

School of Languages, Linguistics and Film Assessed Coursework Coversheet

For undergraduate (BA) modules coded:
CAT-, COM-, EAL-, FLM-, FRE-, GER-, HSP-, LAN-, LIN-, POR-, RUS-, SML-

Please read and note the following guidelines:

1. To assist with anonymous marking, please use your nine-digit student ID number only: do **NOT** use your name anywhere on your coursework.
2. Normally you will be required to submit one electronic copy of coursework via the module's QMplus area. Most deadlines in this School are set for a Sunday night (23:55). You will be informed by the module organiser of any exceptions to this procedure, either regarding the time or method of submission. It is your responsibility to ensure that you know and meet the submission requirements for each piece of coursework.
3. You must keep a copy of all coursework you have submitted.

4. Extensions to deadlines may **ONLY** be granted by the Senior Tutor for your department. In order to be granted an extension, you must submit a claim for Extenuating Circumstances **BEFORE** the coursework deadline. SLLF has an online EC claim form. Details and links to the form can be found on [QMplus School of Languages, Linguistics and Film Landing Page](#).

5. Late submission, without an agreed extension due to extenuating circumstances, will be penalised according to the QMUL regulations relevant to your level of study.
6. Work submitted within 7 DAYS of the deadline will be accepted but subject to a late submission penalty against the marks awarded. The work will be marked normally, and then a late submission penalty of five marks (or 5% of the marks if not marked out of 100) per 24 hour period will then be applied.
7. Work that is more than 7 DAYS late will not be accepted and will not be marked and will receive a mark of ZERO.

You are reminded that plagiarism, that is copying someone else's words or ideas without attributing them to that person, is cheating. This is a serious examination offence and at the very least will result in a mark of zero being awarded for this piece of work; it could result in your expulsion from Queen Mary.

By handing in this coursework you acknowledge that it represents your own, unaided work and that you have appropriately acknowledged all sources.

Please complete the following details:

Student ID Number:(9-digit number): XXXXXXXXXX

Module CODE and TITLE: FLM6210 - CINEMAS IN CONTEMPORARY CHINA -

Title of Coursework: *Dispersions Film Festival*.

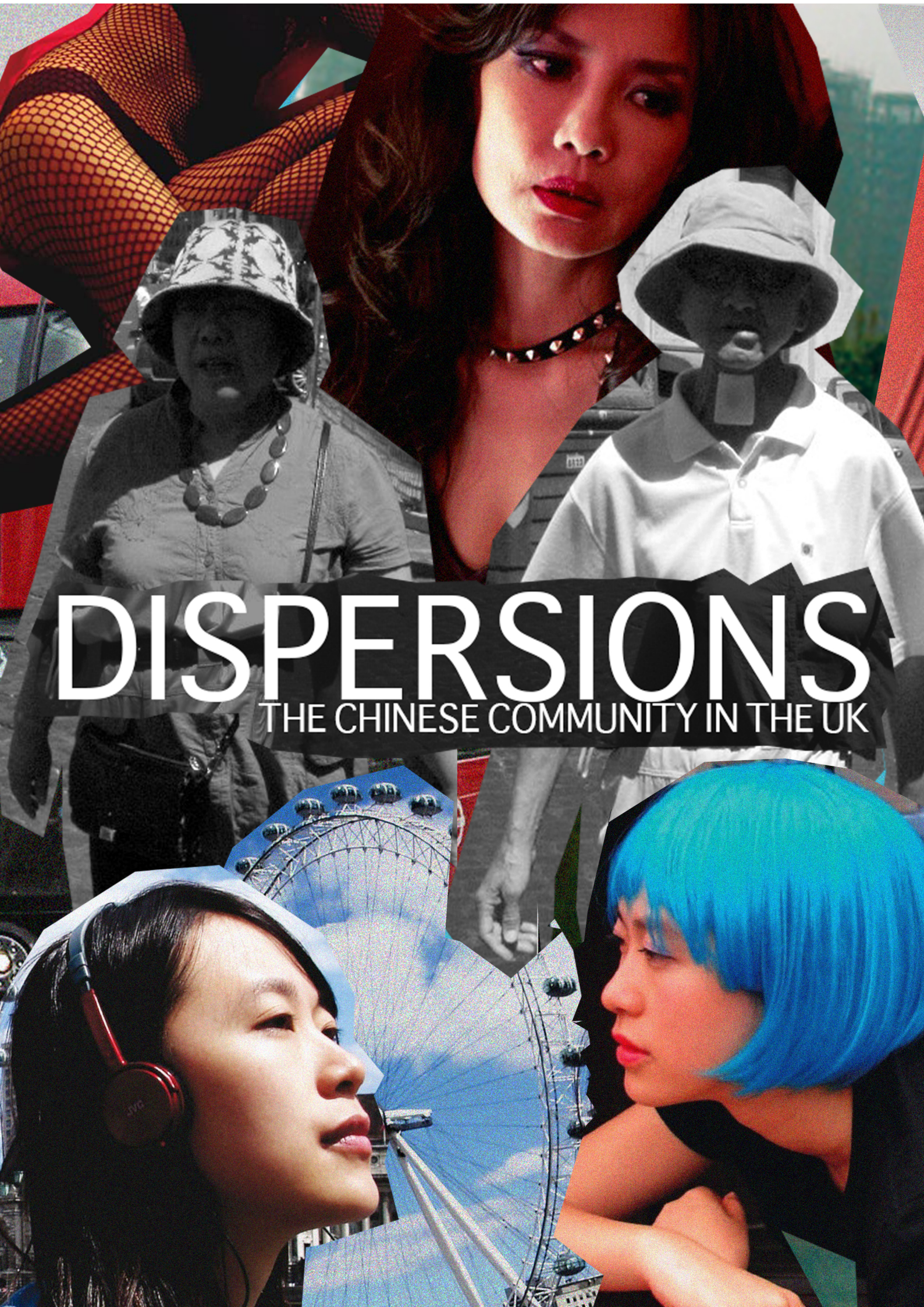
Essay no: 1

Number of words written: 1735

Module Organiser: Kiki Tianqi Yu

Seminar Tutor (if applicable):

Please continue your coursework on the next page



DISPERSIONS

THE CHINESE COMMUNITY IN THE UK

Originally, “‘diaspora’ referred to the dispersion of the Greeks after the destruction of the city Aegina, to the Jews after their Babylonian exile, and to the Armenians after Persian and Turkish invasions and expulsion in the mid-sixteenth century. [...] Myriad of peoples have historically undergone sustained dispersions - a process that continues on a massive scale today” (Naficy 2001: 13). Among the most geographically dispersed communities, the Chinese Diaspora is constantly on the move across national borders. Particularly, in the United Kingdom, the Chinese Diaspora comprises 0.7% of the British population. With more than 400.000 inhabitants (2011), the Chinese Diaspora is not only the fourth biggest ethnic minority in Great Britain, but it is also one of the most ancient communities to populate the country. London, Birmingham, Liverpool and many other cities are considered *jiā* [home] to Chinese people. However, despite its old roots, the history of the Chinese community in the UK has often been overshadowed or even neglected.

To celebrate Chinese New Year 2021 - the Year of the Ox - BAFTA Piccadilly is excited to announce *Dispersions Film Festival*. Its first edition will exclusively be dedicated to exploring the stories and lives of Chinese people in the UK. The main aim of this festival is to go beyond the idea of a monolithic portrayal of national or ethnic Chinese identity. This is the reason why, among the selection of films, we felt the need to give space to different experiences of dispersion. If on one hand, films such as Xiaolu Guo’s *She, a Chinese* (2009) shows the perspective of Mei, moving from a Chinese village to London, on the other one, pictures such as Po-Chih Leong’s *Ping Pong* (1986) tells the story of multicultural 1980s’ British-Chinese generation. Our choice of films strives to emphasise the significance of ‘diaspora’ while depicting the journeys of the Chinese community who moves to the UK. At the same time, it strives to examine the viewpoints of people of Chinese roots born in Britain. These are films that capture the experiences of characters who seek for some human connection, a sense of belonging; who undergo a cultural shock, often struggle to settle in, but who are also able to make England home while keeping their Chinese spirit alive. In order to shed light on this multitude of voices, we intend on showcasing a different range of film genres that span across feature films and documentaries as well as short films.

Dispersions Film Festival will last three days: 12th, 13th and 14th February 2021. Kicking off the Chinese New Year with a day dedicated to feature films on the 12th, our location (194-195 Piccadilly, St. James's, London W1J 9LN) – just two steps away from Chinatown - will allow you to be in the very middle of the celebrations! The next day is all about documentaries of different durations: shorts in the morning and a feature film in the evening. *DFF* will close off with a short films’ section on St. Valentine's Day. For each film category, there will be a 15-minute introductory lecture led by an

expert in the field. In addition, every day spectators will have the chance to enrich their viewing experience by asking questions to scholars and filmmakers through 45-minute long Q&As. But that is not all! Every afternoon you can immerse yourself in the authenticity of Chinese culture. Celebrate the Chinese New Year with Lantern Riddles on the first day of the festival. On the 13th, you will have the opportunity to challenge yourself with a calligraphy workshop or learn how to write your name in Mandarin. Last but not least, feel free to serve yourself a glass of wine while enjoying Beijing Opera during our networking event on the 14th.

Day 1, 12/02/2021 - Feature films

The first section of *Dispersions Film Festival* will give you an insight into the perspectives of different characters who find themselves confronting the disorienting reality of London. Through three feature films, tropes such as estrangement, loneliness but also resilience and perseverance shape the stories of a British-Chinese man, a Taiwanese graduate and a Chinese young woman.

Presented by Chris Berry - Professor in Chinese and Film Studies at King's College - *DFF* will open up on Po-Chih Leong's *Ping Pong* (1986). The film can be said to be the result of Leong's willingness to reconcile Chineseness with London's Westernised lifestyle. In fact, *Ping Pong* is the first British-Chinese film as well as the first film shot in London's Chinatown - a location that echoes the East-West cultural clash that Leong wants to depict. The plot revolves around the young female lawyer Elaine Choi (Lucy Sheen) who has to execute the will of a Chinese businessman (Sam Wong) whose death is surrounded by mystery.

With a 30-year jump, Jenny Lu's *The Receptionist* (2016) will bring you closer to nowadays' London. In her first feature debut, the London-based Taiwanese director Lu explores the perils of Tina (Teresa Daley), a young Taiwanese literature-graduate who moves to the UK hoping to make a career. Lu lives with her British boyfriend and spends all of her days frantically looking for a job. When her boyfriend becomes unemployed, Lu accepts to work as a receptionist for a massage company. Here, she bonds with four women from East Asia with whom she shares her experience as an immigrant.

Xiaolu Guo's *She, a Chinese* (2009) - winner of the Locarno's Golden Leopard - will conclude the first day of the film festival. Guo is a film director from Beijing who moved to London in order to pursue her MA in Filmmaking at the National Film and Television School. After the screening, the

director herself will engage in a Q&A where she will be discussing *She, a Chinese*'s plot in relation to her personal experience. In fact, the film follows the journey of a young Chinese woman - Li Mei (Huang Lu) - who moves from a remote village in rural China to Beijing and then finally to chaotic, multicultural London. *She, a Chinese* could be defined as its director's attempt to move away from traditional Chinese cinema 'too often seen in the west as either political or exotic' (Macnab 2010).

Day 2, 13/02/2021 - Documentary.

Memories of personal histories, multicultural conflicts and bonds, shadows of the past and hopes for the future are all at the heart of this section of documentaries, which encapsulates the different facades of dispersion. Expert on documentaries with a specific focus on China, author of *'My' Self on Camera: First Person Documentary Practice in an Individualising China*, Dr. Kiki Tianqi Yu introduces us to the world of documentaries as a tool to express 'gèrén' [personal] filmmaking.

Chinese Whispers (2000) is actor David Yip's directorial debut. In only ten minutes, this documentary is capable of encapsulating the vivid memories of eight members of the Chinese community in Liverpool. In its modest, low-key way, this truthful depiction evokes a feeling of optimism towards the future, but without burying the past.

Michael Ho's *From HK to MK* (2017) tells the story of his father Gabriel, a dentist born in Hong Kong, who has lived in Milton Keynes since he was seventeen. Through a camera constantly aligned with Gabriel, this documentary shows the complicated relationship the man has with his hometown – a place he would not go back to, but that once there, he cannot avoid calling 'home'.

Jane Wong's *Dim Sum* (2002) – meaning in Cantonese 'a little bit of heart' - offers an empathetic approach towards its subjects. This genuine documentary explores the daily lives of Wah So, Linda and the filmmaker's mother Marietta while they make dim sum dumplings for a grocery store in Liverpool. In all its authenticity, this documentary captures the struggle of learning a new language and starting a new life while holding onto Chinese values.

A Q&A with David Yip – the leading actor in *Ping Pong* and director of *Chinese Whispers* – and scholar Kiki Tianqi Yu will comment on the previous screenings while also introducing the final film of the day.

Last but not least, Xiaolu Guo's *We Went to Wonderland* (2008) provides a unique insight into life in Britain, seen through the eyes of the director's parents. Wandering between London's Houses of Parliament and the Vatican, Mr. and Mrs. Guo's first journey out of China is captured through an honest camera - for Mr. Guo "Water is so good in the West", while for the wife, no place can be compared to home.

Day 3, 14/02/2012 – Short Films

The selected variety of short films focuses on examining the British-Chinese cultural clash. Language barriers, multicultural differences, family ties, search for identity are the key-themes of the following section. To welcome the last day of the festival is Rosa Fong, award-winning writer and director, Senior Lecturer on the Film and Television Production Programme at Edge Hill University.

To start off Valentine's day, the first film that will be screened is Fong's *Red* (1995). This tender picture follows the story of a young girl who leaves her hometown in China for an arranged marriage in London. Having never left rural China, Xiao Mei will be forced to face a cultural shock when moving in with a Chinese husband who speaks only English.

In Ray Yeung's *Yellow Fever* (1998), a gay Chinese man seems to only be attracted to white men. When he meets his East Asian neighbour, the man is forced to come to terms with his own identity as he tries to establish whether he is prejudiced or has just a type.

Jennifer Lim and Daniel York's *Mercutio's Dreaming* (2011) centers around the travailed life of a British-Chinese man who dreams of becoming a Shakespearean actor in an industry that closes the door on him because he is perceived as 'too Oriental'.

Written and directed by Lab Ky Mo, *My Dad the Communist* (2009) narrates the story of a British-Chinese teenager who tries to forge a relationship with his father after an almost tragic incident. By the same director, the festival will conclude with *3 Miles Radius* (2011) whose plot follows an elderly dying man trying to see his Chinese son for one last time.

Finally, the last Q&A of the season - that sees Rosa Fong and director Lab Ky Mo in conversation - will provide you with the opportunity to further explore the significance of diaspora propositioned by *Dispersions Film Festival* and reiterated in our short film selection.

Tickets Information:

Festival Pass

Students: £15

Standard: £35

Day Pass

Students: £6

Standard: £14

*All tickets comprise the extra activities.

12 FEB 2021 FEATURE FILMS

10:45am Introduction by Chris Berry

11am *Ping Pong* (1986) by Po-Chih Leong (100 mins)

4pm *The Receptionist* (2016) by Jenny Lu (102 mins)

7:30pm *She, a Chinese* (2009) by Xiaolu Guo (103 mins)

9:15pm Q&A with Xiaolu Guo

13 FEB 2021 DOCUMENTARIES

2:15pm Introduction by Kiki Tianqi Yu

From 2:30 *Chinese Whispers* (2000) by David Yip (10 mins)

From HK to MK (2017) by Micheal Ho (10 mins)

Dim Sum (2002) by Jane Wong (38 mins)

3.30pm Q&A with Kiki Tianqi Yu and David Yip

7pm *We Went to Wonderland* (2008) by Xiaolu Guo (76 mins)

14 FEB 2021 SHORT FILMS

2:15pm Introduction by Rosa Fong

From 2:30pm to 4:15 pm

Red (1995) by Rosa Fong (24 mins)

3 Miles Radius (2011) by Lab Ky Mo (16 mins)

My Dad the Communist (2009) by Lab Ky Mo (17 mins)

Mercutio's Dreaming (2011) by Daniel York (16 mins)

Yellow Fever (1998) by Ray Yeung (27 mins)

4:30pm Q&A with Rosa Fong and Lab Ky Mo

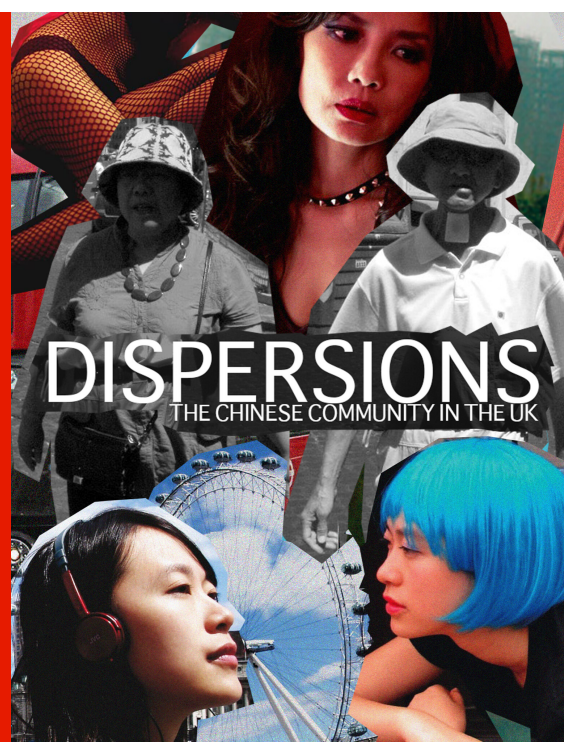
5:15pm Drinks and music!

ACTIVITIES

Day 1 - 1pm Lantern Riddles Workshop

Day 2 - 4.30pm Calligraphy Workshop

Day 3 - 5.15pm Beijing Opera



Dispersions
Film Festival

BAFTA PICCADILLY
12-14 FEBRUARY 2021

Filmography

Guo, X. (2008) *We went to Wonderland*.

Guo, X. (2009) *She, a Chinese*.

Ho, M. (2017) *From HK to MK*.

Leong, P. (1986) *Ping Pong*.

Lim, J. Wu, T. and Lim, P (1995) *Red*.

Lu, J. (2016) *The Receptionist*.

Mo, L. (2009) *My Dad the Communist*.

Mo, L. (2011) *3 Miles Radius*.

Wong, J. (2002) *Dim Sum*.

Yeung, R. (1998) *Yellow Fever*.

Yip, A. Chan and G, Chan (2000) *Chinese Whispers*.

York, D. and Lim, J. (2011) *Mercutio's Dreaming*.

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<https://player.bfi.org.uk>, accessed 27 March 2020.

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Macnab, G., (2010) *Xiaolu Guo: 'I Don't Think English Society Cares About The Chinese At All'*. the Guardian [online resource]

<https://www.theguardian.com/film/2010/mar/03/she-a-chinese-xiaolu-guo>, accessed 26 March 2020.

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