

CULS 5225 The Chinese Independent Film Studies (1st Term, 2023-24)

中國獨立電影研究

Draft

Day and Time: Tue 6:45pm-9:30pm

Classroom: TBC

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Course Description

Since 1989, the independent film has become a unique window to understand the real China beyond the national mainstream discourse and state-controlled film industry. The content of independent films reflects the various social problems and cultural phenomena confronting contemporary China in its rapid economic development. This course, in surveying its development of the past three decades, strives to describe the changes of the internal environment of the independent film's circles, explore the aesthetic characteristics as well as politics, ethics and techniques of the Chinese independent film.

自 1989 年以來，中國獨立電影已經成為在國家主流論述和電影工業管控之外認識和了解真實中國的唯一窗口。獨立電影的內容反應了當代中國高速經濟發展下的多種社會問題和文化現象。本課將梳理三十年來中國獨立電影的發展歷史，描述其內部生態環境的變化，並研究和討論中國獨立電影的美學、政治、倫理和技術等多方面特征。

Learning Outcomes

- To equip students with general knowledge of the concepts and the history of the Chinese independent film.
- To analyze the close connection between history and culture in the Chinese independent film.
- To build up the ability of independent thinking when dealing with the social culture problems and issues.

After completing the course successfully, students would be able to read and analyze deeply in diverse ways of critical thinking on a single film or a group of films, such as the views of genre, auteurship, and spectatorship, etc.

Attitude Outcomes:

- Aware of multicultural communities and respect for the other
- Being confident in expressing ones ideas
- Board-minded but strong in critical evaluation

Course Syllabus

Part I: Historical Overview

Week 1. Introduction to the course: What is Independent Film?

Week 2. The Sixth Generation

Week 3. The New Documentary Movement

Week 4. Jia Zhangke & His Hometown Trilogy

Week 5. From Film Clubs to Film Festivals

Part II: Marginalization, Identities and History Discourse

Week 6. Subaltern and Representation

Week 7. Queer Films and Performing Bodies

Week 8. History and Class-Consciousness

Week 9. Reclaiming History

Part III: Between Filmmakers and Subjects

Week 10. Screening (TBC)

Week 11. Political Film and Activist Documentary

Week 12. Ying Liang's Films

Week 13. From Rebel to Insider?

Course Content & Schedule

Part I: Historical Overview

Week 1. Sep 5

Introduction to the course: How can we define Independent Film

Films:

1. Christopher Nolan, *Memento* (2000)
2. 賈樟柯, 《小山回家》 (Jia Zhangke, *Xiao Shan Going Home*) (1995)

Readings:

1. 戴錦華, “文化研究與電影”, 於《電影理論與批評》(北京: 北京大學出版社, 2007), pp. 22-24.
2. David Bordwell and Kristin Thompson. *Film Art: An Introduction, 6th edition*, (New York: McGraw-Hill, 2013).
3. 北島, “斷章”, 於《七十年代》(Oxford and New York: Oxford University Press, 2008), pp. 20-28。

Week 2. Sep 12

The Sixth Generation

Films:

1. 張元, 《媽媽》 (Zhang Yuan, *Mama*) (1990)
2. 張元, 《北京雜種》 (Zhang Yuan, *Beijing Bastards*) (1993)
3. 王小帥, 《冬春的日子》 (Wang Xiaoshuai, *The Days*) (1993)
4. 婁燁, 《週末情人》 (Lou Ye, *Weekend Lover*) (1995)
5. 婁燁, 《蘇州河》 (Lou Ye, *Suzhou River*) (2000)

Readings:

1. 戴錦華, “霧中風景：初讀‘第六代’”, 於《霧中風景：中國電影文化 1978-1998》(北京: 北京大學出版社, 2006), pp.349-378.
2. 張元, 邱華棟, “張元：從《媽媽》到《達達》”於《收獲》第 203 期 No.3 (2010 年), pp.114-130.
3. 查建英, 《八十年代訪談錄》(Oxford and New York: Oxford University Press, 2008)
 - (1) “北島” pp. 55-70
 - (2) “林丹青” pp. 71-106
 - (3) “崔健” pp. 141-158
 - (4) “栗憲庭” pp. 279-322
 - (5) “林旭東” pp. 323-356
 - (6) “田壯壯” pp. 418-447
4. Shela Cornelius and Ian Haydn Smith, “The Six Generation”, in *New Chinese Cinema: Challenging Representations* (London and New York: Wallflower, 2002), pp. 106-120.

Week 3. Sep 19

The New Documentary Movement

Films:

1. 吳文光, 《流浪北京》 (Wu Wenguang, *Bumming in Beijing*) (1990)
2. 楊荔鈞, 《老頭》 (Yang Lina, *Old Men*) (1999)

Readings and the Film for Presentation:

1. Lu Xinyu, trans. Tan Jia and Lisa Rofel, "Rethinking China's New Documentary Movement: Engagement with the Social", in *The New Chinese Documentary Film Movement: For the Public Record*, ed. Chris Berry Lu Xinyu and Lisa Rofel (Hong Kong: Hong Kong University Press, 2010), pp. 15-48.

2. 《今天》131期 (No. 3/2021) :

(1) 王小魯: 《中國紀錄影像; 建立一個新的獨立文化傳統》

<https://www.artda.cn/yingxiangdangan-c-11876.html>

(2) 《蔣悅: 我要對“紀錄片”這個詞保有尊重》

Film:

1. 王光利, 《我畢業了》 (Wang Guangli, *I Have Graduated*) (1992)

Supplementary Readings:

1. 王慰慈, “知名獨立紀錄片制片人狀況”, 於《紀錄與探索: 與大陸紀錄片工作者的世紀對話》(台北: 遠流出版事業股份有限公司, 2000), pp.89-214.

2. 朱靖江, 梅冰, “尋找的年代: 中國度裡紀錄片的前世今生”, 於《中國獨立紀錄片檔案》(西安: 陝西師範大學出版社, 2004), pp.4-21.

Week 4. Sep 26

Jia Zhangke & His Hometown Trilogy

Films:

1. 賈樟柯, 《小武》 (Jia Zhangke, *Xiao Wu*) (1998)
2. 賈樟柯, 《站台》 (Jia Zhangke, *Platform*) (2000)
3. 賈樟柯, 《任逍遙》 (Jia Zhangke, *Unknown Pleasure*) (2002)
4. 賈樟柯, 《世界》 (Jia Zhangke, *The World*) (1998)

Readings and the film for presentation:

1. Qi Wang, *Surface and Edge: "The Cinema of Jia Zhangke and Lou Ye"*, in *Memory, Subjectivity and Independent Chinese Cinema* (Edinburgh: Edinburgh University Press Ltd, 2014), pp. 93-123.

2. 賈樟柯, 《賈想 1996-2008: 賈樟柯電影手記》(北京: 北京大學出版社, 2009) :

(1) “1998年, 《小武》” pp.23-70.

(2) “2000年, 《站台》” pp.71-102.

(3) “2002年, 《任逍遙》” pp.111-142

Film:

1. 賈樟柯, 《小武》 (Jia Zhangke, *Xiao Wu*) (1998)

Week 5. Oct 3

From Film Clubs to Film Festivals

Films:

楊洋, 《我們的故事: 北京酷兒影展十年游擊戰》

(Yang Yang, *Our Story: The Beijing Queer Film Festival's 10 Years of "Guerrilla Warfare"*) (2011)

Readings and the film for presentation:

1. Seio Nakajima, Watching Documentary: Critical Public Discourses and Contemporary Urban Chinese Film Clubs, in *The New Chinese Documentary Film Movement: For the Public Record*, ed. Chris Berry Lu Xinyu and Lisa Rofel (Hong Kong: Hong Kong University Press, 2010), pp.117-134.
2. Hongwei Bao, Queer as Catachresis: The Beijing Queer Film Festival in Cultural Translation, in *Chinese Film Festivals: Sites of Translation*, ed. Chris Berry and Luke Robinson (New York: Palgrave Macmillan, 2017), pp.101-120
3. Flora Lichaa, The Beijing Independent Film Festival: Translating the Non-Profit Model into China, in *Chinese Film Festivals: Sites of Translation*, ed. Chris Berry and Luke Robinson (New York: Palgrave Macmillan, 2017), pp.79-100
4. 張翰, “三個民間電影社團的出生與消亡 ‘因為電影, 我們走到了一起’”, 於《電影世界》第 506 期 (2011 年 9 月), pp. 38-43

Film:

1. 王我, 《沒有電影的電影節》 (Wang Wo, *A Filmless Festival*) (2015)

Supplementary Reading:

1. Sabrina Qiong Yu and Lydia Dan Wu, The China Independent Film Festival and Chinese Independent Film Festivals: Self-Legitimization and Institutionalization, in *Chinese Film Festivals: Sites of Translation*, ed. Chris Berry and Luke Robinson (New York: Palgrave Macmillan, 2017), pp.169-191

Part II: Marginalization, Identities and History Discourse

Week 6. Oct 10

Subaltern and Representation

Films:

1. 徐童, 《麥收》 (Xu Tong, *Wheat Harvest*) (2008)
2. 徐童, 《老唐頭》 (Xu Tong, *Shattered*) (2011)
3. 周浩, 《龍哥》 (Zhou Hao, *Using*) (2007)

Reading & Films for Presentation:

1. Gayatri Chakravorty Spivak. Can the Subaltern Speak?, In Rosalind C. Morris ed. *Can The Subaltern Speak: Reflections on The History of an Idea*. New York: Columbia University Press, 2010.

Film:

1. 徐童, 《麥收》 (Xu Tong, *Wheat Harvest*) (2008)

2. 周浩, 《龍哥》(Zhou Hao, *Using*) (2007)

Supplementary Reading:

1. Spivak, Gayatri Chakravorty. "Explanation and Culture: Marginalia" in *Out There: Marginalisation and Contemporary Cultures*. New York: The New Museum of Contemporary Art. 1990.

Week 7. Oct 17

Queer Films and Performing Bodies Films:

Guest Speaker : TBC

Films:

1. 石頭, 《女同志游行日》(Shi Tou, *Dyke March*) (2004)
2. 范坡坡, 《彩虹伴我心》(Fan Popo, *Mama Rainbow*) (2012)

Readings & Films for Presentation:

1. Bao Hongwei, "Queering international development: the 'pleasure principle' in the participatory video *The Lucky One*", *Feminist Media Studies*, 20:4, pp. 530-547
2. Bao Hongwei, *Performing Queer at the Theatre–Documentary Convergence: Mediated Queer Activism in Contemporary China*

Films:

1. Fan Popo and David Zheng (dir.) 《新前门大街》(New Beijing, New Marriage) (2009)
2. He Xiaopei (dir.) 《宠儿》*The Lucky One* (2013)

Week 8. Oct 24

History and Class-Consciousness

Films:

1. 王兵, 《鐵西區》(Wang Bing, *Tie Xi Qu: West of the Tracks*)(2003)
2. 賈樟柯, 《二十四城記》(Jia Zhangke, *24 City*) (2008)

Readings & Films for Presentation:

1. Lu Xinyu, trans J.X.Zhang, "West of the Tracks: History and Class-Consciousness", in *The New Chinese Documentary Film Movement: For the Public Record*, ed. Chris Berry Lu Xinyu and Lisa Rofel (Hong Kong: Hong Kong University Press, 2010), pp. 57-76.
2. Kevin B. Lee, "24 City", *Cinéaste*, Vol. 34, No. 4 (FALL 2009), pp. 44-46.
3. 張沖, "後嚴肅主義時期的'歷史真實':《二十四城記》在話語與多種藝術形式之間的實踐", 於《北京電影學院學報》, (2008年, 第五期) pp.92-96

Films:

1. 賈樟柯, 《二十四城記》(Jia Zhangke, *24 City*) (2008)
2. 王兵, 《鐵西區》(Wang Bing, *Tie Xi Qu: West of the Tracks*)(2003)

Week 9. Oct 31

Reclaiming History, Reflexive Documentary Documentary Theater

Films:

1. 胡傑, 《尋找林昭的靈魂》 (Hu Jie, *In Search of Lin Zhao's Soul*) (2004)
2. 文慧, 《聽三奶奶講過去的事情》 (Wen Hui, *Listening to Third Grandmother's Story*) (2011)
3. 邱炯炯, 《萱堂閒話錄》 (Qiu Jiongjiong, *My Mother's Rhapsody*) (2011)
4. 草場地工作站的相關作品 (Selected documentaries of the Cao Changdi Workstation)

Readings & Films for Presentation:

1. Dan Edwards, "Remembering the Past, Reclaiming History", in *Independent Chinese Documentary: Alternative Visions, Alternative Publics* (Edinburgh: Edinburgh University Press Ltd, 2015), pp. 69-95.
2. 《今天》131期 (No. 3/2021):
 - (1) "後草場地 "時代的社群創造——吳文光和他的團隊略記"
 - (2) "胡傑:《西西弗斯式的紀錄片人》"

Films:

1. 文慧, 《聽三奶奶講過去的事情》 (Wen Hui, *Listening to Third Grandmother's Story*) (2011)
2. 草場地工作站相關影片

Part III: Between Filmmakers and Subjects

Week 10. Dec 7

Film Screening (TBC)

Week 11. Nov 14

Political Film and Activist Documentary

Films:

1. 艾未未, 《老馬蹄花》 (Ai Weiwei, *Disturbing the Peace*) (2009)
2. 艾曉明, 《太石村》 (Ai Xiaoming, *The Village Taishi*) (2005)
3. 王男楸, 《海南之後》 (Hooligan Sparrow) (2016)

Readings & the Film for Presentation:

1. Zhang Yingjin, "Refiguring Reality, Memory, and Power in Chinese Independent Documentary", in *Filming the everyday: independent documentaries in twenty-first century China*, ed. by Paul Pickowicz and Zhang Yingjin, (Lanham: Rowman & Littlefield, 2017), pp.19-31.
2. 《今天》131期 (No. 3/2021): 《王男楸: 我不一樣被動地接受世界上的事情》

Film:

1. 王男楸, 《海南之後》 (Hooligan Sparrow) (2016)

Week 12. Nov 21

Case Study: Ying Liang's Films

Films:

1. 應亮, 《背鴨子的男孩》 (Ying Liang, *Taking Father Home*) (2004)
2. 應亮, 《慰問》 (Ying Liang, *Condolences*) (2010)
3. 應亮, 《我還有話要說》 (Ying Liang, *When Night Falls*) (2012)
4. 應亮, 《九月二十八日·晴》 (Ying Liang, *A Sunny Day*) (2016)

Readings & the Film for Presentation:

1. Paul G Pickowicz and Yingjin Zhang, "My Camera Doesn't Lie: Truth, Subjectivity, and Audience in Chinese Independent Film and Video", in *From Underground to Independent: Alternative Film Culture in Contemporary China*, Lanham, ed. Paul G Pickowicz and Yingjin Zhang (Md.: Rowman & Littlefield, 2006), pp.23-46

2. TBC

Film :

1. 應亮, 《我還有話要說》 (Ying Liang, *When Night Falls*) (2012)

Week 13. Nov 28

From Rebel to Insider?

Films:

1. 李楊, 《盲井》 (Li Yang, *Blind Shaft*) (2003)
2. 李楊, 《盲山》 (Li Yang, *Blind Mountain*) (2007)
3. 趙亮, 《上訪》 (Zhao Liang, *Petition*) (2009)
4. 趙亮, 《在一起》 (Zhao Liang, *Together*) (2011)

Readings & Films for Presentation:

1. 賈樟柯, "大片中瀰漫細菌破壞社會價值", 《賈想 1996-2008: 賈樟柯電影手記》 (北京: 北京大學出版社, 2009), pp.186-202.

2. Edward Wong, "Cultural and Control: Chinese Director's Path From Rebel to Insider", in *The New York Times*, (Aug 13 2011)

<http://www.nytimes.com/2011/08/14/world/asia/14filmmaker.html?pagewanted=all>

3. Chris Berry, "The Death of Chinese Independent Cinema?" in *The Online Journal of the China Policy Institute*, (July 3, 2017)

<https://cpianalysis.org/2017/07/03/thedeath-of-chinese-independent-cinema/>

4. 《今天》 131 期 (No. 3/2021) : 《趙亮: 我不想再把鏡頭對到人臉上》

Films:

1. 趙亮, 《上訪》 (Zhao Liang, *Petition*) (2009)
2. 趙亮, 《在一起》 (Zhao Liang, *Together*) (2011)
3. 趙亮, 《悲兮魔獸》 (Behemoth) (2015)

Final paper Submission: Week 15. Dec 12

Assessment Types

- Attendance and participation ----- 20%

- Group Presentation ----- 20%

- Final Paper ----- 60%

- *(no more than 5000 words in Chinese, or no more than 9 pages in English)*

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Recommended Readings

Berry, Chris. "Staging Gay Life in China: Zhang Yuan and East Palace, West Palace."

Jump Cut 41 (1998):84-89.

_____. "Xiao Wu: Watching Time Go By." In *Chinese Films in Focus* 2, 250-257.

London: Palgrave Macmillan, 2003.

Berry, Michael. Jia Zhangke's 'Hometown Trilogy': Xiao Wu, Platform, *Unknown*

Pleasures. London: British Film Institute, 2009.

_____. *Speaking in Images: Interviews with Contemporary Chinese filmmakers*. New

York: Columbia University Press, 2005.

Bourdieu, Pierre. *Arts of Resistance*. trans. by Richard Nice, Cambridge: Polity Press, 1998.

_____. *The Field of Cultural Production*. ed. by Randal Johnson. NY: Columbia University Press.

Chute, David. "Beyond the Law." *Film Comment* 30 (Jan 1994):60-62.

Cui, Shuqi. "Working from the Margins: Urban Cinema and Independent Directors in Contemporary China." In *Chinese-Language Film*, 96-119. Honolulu:

University of Hawai'i Press, 2005.

Chu, Yingchi. *Chinese Documentaries: From Dogma to Polyphony*. New York:

Routledge, 2007.

Jaffee, Valerie. "'Every Man a Star': The Ambivalent Cult of Amateur Art in New Chinese Documentaries." In *From Underground to Independent: Alternative*

Film Culture in Contemporary China, 77. Oxford: Rowman & Littlefield

Publishers, 2006.

Kleinhans, Chuck, ed. Jon Lewis. *The New American Cinema, Independent Features: Hopes and Features: Hopes and Dreams*. Durham, N.C.: Duke University

Press, 1998.

- Lau, Jenny Kwok Wah. "Globalization and Youthful Subculture: The Chinese Sixth Generation Films at the Dawn of the New Century ." In *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*, 13-27. Philadelphia: Temple University Press, 2003.
- Li Cheuk-To, Wong Ain-Lin, Jacob Wong. "New Chinese Cinema at the HKIFF: A Look Back at the last 20 years." *China Perspectives* No.1 (2010) , 79.
- Lin, Xiaoping. "New Chinese Cinema of the 'Sixth Generation': A Distant Cry of Forsaken Children." In *Children of Marx and Coca-cola: Chinese Avant-garde Art and Independent Cinema*, 91-114. Honolulu: University of Hawai'i Press, 2010.
- _____. "Jia Zhangke's Cinematic Trilogy: A Journey across the Ruins of Post-Mao China." In *Chinese-Language Film*, 186-209. Honolulu: University of Hawai'i Press, 2005.
- McGrath, Jason. "The Urban Generation: Underground and Independent Film from the PRC." In *The Chinese Cinema Book*, 167. London: Palgrave Macmillan, 2011.
- Merritt, Greg. *Celluloid Mavericks: The History of American Independent Film*. New York: Thunder's Mouth Press, 2000.
- _____. *Film Production: The Complete Uncensored Guide To Independent Filmmaking*, Los Angeles, Long Eagle Publishing Co. 1998
- Nakajima, Seio. "Film Clubs in Beijing: The Cultural Consumption of Chinese Independent Film." In *From Underground to Independent: Alternative Film Culture in Contemporary China*, 161-208. Oxford: Rowman & Littlefield Publishers, 2006.
- Noble, Jonathan. "Blind Shaft: Performing the 'Underground' on and beyond the screen." In *Chinese Films in Focus* 2, 17-24. London: Palgrave Macmillan, 2003.
- Martha P, Nochimson. "Mainland China: Jia Zhangke, Freedom and the Sixth Generation Glossary." In *World on film : an introduction*, MA: WileyBlackwell, 2010.

- Pickowicz, Paul G. "Social and Political Dynamics of Underground Filmmaking in China." In *From Underground to Independent: Alternative Film Culture in Contemporary China*, 6. Oxford : Rowman & Littlefield Publishers, 2006.
- _____. "Independent Chinese Film: Seeing the Not-Usually-Visible in Rural China." In *Radicalism, Revolution, and Reform in Modern China*, 161-184. Plymouth: Lexington Books, 2011.
- Rayns, Tony. "Provoking Desire." *Sight and Sound* (July 1996): 26-29
- Wang, Yiman. "The Amateur's Lightning Rod: DV Documentary in Postsocialist China", *Film Quarterly*, Summer 2005, Vol. 58 Issue 4, 17
- Zhen, Zhang. "Zhang Yuan." In *Fifty Contemporary Filmmakers*, 418-430. New York: Routledge, 2002.
- _____. ed.. *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century*. Durham and London: Duke University Press, 2007.
- 艾曉明。〈解凍：張元新片即將開機〉。《華夏文集》373期（1998年5月22日）。
- 白睿文。《鄉關何處：賈樟柯的故鄉三部曲》。桂林：廣西師範大學出版社，2010。
- 曹愷，戴章倫。〈中國獨立影像年度展〉。《當代藝術與投資》，2009年4月，15
- 陳丹青。〈賈樟柯，和他們不一樣的動物〉。於《賈想：賈樟柯電影手記 1996-2008》，賈樟柯，13。（北京：北京大學出版社，2009）。
- 崔子恩。〈哈佛舉辦“向張元致意”電影展〉。《南京藝術學院學報》（音樂及表演版）第2期（2000）：45-47。_____. 〈突破禁區：華語同性戀電影巡禮〉。《南京藝術學院學報》（音樂及表演版）第3期（2000）：21-24。
- _____. 〈決定《蘇州河》〉。《南京藝術學院學報》（音樂及表演版）第4期（2000）：21-24。
- _____. 〈一個電影的誕生〉。《南京藝術學院學報》（音樂及表演版）第1期（2000）：21-24。

韓鴻。《民間書寫:中國大眾影像生產研究》。北京:中國傳媒大學出版社, 2007。

郝建。〈獨立影像:幾多自得,幾多自媚〉。《青年電影手冊》總第4期(2011):177-181。

何建平。《好萊塢電影機機制研究》。上海:上海三聯書店,2006。

顧文。《底層平民生存狀態的藝術呈現:賈樟柯電影作品研究》。上海:華東師範大學出版社,2008。

顧崢。〈四季中的站臺〉。在《賈樟柯電影:故鄉三部曲之〈小武〉》,林旭東,張亞璇,顧崢編。北京:中國盲文出版社,2003。

_____。〈我們一起來拍部電影吧:回望青年實驗電影小組〉。在《賈樟柯電影:

故鄉三部曲之〈小武〉》,林旭東,張亞璇,顧崢編。北京:中國盲文出版社,2003。

賈樟柯。〈沒有終點的站臺〉。在《賈樟柯電影:故鄉三部曲之〈小武〉》,林旭東,張亞璇,顧崢編。北京:中國盲文出版社,2003。

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Honesty in Academic Work: A Guide for Students and Teachers

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students, and adopts a policy of zero tolerance on cheating and plagiarism. Any related offence will lead to disciplinary action including termination of studies at the University. All student assignments in undergraduate and postgraduate programmes should be submitted via VeriGuide with effect from September 2008: https://academic.veriguide.org/academic/login_CUHK.jsp

Although cases of cheating or plagiarism are rare at the University, everyone should make himself/herself familiar with the content of this website and thereby help avoid any practice that would not be acceptable.

Section 1 What is plagiarism

[http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p01.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p01.htm)

Section 2 Proper use of source material

[http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p02.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p02.htm)

Section 3 Citation styles

[http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p03.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p03.htm)

Section 4 Plagiarism and copyright violation

[http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p04.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p04.htm)

Section 5 CUHK regulations on honesty in academic work

[http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p05.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p05.htm)

Section 6 CUHK disciplinary guidelines and procedures

[http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p06.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p06.htm)

Section 7 Guide for teachers and departments

[http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p07.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p07.htm)

Section 8 Recommended material to be included in course outlines

[http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p08.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p08.htm)

Section 9 Electronic submission of assignments via VeriGuide

[http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p09.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p09.htm)

Section 10 Declaration to be included in assignments

[http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p10.htm](http://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p10.htm)