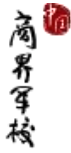




**PHBS**  
北京大学汇丰商学院



## Course Code Multimedia Storytelling Module, 2022-2023

### Course Information

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**Instructor: Wei Peng**

Office: PHBS Building, Room 602

Phone: 86-755-2603-

Email: wpeng@phbs.pku.edu.cn

Office Hour: Tue 3:30-5:00 or by appointment

**Classes:**

Lectures: Tue & Fri 13:30-15:20

Venue: PHBS Building, Room

**Course Website:**

If any.

### 1. Course Description

#### 1.1 Context

Course overview:

Crime stories have enjoyed long-lasting global popularity. What drives the reader to read these stories? How were the plots formed through the dynamics of multiple media? How do multimedia storytelling organize and interpret the shifting meanings of criminality, law, punishment, and justice?

This course explores the narratives of criminal investigation and punishment throughout Chinese history. It guides students to examine a broad range of primary sources across textual and visual genres chronologically, including late-Imperial courtroom drama, detective fiction of the Republican period, spy comic of the Socialist time, and contemporary internet novels, TV series, and entertainment shows about criminal investigation. By adopting an interdisciplinary and comparative approach, students will engage with both studies on narratology, digital media, and studies on criminality, morality, law, justice, scientific investigation, and state control in and beyond China. Throughout the course, students will understand how the concepts, practices, and representations of crime and justice continue and change throughout multimedia storytelling in Chinese culture.

Prerequisites:

No prerequisites are required.

#### 1.2 Textbooks and Reading Materials

Text book: N/A

Listed in the weekly schedule

## **2. Learning Outcomes**

### **2.1 Intended Learning Outcomes**

<b>Learning Goals</b>	<b>Objectives</b>	<b>Assessment (YES with details or NO)</b>
1. Our graduates will be effective communicators.	1.1. Our students will produce quality business and research-oriented documents.	Yes – evaluated by their final paper and presentation.
	1.2. Students are able to professionally present their ideas and also logically explain and defend their argument.	Yes – evaluated by their participation in class activities and discussions.
2. Our graduates will be skilled in team work and leadership.	2.1. Students will be able to lead and participate in group for projects, discussion, and presentation.	Yes – evaluated by their performance in leading class discussions.
	2.2. Students will be able to apply leadership theories and related skills.	Yes – evaluated by their performance in leading discussions.
3. Our graduates will be trained in ethics.	3.1. In a case setting, students will use appropriate techniques to analyze business problems and identify the ethical aspects, provide a solution and defend it.	Yes.
	3.2. Our students will practice ethics in the duration of the program.	Yes.
4. Our graduates will have a global perspective.	4.1. Students will have an international exposure.	Yes.
5. Our graduates will be skilled in problem-solving and critical thinking.	5.1. Our students will have a good understanding of fundamental theories in their fields.	Yes.
	5.2. Our students will be prepared to face problems in various business settings and find solutions.	Yes.
	5.3. Our students will demonstrate competency in critical thinking.	Yes.

### **2.2 Course specific objectives**

By the end of this course, students will be able to:

- Identify major concepts and theories of narratology, media studies, and popular culture.
- Identify major literary genres of law and justice from late-Imperial to contemporary China.
- Apply close reading methods to literary texts, graphic materials, and films. Be able to analyze these texts within Chinese historical contexts and engage with discussions in secondary readings outside of China.
- Relate gained insights from secondary readings to other historical and cultural contexts.

Demonstrate independent, creative, and critical thinking through relentless questioning and challenging perspectives and assumptions.

### **2.3 Assessment/Grading Details**

Class participation (25%): Class attendance and active participation are expected and required. The majority of the learning material will be covered in each class and a substantial part of the class will involve students' discussions. Students are expected to read all assigned learning materials before each class so that they are prepared for class lectures and discussions.

Class presentation (10%): Each student will make one oral presentation on a literary text or film or scholarly text (or a combination thereof). Select one primary text and do some research on the background of the text. In the presentation, you will 1) briefly introduce to your classmates about the author of the text, its genre, and historical context. 2) discuss how the text can be related to theories/concepts/theoretical frameworks that has been discussed in this class.

Two response papers (30%): Each student will write two short response papers (450 words) to scholarly texts read in class. You will first summarize the main argument of the reading, describe the most surprising thing you learned from this piece, and ask one to two critical questions.

Final presentation and proposal for a final paper (30%): Each student will write a proposal for a final paper for this class. A prompt outlining the goals and objectives, format, requirements and other instructions of this assignment will be distributed and discussed in class. Students will give a presentation of their proposal in the last class.

## **2.4 Academic Honesty and Plagiarism**

It is important for a student's effort and credit to be recognized through class assessment. Credits earned for a student work due to efforts done by others are clearly unfair. Deliberate dishonesty is considered academic misconducts, which include plagiarism; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; or altering, forging, or misusing a University academic record; or fabricating or falsifying of data, research procedures, or data analysis.

All assessments are subject to academic misconduct check. Misconduct check may include reproducing the assessment, providing a copy to another member of faculty, and/or communicate a copy of this assignment to the PHBS Discipline Committee. A suspected plagiarized document/assignment submitted to a plagiarism checking service may be kept in its database for future reference purpose.

Where violation is suspected, penalties will be implemented. The penalties for academic misconduct may include: deduction of honour points, a mark of zero on the assessment, a fail grade for the whole course, and reference of the matter to the Peking University Registrar.

For more information of plagiarism, please refer to *PHBS Student Handbook*.

## **3. Topics, Teaching and Assessment Schedule**

### **Introduction**

Aug. 30

- Walter Benjamin, "Experience and Poverty" (1933) in 731-735. In M. Bullock, M. W. Jennings, & G. Smith (Eds.), *Walter Benjamin: Selected writings, vol. 2, part 2: 1931-1934*, pp. 731-736.
- (optional) Walter Benjamin, "The Storyteller: Reflections on the Works of Nikolai Leskov," in Hale, Dorothy J, Ed *The Novel: An Anthology of Criticism and Theory 1900-2000*, 361-378

Sept. 2

- Peter Brooks, Chapter 1 "Reading for the Plot" in *Reading for the Plot: Design and Intention in Narrative*, 3-36.

### **Courtroom stories and dramas in Imperial China**

Sept. 6

- Guan Hanqing, "Moving Heaven and Shaking Earth: The Injustice to Dou E" in West and Idema, *Monks, Bandits, Lovers, and Immortals: Eleven Early Chinese Plays*, 1-36.
- (optional) Derk Bodde and Clarence Morris, "Basic Concepts of Chinese Law," in *Law in Imperial China: Exemplified by 190 Ch'ing Dynasty Casts*, 1-51.

Sept. 9

- Karl Kao, "Bao and Baoying: Narrative Causality and External Motivation in Chinese Fiction," *CLEAR*, 1989, 115-138.

Sept. 13

- "The Jest That Leads to a Disaster" in Ma Y.W. and Joseph Lau, eds. *Traditional Chinese Stories: Themes and Variations*, 467-478.

Sept. 16

- James St. Andre, "Reading Court Cases from the Song and the Ming: Facts and Fiction, Law and Literature" in Robert Hegel and Katherine Carlitz, ed. *Writing and Law in Late Imperial China: Crime, Conflict, and Judgement*, 189-214.
- "The Flower of the Back Courtyard" in George Hayden, *Crime and Punishment in Medieval Chinese Drama: Three Judge Pao Plays*, 125-179.

Sept. 20

- "Ghost in the Pot" in George Hayden, *Crime and Punishment in Medieval Chinese Drama: Three Judge Pao Plays*, 79-124.

### **(Sept. 20 The first response paper due)**

### **Detectives in Shanghai**

Sept. 23

- Cheng Xiaoqing, "The Shoe" in Timothy C. Wong trans. *Sherlock in Shanghai: Stories of Crime and Detection by Cheng Xiaoqing*, 1-44.
- Peter Brooks, Chapter 9 "An Unreadable Report: Conard's *Heart of Darkness*" in *Reading for the Plot: Design and Intention in Narrative* (), 3-36.
- (optional) Carlo Ginzburg, "Morelli, Freud, and Sherlock Holmes: Clues and Scientific Method," in *The Sign of Three: Dupin, Holmes, Peirce*, 81-118.

Sept. 27

- Cheng Xiaoqing, "Cat's Eye" in Timothy C. Wong trans. *Sherlock in Shanghai: Stories of Crime and Detection by Cheng Xiaoqing*, 165-183.
- (optional) Tam Ting-kai, "The Traditional Hero as Modern Detective: Huo Sang in Early Twentieth-Century Shanghai" in Ed Christian, ed. *The Post-Colonial Detective*, 140-158.

### **Spyies, comics, and legal propaganda**

Sept.30

- Luc Boltanski, "What is at Stake in Detective and Spy Novels," "The State in the Classic Spy Novel" in *Mysteries and Conspiracies*, 18-24; 133-135.
- "Hot on the Trail" in Endymion Wilkinson trans. *The People's Comic Books*, 136-169.
- (optional) David Seed, "Spy Fiction" in *The Cambridge Companion to Crime Fiction*, 115-131.
- (optional) Lu Jue, directed, *Secret Post in Canton* (film, 1957)

Oct.11

- Scott McCloud, *Understanding Comics: An invisible Art*, chapter 2,3,5.
- Susan Glosser, trans. *Li Fengjin: How the New Marriage Law Helped Chinese Women Stand up*, 1-34.

### **TV dramas, games, and the internet**

Oct.14

- Michel Hockx, Chapter 3 "The Bottom Line: Online Fiction and Postsocialist Publishing" in *Internet Literature in China*, 108-116.
- Priest, *Modu 默读*, in 邵燕君, 薛静主编《网络文学：中国网络文学二十年典文集》，第 57-70 页.
- 邵燕君,《在正义的真空中, 你是我最想读的书——评 *Prist<默读>*》in 《网络文学的“新语法”》第 198-221 页.

### **(Oct.14 The second response paper due)**

Oct. 18

- Elana Gomel, Chapter 2 "Serial Killing and the Dismemberment of Identity" in *Bloodscripts: Writing the Violent Subject*, 32-62.

Oct. 21

- Peter Brooks, Chapter 1 "Storytelling without Fear? The Confession Problem" in *Troubling Confessions: Speaking Guilt in Law and Literature*, 8-34.
- 《白银案高承勇杀人是因为穷? 凶手们想的恐怕是这个.....》from 微信公众号: 没药花园

Oct. 25

- Claire Valier, "True Crime Stories: Scientific Methods of Criminal Investigation, Criminology and Historiography," in *British Journal of Criminology*, Volume 38, Issue 1, Winter 1998, Pages 88-105.

Oct. 28

- Heather Inwood, "What's in a Game? Transmedia Storytelling and the Web-Game Genre of Online Chinese Popular Fiction" *Asia Pacific Perspectives*, 11 (2), 6-29.

Nov.1

- One episode of 《明星大侦探》

Nov. 4

- Final Paper Presentations

### **(Nov. 9 Final paper proposal due)**

## **4. Miscellaneous**