



AMES 4xxK

Globalization and Cultural Trends in China

Fall 2015

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<b>PERIODS:</b>	300 minutes of contact time per week for seven weeks Suggest Mondays and Tuesdays: 2:00 to 5:00 PM
<b>CREDITS:</b>	1 course
Course format:	Lectures and in-class discussions; student presentations; possible field trip
Areas of knowledge:	ALP, SS
Modes of inquiry:	CCI, R
Room:	TBD

### Instructor's Information

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### Course Description

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The course will explore contemporary cultural trends in China within the context of globalization from comparative, interdisciplinary, and interpretive perspectives, integrating social and political research, cultural, media theory and criticism, and historical studies. The proposed course is intended to enable DKU students to examine China's rapid rise over the last thirty-five years from primarily social science and humanities approaches, concentrating on issues of changing values, ideological contention, intellectual debates, media and public opinions.

The course would contribute to building an interdisciplinary social science/humanities component for DKU's curriculum, and promoting global perspectives for understanding Chinese culture and society. Since understanding China is a major objective for DKU's social sciences and humanities education, the course would serve as a springboard for DKU students to participate in the on-going research projects that the instructor has been conducting as a PI with collaborative research teams at Duke and in Shanghai, as the course itself is envisioned and structured as an integral part of that on-going research on contemporary Chinese culture and society. Students will conduct individual and/or team (within the class) research projects on contemporary Chinese media, popular culture and public opinion, and are expected to produce a substantial set of research reports (see course requirements below). In addition, students will participate in the Duke-Shanghai collaborative research projects led by the instructor, such as field research, interviews and survey research, with team members (faculty, graduate and undergraduate students) from other Duke and Shanghai institutions.

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The course is designed to be a research intensive experience that satisfies both the following criteria: 1) the student is an active, rather than passive, participant in the discovery, critical evaluation and/or application of knowledge and understanding in the discipline or across disciplines; and 2) the student produces a major document or its equivalent.

## Course Goals / Objectives

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- Learn social, historical contexts of China and globalization, and existing critical and theoretical approaches in China studies
  - Learn critical and multiple perspectives to engage contemporary Chinese culture and society, taking a self-reflexive stand in understanding China while examining the ways by which we try to understand China, namely the analytical tools and methods, and our common perceptions
  - Learn to decipher the meaning of the political and ideological discourse of the Chinese Communist Party, and the intellectual debates in contemporary China, concerning the issues of so-called “China Model” and China’s rise to a major world power.
  - Learn to explore various aspects of Chinese media and popular culture including cinema, television, the print media, books and magazines, the Internet and social media, popular music and fashions, global communication network and public opinion research
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## Required Text(s)/Resources

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### REFERENCE BOOKS

Liu Kang, *Globalization and Cultural Trends in China*,  
University of Hawaii Press, 2004

ISBN:

082482704X (alk. paper)

0824827597 (pbk. : alk. paper)

Claire Huot, *China's New Cultural Scene: A Handbook of Changes*,  
Durham :Duke University Press, 2000

ISBN:

0822324091 (alk. paper)

0822324458 (paper : alk. paper)

Xudong Zhang ed. *Whither China :Intellectual Politics in Contemporary China*,  
Duke University Press, 2001

ISBN

0822326590 (alk. paper)

0822326485 (pbk. alk. paper)

Course readings and materials are mostly online, since this is primarily a web-based course following closely the on-going developments and trends of Chinese culture and society. Essential reference readings will be available in Sakai. Students are actively involved in building a resource/bibliographic data base for the course (see course requirements below). Discussion leaders are expected to research the relevant primary and secondary materials and prepare a bibliography (online news, commentaries, blogs, academic articles, and books, etc.) on the topics they choose and distribute to all students via Sakai before class.

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### Course Requirements / Key Evidences

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- Each student is required to conduct research on two topics of his/her own choice and serve as a discussion leader twice. For each class session there will be two (or three) discussion leaders.
- The discussion leaders will research the relevant primary and secondary materials in addition to the essential references of the course, prepare a bibliography (online news, commentaries, blogs, academic articles, and books, etc.) on the topics they choose and distribute to all students via Sakai before class.
- The discussion leaders will make a power point presentation on the subjects during the class.
- The rest of the students should read and post their comments on the readings and questions on the subjects of the Class on Sakai forums two days prior to the class and participate in the discussion.
- There are 3 bi-weekly short essays, each about 1,000 words, submitted in the second, the fourth, and the sixth week of class, addressing some aspects of the topics covered in the previous classes.
- The final research paper should be an original research with cogently presented arguments, backed up by substantial, well-researched evidence, and is about 15-20 pages or 2,500-3,500 words in length. This page range may be modified depending on the instructor's assessment of the writing skills of the students.

### Assessment Information / Grading Procedures

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Attendance and discussion, 10 %

Blackboard comments and questions, 10 %

Discussion leader (presentation, and discussion moderator), 20%

Bi-weekly short essays 30% (10% each essay)

Final research paper, 30 %

LETTER GRADES TO NUMERICAL GRADES CONVERSION: A+ 97-100; A 94-96; A- 90-93; B+ 87-89; B 84-86; B- 80-83

Specific learning objectives will be aligned with the assignments and projects in the course. Students will receive detailed rubrics for course work so that they understand the criteria for performance and the system for assignment of points for grades. Guidance on group work and class participation will be provided for students not accustomed to an open discussion style of pedagogy.

## Diversity and Intercultural Learning (see Principles of DKU Liberal Arts Education)

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See course description for integrating DKU students in the collaborative on-going research projects with Chinese institutions

## Course Policies and Guidelines

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- **Course Policies**  
Instructors' expectations for all assignments and activities will be made as explicitly as possible, given the likelihood of a wide range of background conventions and habits among the students. The Duke Kunshan University Community Standard will be discussed and adhered to.
- **Academic Integrity**  
Each student is bound by the academic honesty standard of Duke Kunshan University. Its Community Standard states: "Duke Kunshan University is a community composed of individuals of diverse cultures and backgrounds. We are dedicated to scholarship, leadership, and service and to the principles of honesty, fairness, respect, and accountability. Members of this community commit to reflect upon and uphold these principles in all academic and non-academic endeavors, and to protect and promote a culture of integrity." Violations of the DKU academic honesty standard will not be tolerated. Cheating, lying, falsification, or plagiarism in any practice will be considered as an inexcusable behavior and will result in zero points for the activity.
- **Attendance**  
Students are responsible for all the information presented in class. As indicated above, class attendance and participation are important components of the grade. All students are expected to participate during class time.
- **Make-up work**  
Students are allowed to make up work only if missed as a result of illness or other unanticipated circumstances warranting a medical excuse, consistent with DKU policy. You must notify the instructor in advance if you will miss an exam or project deadline. Project extensions requested for medical reasons must be negotiated at the time of illness.
- **Appropriate or inappropriate use of cell phone, laptop, or other technology during class**  
Students are allowed to use their laptops, ipads, and smart phones to access course-related web materials during class.

## Tentative Course Schedule

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Each week there will be two 150-minute class sessions. In the first two sessions the instructor will provide overviews by lecture. From the third session students will make group power point presentations, with the instructors and a few guest hosts/lecturers interacting with the presentation and discussion.

1<sup>st</sup> Class (Monday) Introduction: China's *gaige kaifang* (reform and opening up) and globalization

Readings: Liu, Introduction; Xudong Zhang, "A Critical Overview" (Zhang)

2<sup>nd</sup> Class (Tuesday) Politics, ideology, and intellectual trends in contemporary China

Readings: Liu, Chap. 1 & 2; "Contemporary Chinese Thought" (Zhang); Wang Ning, "The Mapping of Chinese Postmodernity", Liu, "Emergent Globalism and Ideological Change in Post Revolutionary China"; Gan Yang, "Debating Liberalism" (Zhang); Zhiyuan Cui, "Wither China?" (Zhang); Wang Shaoguang, "The Changing Role of Government" (Zhang)

3<sup>rd</sup> Class (Monday) Chinese Cinema: From the Fifth Generation of the 1980s to contemporary global entertainment industry, independent documentary, and the Chinese language cinema today (PRC, Taiwan, and Hong Kong)

Readings: Yingjin Zhang, "Chinese Cinema and Transnational Cultural Politics"; Rey Chow, "Silence Is the Ancient Plain"; Peter Hitchcock, "The Aesthetics of Alienation, Or China's 'Fifth Generation'"; Hout, Chap.4

4<sup>th</sup> Class (Tuesday) Chinese Media: Challenges and opportunities: from propaganda tool to commodity

Reading: Chin-chuan Lee, ed. *Chinese Media, Global Contexts* (Routledge, 2003);

Stephanie H. Donald, Michael Keane, and Yin Hong eds. *Media in China: Consumption, Content and Crisis* (Routledge, 2002)

5<sup>th</sup> Class (Monday) Chinese television: News and Entertainments

TV programs: CCTV *xinwen lianbo* (prime-time news), New Year Gala; entertainment programs: Hunan satellite TV programs; Phoenix TV programs (Hong Kong); TV serial drama

Reading: Yu Huang, and Xu Yu, "Broadcasting and Politics: Chinese Television in the Mao Era, 1958-1976," *Historical Journal of Film, Radio, and Television*, 17.4 (1997): 563-575; Li Xiaoping, "The Chinese Television System and Television News," *China Quarterly*, 126 (1991): 340-355; John Howkins, *Mass Communication in China* (Longman, 1982).

6<sup>th</sup> Class (Tuesday) Chinese media and global media coverage of China: Press freedom, public policy, and global war of "soft powers"

Readings: Zhongdang Pan, etc.

7<sup>th</sup> Class (Monday) Global public opinion on China's Rise and "China Model"

Readings: Liu, "Interests, Values, and Geopolitics: The Global Public Opinion on China," *European Review*, Vol.23, No.2 (2015):242-260. Liu, "How Do Asians View the Rise of China?" Special Issue, "Rise of China: Asian Views and Assessments," *Journal of Contemporary China*, Volume 24, Issue 92, March 2015

8<sup>th</sup> Class (Tuesday) The Internet in China: emergent cultural formations and contradictions

Readings: Liu, "Searching for a New Cultural Identity: China's Soft Power and Media Culture Today," *Journal of Contemporary China*, Vol. 21, Issue 78 (2012): 915-931. Liu, Chap. 5, and Internet material

9<sup>th</sup> Class (Monday) From Weibo to WeChat: powerful new social media

10<sup>th</sup> Class (Tuesday) Digital communications, creative industries: comics, cartoons and electronic games

Readings: TBA

11<sup>th</sup> Class (Monday) Art and Music in China: Chinese Avant-garde Art, Rock'n'Roll, and popular music today

Readings: Hout, Chap. 5 & 6; "post-Tiananmen Art" (Zhang)

12<sup>th</sup> Class (Tuesday) Fashions, trends, and consumerism in contemporary China

Readings: Peter Hitchcock, "Mao to the Market" (Zhang), Louisa Schein, "Chinese Consumerism" (Zhang)

13<sup>th</sup> Class (Monday) Cultural diversity and otherness: Ethnic cultures in China today

14<sup>th</sup> Class (Tuesday) China's soft power and Chinese culture in the 21st century

(Version for Ad Hoc DKU Committee)