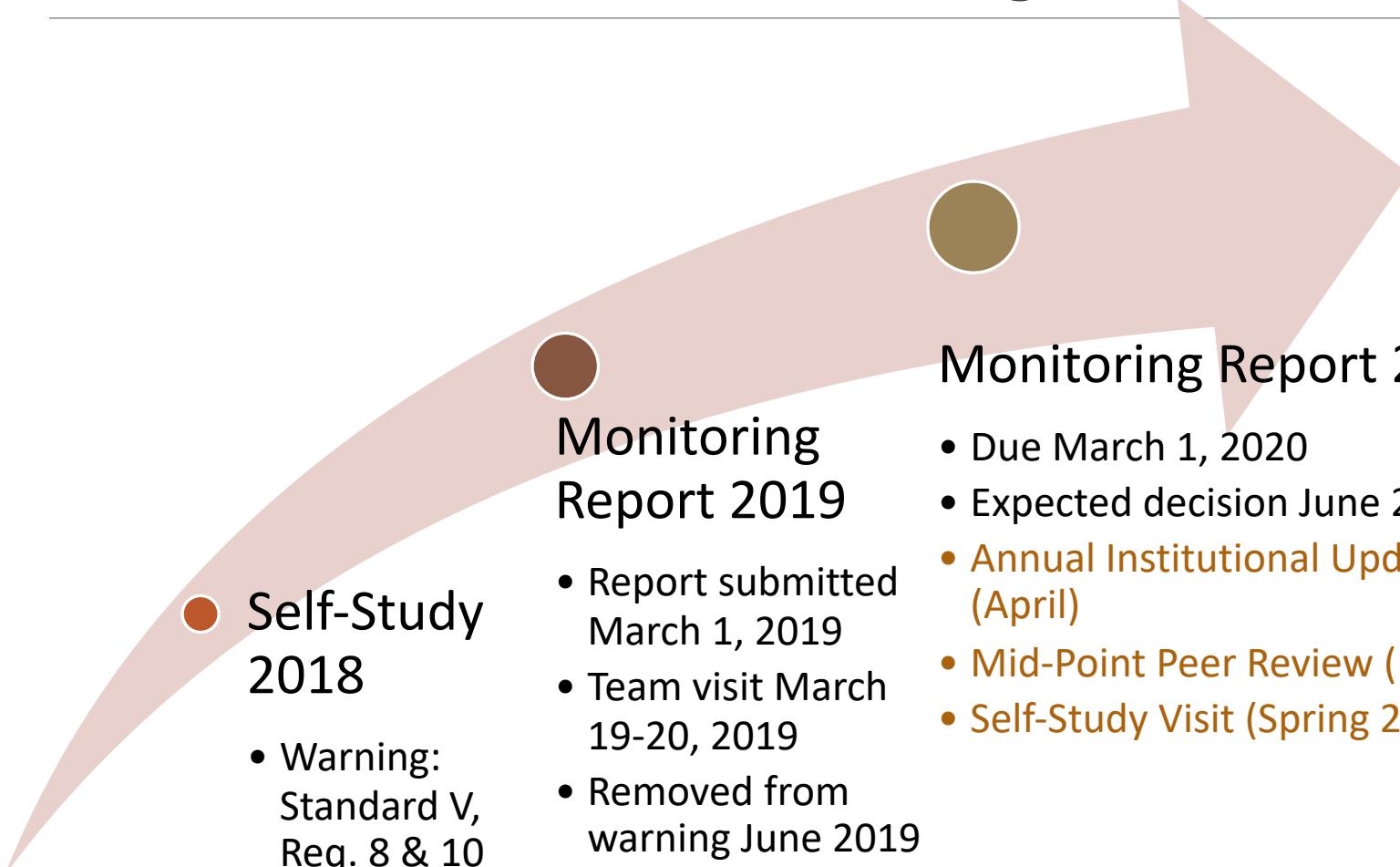
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PRESENTATION TO FACULTY SENATE

FEBRUARY 25, 2020

# MSCHE Accreditation York College Timeline

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## Self-Study 2018

- Warning: Standard V, Req. 8 & 10

## Monitoring Report 2019

- Report submitted March 1, 2019
- Team visit March 19-20, 2019
- Removed from warning June 2019

## Monitoring Report 2020

- Due March 1, 2020
- Expected decision June 2020
- Annual Institutional Updates (April)
- Mid-Point Peer Review (Fall 2023)
- Self-Study Visit (Spring 2027)

# Middle States Warning, 2018

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1. Standard 5: Assessment of **student learning** and achievement demonstrates that the institution's students have accomplished educational goals consistent with their program of study, degree level, the institution's mission, and appropriate expectations for institutions of higher education.
2. Requirement of Affiliation 8: The institution systematically evaluates its educational and other programs and makes **public** how well and in what ways it is accomplishing its purposes.
3. Requirement of Affiliation 10: **Institutional planning** integrates goals for academic and institutional effectiveness and improvement, student achievement of educational goals, student learning, and the results of academic and institutional assessments.

# Monitoring Report: Recommendations from Peer Reviewers, 2019

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1. Continue to **allocate appropriate resources** needed to sustain the College's assessment infrastructure and activities for the long-term.
2. Create a system to **assess the effectiveness** of assessment framework, processes, and activities. Use that information to **identify gaps** and take **corrective actions** to make the overall assessment process more **sustainable**.
3. Develop an **improved internal system of documenting** assessment results, action plans, and follow-up strategies.

## MSCHE Action, June 2019

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To acknowledge receipt of the monitoring report. To note the visit by the Commission's representatives. To **reaffirm accreditation** because the institution is **now in compliance** with Standard V (Educational Effectiveness Assessment) and **Requirements of Affiliation 8 and 10**. To request a **monitoring report due March 1, 2020**, demonstrating sustainability of implemented corrective measures, included but not limited to, allocation of appropriate resources to sustain the Colleges assessment infrastructure and activities for the long-term, and an improved internal system of documenting assessment results, action plans, and follow-up strategies (Standard V and Requirements of Affiliation 8 and 10). The next evaluation visit is scheduled for 2026-2027.

# 2020 Monitoring Report

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1. Due March 1, 2020
2. Institutional Effectiveness Committee and Office of Institutional Effectiveness and Strategic Planning wrote the document
3. To demonstrate sustainability of processes and activities identified last year
4. We are responding to the Commissions action as it pertains to Standard 5 and Requirements of Affiliation 8 and 10, while also responding to reviewers' recommendations

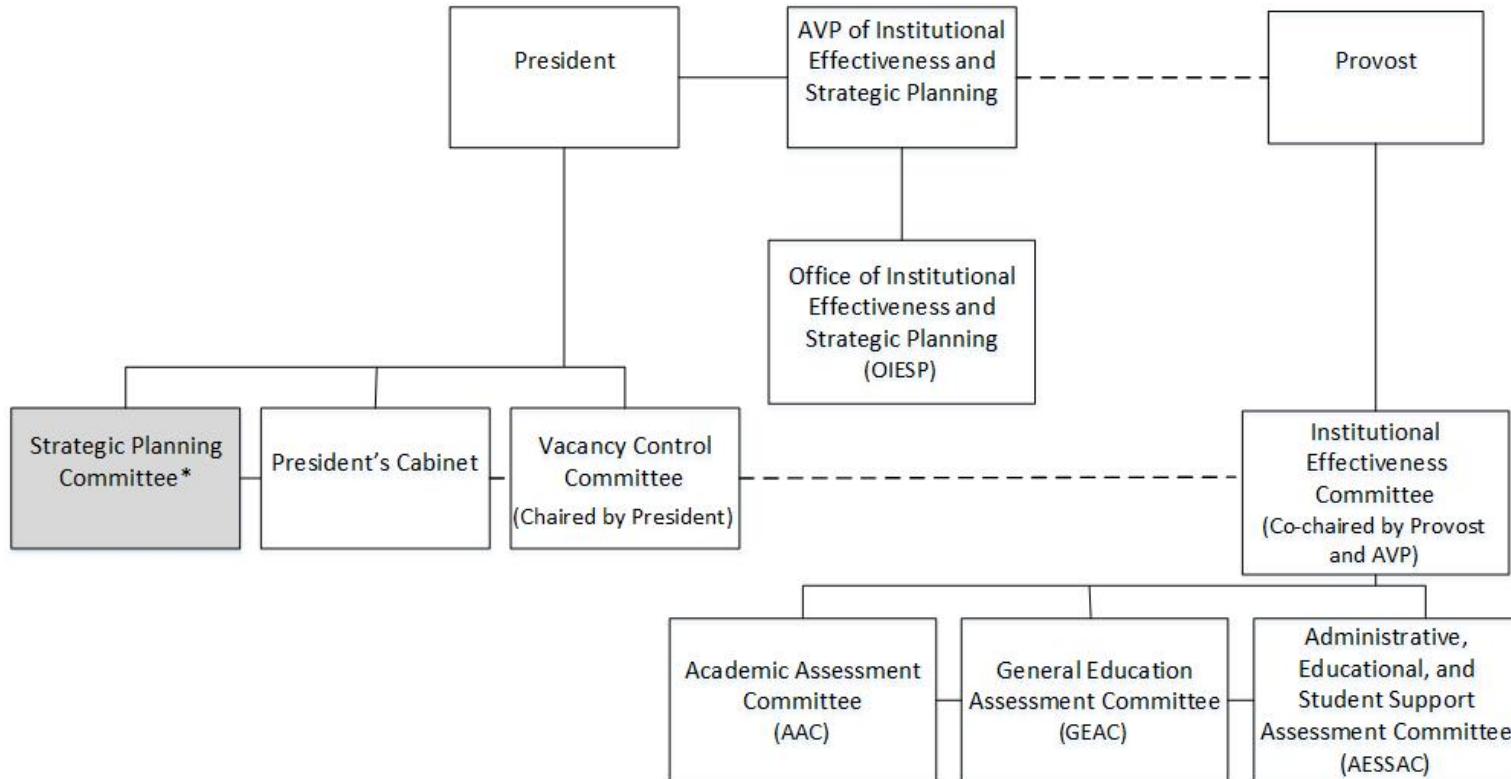
# Introduction

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- Changes in leadership
- Addition of AVP for Institutional Effectiveness and Strategic Planning
- New strategic plan
- Revised accountability structure\*

\*We will continue to ensure our planning and assessment management structure align with shared governance, making adjustments as necessary

# Revised Accountability Structure



\*The Strategic Planning Committee will go offline when the Strategic Plan launches in April 2020. The IEC and Cabinet monitor progress on the annual operational plan, strategic plan, and key performance indicators.

# Chapter 1: The Assessment Framework (Overview)

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- Institutional Effectiveness Committee
- Institutional Effectiveness Process
- Institutional Effectiveness Framework
- Activities to sustain the assessment infrastructure for the long-term

# The Institutional Effectiveness Committee

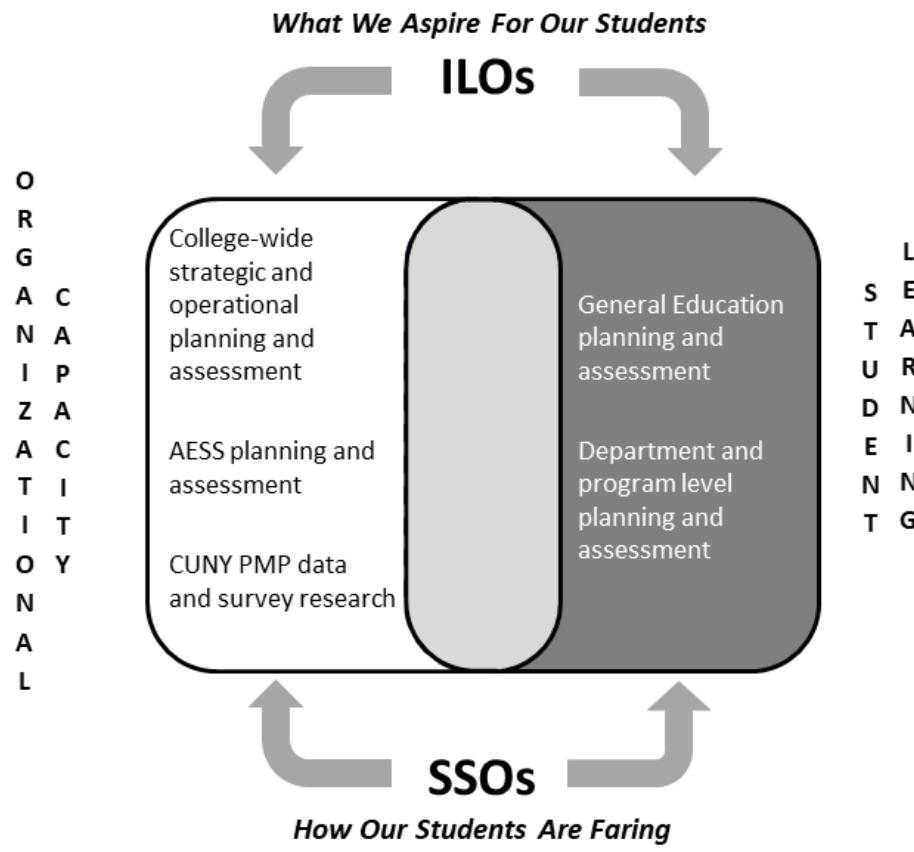
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- 14 members
  - ✓ Co-chaired by the Provost and the AVP for Institutional Effectiveness and Strategic Planning (OIESP)
  - ✓ Both academic Deans
  - ✓ Six faculty (including the chairs of the Academic Assessment and General Education Assessment Committees, two additional members from both committees, and two department chairs)
  - ✓ Co-chairs of the Administrative, Educational and Student Support Assessment Committee
- Responsible for the oversight of the three assessment committees and monitoring progress toward the goals and objectives in the new strategic plan and annual operational plan/CUNY Performance Management Process

# The Institutional Effectiveness Process



# The Institutional Effectiveness Framework



# The Institutional Effectiveness Framework

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- Student Learning
  - ✓ General education planning, assessment, and demonstrating continuous improvement
  - ✓ Academic department and program level planning, assessment, and demonstrating continuous improvement
  - ✓ Assessment of institutional learning outcomes and student success outcomes
- Organizational capacity
  - ✓ College-wide strategic and operational planning and assessment (alignment of three processes: planning, budgeting, and student outcomes assessment)
  - ✓ Administrative, Educational, and Student Support unit planning, assessment, and demonstrating continuous improvement
  - ✓ CUNY Performance Management Process (now subsumed under annual operational planning) and surveys

# Chapter 2: Demonstrating Sustainability: Allocation of Resources

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- Restructured the Office of Institutional Effectiveness and Strategic Planning to improve integration of assessment and institutional research
- Increased data transparency
  - ✓ Intranet available on OIESP webpage
  - ✓ Research Briefs and Executive Updates appear on intranet
  - ✓ Institutional Survey Schedule appears on OIESP webpage
  - ✓ Annual Institutional Reporting Schedule appears on OIESP webpage
  - ✓ Data Trends by Department and Program (to be produced and distributed annually in the spring – more data elements are in development). This should facilitate the Academic Program Review Process.

# Chapter 2: Demonstrating Sustainability: Allocation of Resources

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- Purchased *Qualtrics* for college-wide use
- Professional development workshops continue
- Creation and implementation of York Assessment Management System (YAMS)
- Participation in CUNY Councils (assessment, institutional research, and MSCHE)
- Evidence of the maturing culture of assessment
  - ✓ Curriculum change proposal now includes two assessment-related questions
  - ✓ Prof 101 includes discussions on assessment
  - ✓ Human Resources New Employee Orientation Program includes a session on OIESP (research, assessment, and planning)

# Chapter 3: Develop an Internal System for Documenting, Results, Plans and Strategies

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- **York Assessment Management System**
  - ✓ Internally developed, created, and managed
- Multi-phase system of implementation
  - ✓ Phase I: Annual Assessment Plans
  - ✓ Phase II: Mid-year Check-in Process (New! Takes 3 minutes)
  - ✓ Phase III: Annual Year-end Report
  - ✓ Phase IV: Institutional-level Reporting for OIESP
  - ✓ Phase V: Incorporating rubrics to facilitate assessment committee review and feedback

# York Assessment Management System

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- Team effort!
  - ✓ OIESP, Information Technology, AAC, GEAC, AESSAC, Institutional Effectiveness Committee
  - ✓ Programs/units participating in pilots and providing feedback after each phase of the system

# York Assessment Management System

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- Benefits
  - ✓ Facilitates and institutionalizes the submission of assessment plans, mid-year check-in, and year-end reporting
  - ✓ Serves as a document repository, which should facilitate Academic Program Review
  - ✓ Allows for continuity of access within departments
  - ✓ Robust institution-level reporting for OIESP
  - ✓ Facilitates alignment with strategic goals, institutional learning outcomes, annual operational goals/PMP and outcomes, and Middle States Standard 5 (assessment of academic programs)

# Questions?

## Thank you!

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Office of  
Institutional Effectiveness  
and Strategic Planning