Cosmological center of the world for the old Chinese empire or political, cultural capital of a rapidly globalizing China—Beijing has long stirred the fantasy, frustration, and fascination of natives and visitors alike. In this multidisciplinary course we explore the complex and evolving image of this famous city by investigating the forces that have shaped and defined Beijing during the past century. We ask how this particular urban space has taken on distinct yet plural identities, and seek answers by integrating the study of maps and images with works of literature, cinema, and history. In the process we will examine the patterns and poetics of life in this modernizing Chinese metropolis as it has negotiated transitions from the imperial to the Republican, socialist, and post-socialist eras. Topics include traditional and modern aesthetics of urban space, spatial symbolism, popular street life, arenas of political rebellion, aesthetics of documentary film, and the impact of changing economic policies. Texts for this class will range from digitized historical maps and scroll paintings to documentary film, novels, poetry, and scholarly studies of architecture, history, and urban space.

Course assignments are integrated with digital media, culminating in a final digital-media project completed during a three-week trip to Beijing and centered on the “continuities in transition” theme.

Class sessions normally meet on Tuesdays. As listed on the schedule, a number of organizational meetings, technology workshops, and help sessions—required unless otherwise noted—are scheduled for Thursday afternoons. There are also several required film screenings.

Readings (in Bookstore):
- Michael Meyer, The Last Days of Old Beijing (to be read before Thur. Jan 21)
- Lao She, Rickshaw: The Novel Lo To Hsiangtzü
- Lillian Li et al, Beijing: From Imperial Capital to Olympic City

Additional readings are available in the course packet (CP). Materials followed by M can be found on the course Moodle site.

Software:
- Google Earth (free download; recommended)

Assignments (see page 5 of syllabus)

Policies:
- Except where specified, all assignments must be turned in at the beginning of class on the day due.
- Two grade points will be deducted for each day an assignment is handed in late; i.e. A→B+; B+→B-, etc.
- Failure to properly develop your final project or otherwise carry out course work can be grounds for elimination from the Beijing portion of the class.

Evaluation:

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<thead>
<tr>
<th>Assignment</th>
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<tr>
<td>Into the Qingming Scroll</td>
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<td>Paper</td>
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<td>Video</td>
<td>3%</td>
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<tr>
<td>Responses</td>
<td>12%</td>
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<tr>
<td>Digital Bian Zhilin</td>
<td>4%</td>
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<tr>
<td>Paper</td>
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<td>Video</td>
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<tr>
<td><strong>Final Exam</strong></td>
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<td><strong>Final Project</strong></td>
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<tr>
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<tr>
<td>Researched Proposal</td>
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<td>Pre-trip Project Presentation</td>
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<td>On-site Final Presentation</td>
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<td>Final Project</td>
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<tr>
<td>Beijing Project Log</td>
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<tr>
<td><strong>Class Participation</strong></td>
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**Film Screenings**

- *Meishi Street*. Directed by OU Ning. 2006. (screening Monday April 5, 7-8:30pm in Lawrence 20)

**SCHEDULE**

**PART I: Perspectives and Geometries**

**Week One (Jan 18 & 19): Introduction**

Mon. Jan. 18: Getting ready
Thur. Jan. 21:
- Short lecture: Goals of the Course and Perspectives on a City—The Qingming Scroll
- Murray Schaefer, “Features of the Soundscape” CP
- Meyer, *The Last Days of Old Beijing*

**Week Two (Jan 26):**

- Short lecture: Imaginations of Space
- Kevin Lynch, “The City Image and its Elements” CP
- Jianfei ZHU, “Geometries of Life and Formlessness” CP
- ZHANG Zeduan, *Qingming Scroll* (ca. 1100 AD) M
- Valerie Hansen, short introductory essay: “The Beijing Qingming Scroll and its Significance for the Study of Chinese History” (link on M; includes high-res pdf images)
- **Assignment:** “Into the Qingming Scroll” Part 1: image+text (see Assignments, p5)

**Thursday Technology Workshop (Jan 28; Case-Geyer 515):** Intro to video editing

**Week Three (Feb 2):**

- Short lecture: Modes of Documentary
- Lillian Li et al, Chapter 1, “The Emergence of Beijing as an Imperial Capital”
- Jeffrey F. Meyer, “Beijing: An Idea in Stone” and “The Geometry of the Universe” CP
- “The Eight-armed Nezha City” CP

**Assignment:** open response; (work on Qingming Scroll video)
Thursday Organizational Meeting + Video Help Session: 1) short organizational meeting at 1:20-2:00pm in L101 (visa applications etc.; bring passport!); 2) optional help session for video editing, 2:00-3:30 in Case-Geyer 515; sign up on Google Docs

Week Four (Feb 9):
- Short lecture: New Visions for the City
- discuss Qingming Scroll project
- Lillian Li et al, Chapter 2 “The Forbidden City and the Qing Emperors” and Chapter 3 “Daily Life in the Inner and Outer Cities”
Assignment: 1) submit “Into the Qingming Scroll” Part 2: digital story plus short essay; 2) response: a paragraph on one or two topics in Li cps 2 & 3 that might interest you as the basis for a final project or as something to explore in Beijing.

Thursday Technology Workshop (Feb 11; Case-Geyer 515): blogging, information management, short intro. to geotagging

Part II: From Empire to Republic

Week Five (Feb 16):
- Short lecture: Lao She’s Literary Image of Beijing
- David Harvey, Cp15 “The Time and Space of the Enlightenment Project” CP
- Madeleine DONG, Cp1 “From Imperial City to Republican City” (21-44) and Cp2
  “Power: The City and its People” (54-77) CP
Assignment: 1) publish Qingming Scroll video and accompanying essay to your blog; 2) open response

Week Six (Feb 23): City on Wheels 1
- Short lecture: Beijing’s Decapitalization
- Burton Pike, “The City as Image” CP
- LAO She, Rickshaw: The Novel Lo To Hsiangtzu, cps. 1-12
Assignment: response—discuss how one or two ideas from “The City as Image” might apply to specific passages from Rickshaw.

Week Seven (Mar 2): City on Wheels 2
- Short lecture: The Poet Bian Zhilin
- David Strand, “The Rickshaw: Machine for a Mixed-up Age” CP
- LAO She, Rickshaw, cps. 13-24
Assignment: open response

Week Eight (Mar 9): Poetic City
- discuss Pre-Proposals
- Short lecture: Using Digital Image Resources for Beijing
Assignment: hand in final project Pre-Proposal

Thursday Technology Workshop (Mar 11; Case-Geyer 515): digital image editing and voiceover recording

SPRING BREAK
Recommended readings for break: Lillian Li et al, cps. 6 & 7 (optional extra credit response on these chapters can be handed in Mar 23)
Part III: Crises and New Departures

Week Nine (Mar 23)
- Short lecture: Three Streams of Architecture
- Gao Xingjian, “The Accident” CP
- Bei Dao, “13 Happiness Street” CP
Assignment: response (due Tuesday Mar 23; see Assignments below for specific instructions)

Week Ten (Mar 30)
**Film Screening, Gate of Heavenly Peace, Sunday March 28 2-5pm in Lawrence 20**
- WU Hung, “Tiananmen Square: A Political History of Monuments” (in the journal Representations, issue 35, Summer 1991; obtain thru JSTOR and add to your course packet)
- Discuss Gate of Heavenly Peace
Assignment: 1) open response; 2) Digital Bian Zhilin

Thursday Technology Workshop (Apr 1; Case-Geyer 515): advanced GPS and geotagging (optional)

Week Eleven (Apr 6):
**Film Screening: Meishi Street, Monday April 5, 7-8:30pm, Lawrence 20**
- Hutong video by Tang-Kong and Schwartz M
- Discuss Meishi Street
Assignment: open response

Week Twelve (Apr 13):
**Film Screening: Swing in Beijing, Monday April 12, 7-8:30pm, Lawrence 20**
- Discuss Swing in Beijing
- Lillian Li et al, cp 8 “Beijing Boom, Urban Crisis, and the Olympic City: 1990s and Beyond”
Assignment: open response

Thursday Technology Workshop (Apr 15; Case-Geyer 515): Help with Researched Proposals (sign-up on Google Docs)

Week Thirteen (Apr 20):
- Discuss Beijing trip
- Lillian Li et al, “Epilogue”
- Zhu, “Beijing 2008” CP
Assignment: Thursday Apr 22 before 5pm: submit Researched Proposals and distribute copies to the class for review before Tuesday.

Thursday Technology Workshop (Apr 22; Case-Geyer 515): Help with Researched Proposals (sign-up on Google Docs)

Week Fourteen (Apr 27)
- Tuesday: Project Proposal Presentations and Peer Review (a supplementary meeting may be necessary)

Exam Week
Final organizational meeting (time and place tba)

Final Exam: Tuesday May 4 3-5pm in L101
*BEIJING!*
Depart for China Wednesday, May 19. Return to U.S. June 8
Assignments

(All printed-out written assignments must be double-spaced)

- **Short responses:** Informal but clearly written discussion of between 100-200 words responding to the week’s readings or viewings and with an eye toward stimulating class discussion. Topics are open (unless otherwise indicated). The best responses are thoughtful, very concise essays considering how two or more items of assigned material relate to one another. They are evaluated simply 1, 2, or 3 (3 is the highest) based on clear expression and neatness, but most of all, evidence of attentive & comprehensive reading/viewing. Submit in print.

- **“Into the Qingming Scroll” (short digital story project):** This is a two-part assignment that introduces basic video-editing by asking you to integrate digital storytelling with concepts from our reading and lectures. Part 1 is individual and counts as a “response”; Part 2 is done with a partner. For Part 1— “image+text”—you “grab” one or several images of the Scroll from your computer screen to paste into a Word document. For each image provide a short (under 200 words) commentary informed by one or more of the previous week’s readings (Lynch, Schaefer, Zhu, Hansen, Tsao) and lecture. For Part 2, you and your partner will collaborate to create a 2- to 3-minute video using audio tracks (your own and/or taken from Freesound) and more images grabbed from digitized versions of the Qingming Scroll. Part 2 also includes a one- or two-page individually-authored essay describing what you are trying to express with the video and how it achieves this. The video must provide full credit for all the material it uses. A full-size “scrolling” pdf version of the painting is available for download from Moodle; for close-ups, use higher-resolution sections of the full scroll available online (see Hansen in Internet Image Resources below; link in Moodle).

- **Digital Bian Zhilin:** This co-authored project introduces digital image editing and narration while providing additional practice with video-editing. In Week 8’s class I’ll introduce digital image resources for Beijing and we’ll discuss a set of Bian Zhilin’s 1930s poems as literary images of Beijing’s urban space (refer again to Burton Pike “The City as Image”). For the required Week 8 technology workshop you and your partner will have selected a poem or poem excerpt along with several images (digitized or print—you can scan images in during the workshop) that you have chosen and plan to use for your digital poem. The assignment—due Tuesday Mar 30—comprises your co-authored “digital poem” along with an accompanying individually authored one-page essay describing and evaluating the technical and aesthetic choices you made for the video, especially as they might be based on Pike’s “The City as Image” or other readings.

- **Mar 23 response:** For each of the two short stories “13 Happiness Street” and “The Accident,” think about how Bei Dao and Gao Xingjian represent the city as a presence in their short stories. Specifically, for each story come up with a descriptive word or phrase that for you captures the nature of each author’s city, and for one of the stories, write a paragraph supporting your choice of word or phrase. Again, you might refer to the Pike essay “The City as Image.”

- **Final Exam:** Short-answer identifications and one or more longer essay questions that synthesize the semester’s course content.

- **Final Project: “Continuities in Transition”** The on-campus portion of this course is directed towards your development—in pairs—of a final project in digital form to be completed on-site in Beijing. We will begin formulating final projects in the middle of the semester, and during the final weeks of the course work steadily towards the submission and presentation of the co-authored Researched Proposals. Topics can focus on nearly any aspect of the city: wheels, gates, walls, graffiti, courtyards, water, crowds, street noises, ruins, churches, etc. Or you may examine the transitions of a specific landmark or district; or explore the traces of a historical figure in the city. Some projects will use GPS and geotagging technology; most will be video-based. The guiding theme for all Final Projects is “continuity in transition.” This means that you will explore how some aspect of Beijing’s present is informed by its past. The best topics are those with rich historical or literary documentation, and with which you can develop a close, in-depth relationship while in Beijing for three weeks.

- **Project Pre-proposal:** The Pre-proposal is a co-authored, tentative outline for your Final Project. It comprises: 1) 2-3 pages describing: a) your inspiration for the project, b) how the project conforms to the idea of “continuities in transition,” c) your ideas for using digital media, and; 2) an attached annotated bibliography of reference and source material, print and digital. The annotations should, in two or three sentences, describe the basic content of the source and why it
would be useful for you. I’ll meet with each group in the week after spring break to discuss and refine the pre-proposals.

- **Researched Proposal:** This assignment comprises three parts. First is a *research paper*, at least 8-10 pages long, that presents your and your partner’s scholarly research into your project topic. The paper provides a firm historical grounding for your on-site work. To do this, the paper will: 1) have a descriptive title and a clear statement of purpose; 2) support the statement of purpose through discussion and analysis of scholarly and other sources relating to your project; and, 3) include an annotated bibliography, including image and audio resources. The second part of the Researched Proposal is the proposal itself: a 2- or 3- page that includes narrative description of how you and your partner plan to complete your project while in Beijing plus a timeline of major tasks to be accomplished there. The third part is a *rough cut* of the digital portion of your project, which (depending on the type of project) should include images, sound, and perhaps some narration. These will all be posted on your blog sites so that everyone in the class can pre-view them.

- **Pre-trip Project Presentation and Peer-review:** A short oral presentation of your project. The presentations comprise 5-6 minute summation of the methods and goals of your Researched Proposal, followed by open discussion. Note that you will have made available all the parts of your Researched Proposal to the class on your blogs the previous Thursday. You must review all the other proposals before the presentations.

- **On-site Progress Reports/Screenings:** During the on-site portion of the class we will meet regularly so that each individual or group can discuss the progress of their project with the rest of the class. These will be opportunities to share ideas and discoveries as well as seek advice on overcoming specific difficulties encountered in fieldwork. These reports will normally involve screening of rough cuts of your project. Included in class participation score.

- **On-site Final Screenings:** Arranged on the last day of the extended study, at the Shangyuan Arts Center. Briefly introduce and screen/display your final project. Included in class participation score.

- **Final Project:** The digital media project is to be submitted on the last day of the extended study part of the course.

- **Beijing Project Log:** Your final assignment for this course, due in electronic form along with the Final Project, is a running log focusing on your individual experience creating your project while on site. In daily entries describe what you’ve done for your project, *with special attention to the technical and aesthetic process of creating your project on site in Beijing*. Submit by email as a Word document; filename: `LastName_Beijing_Log.doc`

### Evaluation

In addition to the descriptions above, the various assignments are evaluated according to the following criteria. In general, evaluation of digital projects becomes more rigorous as we develop those skills.

- **Written** (not including responses): Includes the Project Pre-proposal, the Researched Proposal, the Beijing Project Log, and written parts of “Into the Qingming Scroll” and “Digital Bian Zhilin.” Where applicable, evaluation covers: 1) quality of writing; 2) quality of research; 3) achievement of academic goals for each assignment; 4) thoroughness and accuracy of citations and permissions.

- **Digital Media:** Includes “Into the Qingming Scroll,” and “Digital Bian Zhilin,” and the Final Project. Where applicable, evaluation covers:
  1) fulfillment of assignment criteria (adherence to guidelines in terms of general goal of exploring “continuity in transition” and the goals presented in your Researched Proposal)
  2) originality & creativity
  3) economy (superfluous material eliminated)
  4) effective “media grammar”; includes:
     - image and audio quality
- pacing and inflection of narration
- supportive coordination of audio and image
- smooth transitions
- clear titles and accurate, complete citations

5) general effort put into the advancement of the project, both at Colgate and in Beijing.

• Class Participation: Includes attendance and active participation in class and required workshops as well as timely and active participation in off-campus portion.

Resources
(see course Moodle site for links)

General Digital Storytelling Resources
- [https://sites.google.com/a/students.colgate.edu/digital-storytelling/Home](https://sites.google.com/a/students.colgate.edu/digital-storytelling/Home) Colgate’s Digital Storytelling Homepage; has links to various sites on all aspects of copyright-friendly digital resources, tips on video-editing, and more.

Internet Image Resources
- Hansen, Valerie. *The Beijing Qingming Scroll and its Significance for the Study of Chinese History.* [http://www.yale.edu/history/faculty/materials/hansen-qingming-scroll.html](http://www.yale.edu/history/faculty/materials/hansen-qingming-scroll.html) Digitized (pdf) version of Valeria Hansen’s introductory essay and reproduction of the Qingming Scroll. The essay provides essential background. The images are sharp, high-res files that will work well for detail shots in the “Into the Qingming Scroll” assignment.
- The Hedda Morrison Photographs of China, 1933-1946 [http://hcl.harvard.edu/libraries/harvard-yenching/collections/morrison/](http://hcl.harvard.edu/libraries/harvard-yenching/collections/morrison/) “. . . 5,000 photographs . . . taken by Hedda Hammer Morrison (1908-1991) while resident in Beijing from 1933 to 1946”; an excellent resource for historical images of the city from that period. **Please note:** Unaltered images are credited to “Hedda Morrison Collection, Harvard-Yenching Library, Harvard University”; altered images from this collection must be accompanied in the project by the statement “Based on a photograph by Hedda Morrison” along with “Copyright President and Fellows of Harvard College.” See also photos by her husband’s father, G. E. Morrison, listed below under Shen Jiawei.
- Sidney D. Gamble Photographs [http://library.duke.edu/digitalcollections/gamble/](http://library.duke.edu/digitalcollections/gamble/) Not as extensive as the Morrison photographs, but another useful, searchable image database including many images of Beijing from between 1917 and 1932. Note the publications by Gamble on Reserve. Preferred citation: [Identification of item], Sidney D. Gamble Photographs, Archive of Documentary Arts, Duke University.
- G. E. Morrison photographs and graphic materials. [http://acms.sl.nsw.gov.au/search/SimpleSearch.aspx](http://acms.sl.nsw.gov.au/search/SimpleSearch.aspx) A searchable digital archive of photographs and other materials from the collection of “Morrison of Peking,” an Australian traveler and journalist (and father-in-law of Hedda Morrison). Rich collection of images of Beijing (and other locations) dating between about 1895 and 1920, focusing esp. on the Boxer Rebellion and Foreign Legation Quarter in the city. Do a “Creator/Author/Artist” search using “G. E. Morrison.” Note that Shen Jiawei’s three-volume set on reserve in Case (see below) provides important background information for these materials. Citation credit to “[Identification of item], Mitchell Library, State Library of New South Wales.” Images from this collection may not be posted online outside the CU website. For more on G. E. Morrison, see online article in *China Heritage Quarterly* (link on Moodle).
- Other general resources are linked from Colgate’s Digital Storytelling Homepage listed above.

Case Special Collections
Case Reference


Case Reserve: subdivided below into General Reference Books (mainly for research) and Image-rich Books (mainly as image sources; note that the sources of our course pack readings are on reserve, too)

General Reference Books (two-day reserve):

- Gamble, Sidney D. and Meng T’ian-p’ei. Prices, Wages and the Standard of Living in Peking, 1900-1924. Beijing: Peking Express Press, 1926. Sociological study covering commodity prices (grains, salt, cloth, etc.), family budgets, wages, and more based on research done in the 1920s in Beijing. Useful for empirical information on daily life from the Republican period. 331.83 M52
Image-rich Books (mostly two-hour reserve; browse and use for scanning):


- Shen Jiawei. *Old China through G. E. Morrison’s Eyes*. Fuzhou: Fujian jiao yu chu ban she, 2005. Three volumes of photos, including many from Beijing, from the collection of Hedda Morrison’s father-in-law, a prominent traveler, journalist, and political advisor between 1894 and 1920. Includes many images of old Beijing (Boxer Uprising destruction, old Legation Quarter, city walls, etc.) with excellent captions. DS764.23.M67 S54 2005

- Smith, Arthur H. *China in Convulsion*. Volumes 1 & 2. New York: Fleming H. Revell Company, 1901. Missionary’s account of the Boxer Rebellion of 1900 in and around Beijing. Volume 1 has pictures of Temples of Confucius, foreign legations, Dragon Wall (in Forbidden City), ruins of Roman Catholic Cathedral, various pictures of Beijing city wall; Volume 2 includes a number of turn-
of-century b/w photos of train, foreign legation area, tram car, Temple of Heaven, Beijing railway station, Qian Men gate (in ruins), Summer Palace, Temple of Agriculture (Xiannongtan), etc. Not on reserve or in Case, but available quickly and easily through ConnectNY.


**Online Sources**

- *China Heritage Quarterly*. Online journal that includes articles on the Palace Museum, the Yuanmingyuan (a.k.a. The Old Summer Palace), the princely mansions of Beijing, Beijing’s water heritage, Beijing’s underground city, unrealized city plans for Beijing, and the Republican-era reconstruction of Beijing. Link on Moodle site.

- Maps (for your reference):
  - Peking, 1912 (peking_1912.pdf) romanization and English M
  - Peking and Environ, 1875 (peking&environs_1875.pdf) German M
  - Beijing 1949 (BJ1949-map150dpi.pdf) Chinese M