



mainlandfilm.com

MAINELAND

A FILM BY MIAO WANG

DISCUSSION GUIDE

Presented by Third Stage Consulting and Three Waters Productions

SXSW Documentary Feature Competition (**WINNER - Special Jury Award**)
Independent Film Festival of Boston (**WINNER - Special Jury Award**)
New Hampshire Film Festival (**WINNER - Audience Choice Award**)



FORMAT

90 min | HD | Color | 5.1 and Stereo
Mandarin Chinese and English
2017 | China/USA | A Three Waters Production

CONTACT

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TABLE OF CONTENTS

This guide is designed to help you plan a screening of MAINELAND and moderate a conversation that allows students and audiences to meaningfully facilitate meaningful discussions about “the experience of international students in the U.S.” and “the impact that larger numbers of foreign students are having on their host schools & communities.”

3	About the Film
4	About the Filmmaker
5	Why bring MAINELAND to your school or community?
6	What’s included in my Online Screening Kit?
7	Planning Your Event
8	About the Issues
9	Common Questions
12	About Stella and Harry
13	Discussion Questions and Conversation Starters
15	Resources



ABOUT THE FILM

MAINELAND is a coming of age film that follows a teenage boy and girl from China's wealthy elite as they settle into a boarding school in a small town in Maine. They are part of the enormous wave of "parachute students" who are sent alone to a boarding school in a foreign country. While told through personal stories and anchored in the universal theme of growing up as awkward teenagers in high school, the film illuminates many larger timely and relevant contexts such as China / U.S. relations, education, immigration, youth culture, intercultural relations, and the social experience of study-abroad students.

Find out more online at <https://mainlandfilm.com/>

ABOUT THE FILMMAKER

Miao Wang is a New York-based award-winning filmmaker and designer. Born in Beijing, China just after the Cultural Revolution, Miao Wang grew up with the last remnants of pre-modernized Communist China. She immigrated to the United States in 1990.

After earning a B.A. in economics from the University of Chicago in 1999, Miao moved to New York City, where she began to explore her passions in photography, design, and film. Her multidisciplinary pursuits have led her to organize large-scale art happenings; publish an art book, **OVERKILL**, with Booth-Clibborn Editions (distributed by Harry N. Abrams in the U.S.) and work on award-winning designs with acclaimed graphic designer and art director Stefan Sagmeister. Her designs have received a Certificate of Design Excellence in Print Magazine's Regional Design Annual 2004. A Copy Magazine spread she worked on at Sagmeister Inc. was nominated for the prestigious D&AD Design Awards 2004. Miao was also nominated in 2004's Print Magazine New Visual Artists Review. Her signature design style embodies a simple but sophisticated elegance that is clean and easy to navigate.



She earned an M.F.A. in design and film from the Parsons School of Design in 2005, where she began working in nonfiction filmmaking. She got her start as an assistant at Maysles Films, the studio of the legendary direct-cinema documentary filmmaker Albert Maysles.

Since 2005, Miao has been running her own production studio, **Three Waters Films**. She is the award-winning filmmaker behind the critically-acclaimed documentary films **BEIJING TAXI** (first feature) and **YELLOW OX MOUNTAIN** which have screened at over 70 international festivals and institutions such as SXSW and the Guggenheim Museum, with US theatrical release, and broadcast nationwide. In 2017, Miao world premiered her sophomore feature-doc **MAINELAND** at SXSW to sold out screenings, and took home a Special Jury Award for Excellence in Observational Cinema. Since the premiere, the film received another Special Jury Prize at the Independent Film Festival of Boston, and an Audience Choice Award at the New Hampshire Film Festival. MAINELAND is part two of her trilogy looking at China's rise. BEIJING TAXI is digitally distributed by Sundance Artist Services and available for educational streaming on Kanopy. She directed **MADE BY CHINA IN AMERICA**, a short documentary in Morgan Spurlock's acclaimed WE THE ECONOMY series. Miao is a recipient of grants and fellowship from the Sundance Institute, the Jerome Foundation, New York State Council on the Arts, the Tribeca Film Institute, Tribeca All Access, IFP Filmmaker's Lab, Independent Film Week, Women Make Movies, and the Flaherty Film Seminar.

You can access the director's full bio [here](#).



WHY BRING MAINELAND TO YOUR SCHOOL OR COMMUNITY?

MAINELAND invites discussion around the expectations that Chinese families and students have about America, the “culture shock” they often experience on arriving, and how schools and teachers can work together with local and international students to help foster cross-cultural understanding and build resources for mutual dialogue and acclimation.

This concise screening and discussion guide serves as a framework for making the most of your MAINELAND screening.

For High Schools: With just a little preparation, your screening of MAINELAND will engage your students around the issue of cross-cultural experiences in the education setting.

For Colleges/Universities: With just a little preparation, your screening of MAINELAND will engage audiences in discussion and learning around the socio/cultural/economic issues of U.S./China relations as seen through the eyes of Chinese students studying in the U.S.



WHAT'S INCLUDED IN MY ONLINE SCREENING KIT?



You will receive all the materials to ensure that your event is a success, including:

- High quality DVD of the film
- Single Public Use Screening License or Permanent Educational Use License
- Access to extensive downloadable publicity materials

PLANNING YOUR EVENT

With the right screening equipment, and with advanced planning, you can host a screening event in just about any location. A few examples of great locations are: campus auditoriums, large classrooms, churches, libraries, educational agencies, conferences, civic centers, non-profit agencies.



Director Appearance – Inviting Miao Wang, the Director of MAINELAND to speak with the audience in person or via Skype is a wonderful way to engage the audience after the screening event. Ms. Wang is a lively and accomplished filmmaker and speaker relating to a wide variety of audiences...Chinese and American students, film studies students, parents and teachers, university level students/professors, and cultural organizations.

Location Considerations

1. Is this location accessible for my target audience?
2. Does the venue have the proper equipment and space needed to host a film screening?
3. Necessities include: projector, screen, sound system, computer or DVD player, seating for the anticipated audience, and (possibly) refreshments.
4. When picking a venue, you may want to bring a DVD with you to test video and audio quality if the necessities are not already present at the venue. Ask to test any provided equipment to make sure it works.

Date and Time

A 2-hour event will allow enough time for screening the film and facilitating a robust discussion following. Pick your screening date plenty in advance. We recommend giving yourself a 3-4 week planning window. If you are bringing Director Wang to your event, we will work with you to find the best date.

Promote your Event!

Whether you are hosting an in-school or community screening, it's important to reach out and generate enthusiasm about the event! Examples include social media and encourage sharing, event pages in FB or Evite, Meet-Up announcements, posters, press releases, and in-school newsletters and websites. Even in settings where the event is mandatory, building excitement and anticipation will ensure a stronger engagement with the film and following discussion.

ABOUT THE ISSUES

The total number of international students in the higher education in the U.S. rose from 572,509 in 2003/04 to 1,078,822 in 2016/17, about 88.4% in the thirteen-year period, while the Chinese students rose from 61,765 to 350,755 during the same period, a 468% increase, according to Open Door report. China alone accounts for 58 percent of international secondary students and their numbers have grown each year from 2013 to 2016.

Among the competing countries for the international students, the U.S. attracted over 24% of the total international students, and it was about 4.2% of the total number students enrolled in the U.S. universities and colleges.

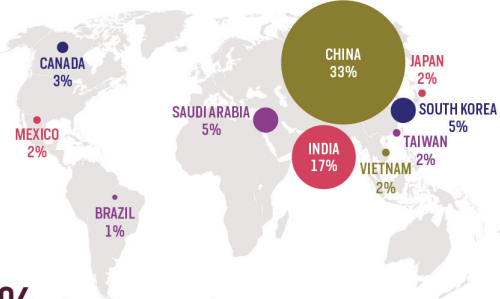
These international students and their families spent about US\$39 billion in 2016, according to the US Department of Commerce. By any measure, international education makes a significant contribution to the U.S. economy.

The economic impacts are not limited to the spending of these foreign students, but also their families residing in the host country (NAFSA Report). Attracting the best students from around the world has become a large and growing global export opportunity and source of competition. Conversely, countries that see their students study abroad normally hope that these students return home and contribute to their home economy.

The U.S. has maintained its leading position for attracting international students, while China has become the largest single source of international students studying in the United States. In 2016-17, China sent 350,755 students to the United States. Last year Chinese students in U.S. colleges and universities contributed \$12.55 billion to the U.S. economy. (Source: U.S. Department of Commerce)

The Chinese students make up a commanding 32.5% of all international students, and have accounted for about two-thirds of the increase in total international student enrollments in the U.S. since 2003. The number of Chinese students studying in American high schools has also skyrocketed, **up by 48 percent since 2013**.

TOP TEN PLACES OF ORIGIN OF INTERNATIONAL STUDENTS

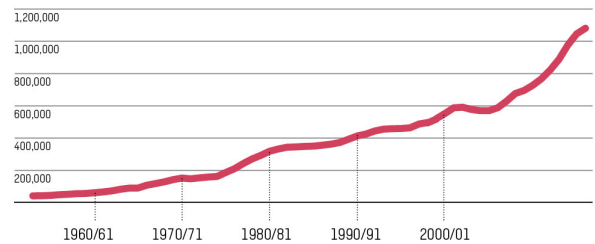


50% of international students come from China and India.

Open Doors is conducted by the Institute of International Education with the support of the Bureau of Educational and Cultural Affairs of the U.S. Department of State. Online at: www.iie.org/opendoors

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INTERNATIONAL STUDENTS IN THE U.S. 1953/54 – 2016/17



In 2016/17 there was **an increase of 3.4%** over the prior year in the number of international students in the United States.

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1,078,822 international students studied at U.S. colleges and universities in 2016/17.

Open Doors is conducted by the Institute of International Education with the support of the Bureau of Educational and Cultural Affairs of the U.S. Department of State. Online at: www.iie.org/opendoors

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COMMON QUESTIONS

We have collected a series of questions that students often ask Director Wang--about herself and the students in the film. If Ms. Wang is unable to attend your event, we want you to be able to answer any questions related to her and the students in the film!

Why did you make the film?

My personal motivation for the film comes from my own intimate experiences having come to the U.S. as a young teen, speaking no words of English, and trying to adapt into American culture and American high schools. The sociological aspect is a combined fascination with the lives of the Chinese elite, and the phenomenon of the enormous wave of Chinese students seeking to study abroad. The film became a great gateway for me to look at the perceptions of both sides through an engaging coming-of-age tale. I envisioned the finished film to reflect those insights back to both sides.

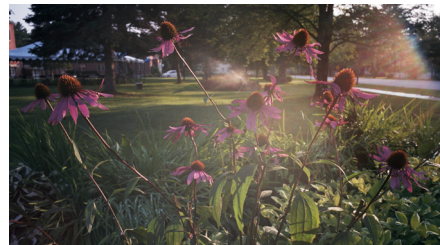
I have been intrigued by the Chinese obsession with education. The emphasis on education is not a new phenomenon in China, but with stiff competition in "the New China," a college education seems like a minimum requirement for any decent job opportunity. More importantly, as China looks to its next decades of growth beyond simply cheap labor and manufacturing, they are looking to the American educational system as the best example of how to produce creative and innovative thinkers who will take China to the next level, and lift China into a true developed nation. There's a rapidly growing middle class in urban China that wants to find the best education for their children, and they have a lot of resources to pour into their (typically) one child. Private tutors, exam prep agencies, afterschool and weekend classes, summer camps, and study-abroad info sessions all compete to advertise their services in this new landscape.

Every Chinese student today dreams of studying in America and learning about the American educational system. When I started researching this topic in 2011, coincidentally Americans were also questioning the merits of its own educational system. Each side seemed to look to the other for the shining light. The Chinese were reported to excel in all the schools; while American students were often failing. Having experienced both educational systems myself, I always felt that there were merits to both. While the Chinese system focuses too much on rote learning, the American system is sometimes too loose. I think a lot of Chinese students may find that many of the U.S. schools are not all that they dreamed of. But the process of questioning and critical thinking is still one of the strongest traits of an American education. Let's hope that this very advantage will not be striped away by the current political climate.

How much of the film mirrors your own personal experience?

This is a relevant story for both myself and our generation. I grew up in Beijing, and at age 12, I immigrated to the US with my parents. The next five years were very difficult but formative years. Crossing continents from one culture into another at that age is the single most important turning point for anyone who has gone through this experience. My transnational identity provides a perspective that reveals the nuances and humor of both cultures. It also shaped me into a firm believer in the value of cultural and educational exchange as a fundamental basis for inspiring and building a better understanding between people of different nations. We live in an increasingly globalized and often troubled world.

My films usually depart from a very personal place but expands and manifests outwards to very universal themes and the larger socio-economic and cultural contexts of the world we live in. I have a universal vision of humanity. I've crossed two very different cultures, and continue to live across these two cultures, this has made me a firm believer in a humanist perspective of the world. It is very important for me to highlight the universal themes of human interest such as family, education, and youth growing up while telling a story anchored in the personal lives of two teenagers.



How did you find this story?

I grew up in Beijing, and at age 12, I immigrated to the US with my parents. When I set foot on the US, I didn't speak any English. The next five years were very difficult but formative years. In my high school years, I struggled to learn and master the English language, while trying to understand social behaviors of my American peers. Crossing continents from one culture into another at that age is the single most important turning point for anyone who has gone through this experience. I embrace both my Chinese upbringing and Western education. My transnational identity provides a bridging cultures perspective that reveals the nuances and humor of both cultures.

I spent three months in China after making my previous film, *Beijing Taxi*. While I was there everywhere I turned - every parent and every student talked about studying abroad and their dissatisfaction with the Chinese education. I spent a few months speaking with different students to get a sense of their dreams and desires. But with so many kids wanting to study abroad, and no way of finding out in advance whether or not they will ever make it to the U.S. was a logistical challenge. I was determined to film the entire journey of transformation from before they leave China, to after they spend a couple of years in the U.S.

In 2011 Fryeburg Academy invited me to present *Beijing Taxi*. I had never been to rural Maine before. Upon arrival at the Portland airport, I expected the school to be a short hop away. I was picked up in a school bus, rumbled along out of the sight of the seashore and deep into the hinterlands. An hour and a half later, I arrived in a town whose entire population is revolved around the academy. I marveled at the beautiful performance arts center, and was very surprised to be ushered in by three Chinese students. After the film screening, I went with a teacher to the cafeteria and was even more shocked to find Chinese students surrounding two big tables. The visions of these students coming from a megacity in China to this quiet and remote American town created such a juxtaposition I left the academy knowing this is where my film will begin.

That summer, I met the admissions director who travels twice a year to China to recruit and interview. I joined him on the next two trips, and that was where I met Stella and Harry, among some other students I tracked over the course of the film.

What was the biggest challenge in making *Mainland* and the moment that was most rewarding for you?

The biggest challenge with this project is dealing with teenagers and being back in high school! I never felt comfortable in high school. I also associate my high school years with alienation and feeling like an outsider. I had spent all these years getting away from that and now suddenly I found myself back in high school and constantly feeling rejected! It is truly hard to wrangle teenagers, and even more so with groups of them in a high school setting. There were too many layers of psychology to unravel, and I'm grateful I managed to complete this film and came out in one piece. The most rewarding moment is at the last stages of the editing and post-production process when I finally see everything come together, that moment when you know you have a film on your hands. It's realizing the five years of emotional torture has culminated into a film that will touch people and leave a lasting mark.

Why did you mention the Tiananmen Square protest? Is this the stereotype of China's democracy?

The Tiananmen Square protest came to me naturally. I was filming in Maine when Harry was taking that class and doing that particular assignment. For Westerners, Tiananmen Square is without a doubt one of the first things that come to the mind when they think of China. But just as interestingly, most young Chinese either are not at all aware of the protests, or have no idea what really happened. It feels like almost a rite of passage, for many of the Chinese study-abroad students, to come to that moment of realization and address their own understanding of the Tiananmen Square incident. Different students react to this exposure in very different ways—revelatory for some; defensive for others—but they inevitably will be confronted with the complexity of this topic. For this reason, it feels like a crucial scene to include.

The documentary offers an open ending. Why did you choose the long scene of vague car lights instead of some results like which university or major they selected eventually?

I like open endings. Life is an open ending. They are on the road, some of the shots are in China, some in America, but they're continuing on the road. It represents a decision every study-abroad students faces, do they go back home, or do they stay in America? The further they journey along both cultures, the more that road becomes ambiguous.

The craze of overseas study and the trend of the younger of the age of overseas student, how do you like such phenomena?

I think it depends on the conditions and the family. It's very difficult for a kid at such a young age to be all alone in a completely foreign land. I came to the U.S. to join my parents, so I was under parental love and care. The alienation I felt is palpable to this day. I think for these parachute students, the challenge is exponential. It's not for everyone. Studying abroad is not a magical wand. The experience will inevitably shape who you are. It's an experience that will challenge you, make you more resilient, independent, and gain a wider perspective of the world, but it could also lead to nowhere or even backfire if the student doesn't take what they can out of it, or receive the support they need.



Why did you only focus on one school?

In 2011, Fryeburg Academy invited me to screen Beijing Taxi on their campus. Upon arrival, I realized that Fryeburg (one of the oldest private schools in the US) has an international student body of 160, and that one-third or more are Chinese. The American teachers and the staff at the school remarked how little they understand of the Chinese students, aside from admiration for how respectful they are towards elders and teachers, and how studiously they study and care obsessively about their grades. Sitting in the cafeteria during lunchtime, I noticed large groups of Chinese students gathered around a couple of tables. A couple of them told me – "If I knew there were so many Chinese students in the school, I wouldn't have come." I became fascinated by the thought of these Chinese students studying in small-town Maine newly arrived from a megalopolis, often setting foot in the US for the first time. More and more schools in America are now faced with an increasingly large body of Chinese students. Many of these schools are similarly stymied by how to integrate this new student body into their classrooms and school life.

ABOUT STELLA AND HARRY

How were they selected?

I choose characters who are not only intriguing in their personality, with potential for personal growth in the runtime of the film, but also conduits to eliciting different aspects of Chinese culture, perspective, and society. I also wanted characters who would challenge the stereotypical idea



of Chinese students over the course of the film. The casting process for my film started with Fryeburg Academy's interview process with the admissions officer. I wanted to track the journey of students from their lives in China, leaving, and arrival to school, through graduation. This decision naturally limited the casting pool to one enrollment year. I followed the admissions officer to his recruiting trips to China, and filmed all 40 or so interviews. Among that crop of 2012 applications, 14 were accepted. Stella and Harry were two among the group accepted. I knew I would focus on two to three characters, but include other cast of characters who weave in and out of the story. I started filming five kids but eventually narrowed down to two.

I also chose Stella and Harry partly for how different their families are. Stella's family represents a segment of modern Chinese families that are on the brink of fracture. It almost feels like a classically tragic tale of the entrepreneurs of the 90s who worked very hard to build their business empire, but the family breaks up. Stella's mom and dad had build a factory business together, but their relationship fell apart. Like many of the entrepreneurial families of the 90s I've encountered, there is a pressure on the children of this first-generation entrepreneurs to inherit the family business. All of this makes Stella's story quite compelling and builds dramatic tension, albeit not the "coal miner" kind. Stella's family's story is very modern, and probably very relatable for many Western audience. Harry's parents are very different. His family is quite traditional Chinese in comparison. His family also has a lineage of educated intellectuals, though the back story is not told in the film. I respected the formality of his dad's relationship with Harry. Harry's upbringing shaped his curious mind, and his desire to retain and appreciate the traditional Chinese qualities. I have a very close knit family, so I'm always attuned to portrayal of family relationships. When I first met Stella and her dad, I felt this very close father and daughter relationship, that reminded me of my own relationship with my father. But I also saw elements of the very Chinese fatherly talk in Harry's dad's talk with him.

Did they "act" for you or did you let them be themselves?

No, they were not acting. I let them be themselves, or at least as much as any teenager could ever be "themselves" at that time period of their lives. I liked Stella's very open and vivacious personality. She also comes from a fairly wealthy family, even though she's not a "coal miner's" child. She's not your usual idea of a "quiet Chinese girl," though most American teachers and peers may not see her true personality right away. She went through quite a bit of difficult family issues. Harry embodied a lot of Chinese traditional ideas and qualities. He always seemed quite mature for his age. I appreciated his curious ways, and his philosophical ruminations on his experience. Stella and Harry also represented two very different modern Chinese families.

What is the most important change for Stella and Harry (and other students studying abroad) along the course of the film?

The most important change is some form of self-awareness, and independent thought. Just about every parent of a study-abroad student I've met, and every student, have told me about that independence as the most important change. Even if many of these students end up spending a lot of time with their Chinese peers, they have an exposure to a large variety of people and mindsets that will alter their perspective for life. As of January 2018, Stella just graduated a semester early from Michigan State University, where she studied Supply Chain Management. She just returned to Shanghai to pursue a MBA while working part time. Harry is at Washington Jefferson College studying International Relations. He is finishing a winter semester abroad in Hong Kong. He is currently planning to remain in the U.S. after college graduation to pursue a graduate degree possibly in Business and/or Computer Science.

DISCUSSION QUESTIONS AND CONVERSATION STARTERS

MAINELAND examines the expectations that Chinese families and the students themselves have about life in America, the discrepancies they experience after arriving, and how their overseas school experience shapes their personal identity and future aspirations.

The Experience of Studying Abroad

1. Studying abroad is the central focus of MAINELAND. For Stella and Harry, America is a place of hope and promise, but the realities of living here are not quite what they expected. Discuss their perception of the American Dream from their school days in China to graduation from Fryeburg Academy. How does their vision of America change?
2. In one scene, a teacher discusses a documentary project with three of his students, who are all Chinese boarders. They discuss general impressions of Asians at the school and why international students don't easily mix with day students. Is that true of your school? Why do you think students from abroad might have a hard time acclimating?

Relating to Stella and Harry

1. Stella is bright, outgoing, and full of enthusiasm. Harry is intelligent, thoughtful, and has interests in music and philosophy. Describe how their personalities differ. How would you characterize their school experience? Do they find a way to fit in?
2. Harry and Stella both come from well-to-do families in China. What role do you think their parents play in shaping their views of the world? Are their family dynamics at home similar to yours?
3. What are some of the ways that Stella and Harry change as individuals over the course of the film? Is it for the better?
4. As Stella arrives in Fryeburg for the first time, she reveals that her parents have been quarreling. What happens in her family? And what impact does that have on her?



Living Across Cultures

1. What can schools do to better prepare the international students prior to their decisions about enrolling in an American high school? And what can schools do to better integrate these students once they arrive?
2. Throughout the film, we spend time in parts of Shanghai and Guangzhou, the home cities of Stella and Harry. What are your impressions of life in China after watching MAINELAND? Does it seem familiar or foreign? How so?
3. What can schools do to better prepare the international students prior to their decisions about enrolling in an American high school? And what can schools do to better integrate these students once they arrive?
4. How do you think Stella and Harry's experience of America would have changed if they'd gone to school in a big city instead of a small town in rural Maine? If you studied abroad, would you rather be in a city or the countryside?
5. Many students at Fryeburg do not speak the same language or share the same culture. How does this manifest in the lives and habits of Stella, Harry, and their friends? Do they encounter any stereotypes from teachers or their peers?

6. One of the English teachers discusses S.E. Hinton's novel *The Outsiders* with her class. Most of the international students, including Harry, identify with the "Socs" instead of the "Greasers." Why? What does this say about their background and sense of self?
7. Harry and Stella spend a lot of time going back and forth between China and America. What are the advantages and disadvantages for them of shuttling between cultures?
8. It's difficult, if not impossible, for anyone to forget where they came from and the history of their own development as a person. Discuss the concept of "home" in this film. How does it shape Harry and Stella's understanding of their place in the world?
9. What culture do you most identify with? Your nationality? Your family roots? Your ethnic background? Your neighborhood? Your sexuality? What kinds of fears and anxieties would you (do you) have about studying in another country?

Thinking About the Future

1. During a speedboat joyride on a lake, Stella muses about the Chinese concept of happiness, which she says means having a harmonious family and financial security. Does she embrace this notion or reject it? What's your own ideal of happiness?
2. Stella dreams of being an elementary school teacher, but she decides to pursue business as a course of study in her college applications. What motivates her decision? Can you understand her thinking?
3. At graduation, Harry reflects on how making connections with other people by speaking a foreign language gave him an appreciation for the field of international relations and getting people of different nationalities to cooperate. He dreams of working for the United Nations one day. What do you envision his future will be? How might knowing another language help you in today's world?

RESOURCES

News Articles

[Chinese, Studying in America, and Struggling](#)

Helen Gao, New York Times, Dec. 12, 2017

There were 544,500 Chinese studying abroad in 2016, and a more recent report said 329,000 are studying in the United States alone. For those students, the opportunity is the culmination of uncounted after-school hours devoted to American standardized test prep lessons, and it means liberation from the merciless Chinese education system.

[Chinese Teen Makes Decision to Study in American High School](#)

Sun Jiawei, Global Times, July 7, 2017

For many teenaged students in China, leaving for high school abroad is advantageous, as it gives them a better understanding of how university life will be like. This can help Chinese students develop healthy habits early on, which will result in more effective performances in college. On the other end of the spectrum, there are always some students who lack self-control or self-management.

[On Campuses Far From China, Still Under Beijing's Watchful Eye](#)

Stephanie Saul, New York Times, May 4, 2017

[Report Finds China Sends Most International Students to U.S. High Schools](#)

Chris Fuchs, NBC News, August 14, 2017

Students from China continue to lead the growth of international enrollment at high schools in the United States as they try to get a leg up in making it into American colleges and universities, a new study has found.

[The Parachute Generation](#)

Brook Lamer, New York Times, Feb 2, 2017

To help their children get into American universities, Chinese parents have started sending them to U.S. high schools — and paying top dollar to do it.

[Why are growing numbers of overseas Chinese students returning home?](#)

Simone McCarthy, SupChina, August 25, 2017

A look at data from recent decades illuminates this homeward trend: From the time China first sent students to foreign countries at the beginning of the reform and opening up policy in 1978 up until 2003, 700,200 Chinese studied abroad, but only 172,800 of them returned.

[Caught in a Crossfire: Chines Students Abroad and the Battle for Their Hearts](#)

Eric Fish, SupChina, January 18, 2018

China's 800,000 overseas students represent a blind spot for the Communist Party in its ongoing battle against Western ideology. But many of them are returning home with more love and appreciation for their birth country than ever before.

[Are Chinese Elites Going Abroad Too Young?](#)

Lauren Hallanan,, Jing Daily January 18, 2018

The average age wealthy Chinese go abroad to study has fallen from 18 to 16, with parents desperate to give their kids a head start. But in a badly regulated industry, rich kids often get poor experiences.

[University rejects Chinese Communist Party-linked influence efforts on campus](#)

Josh Rogin, The Washington Post, January 14, 2018

(Global Opinions) As part of a broad effort to interfere in U.S. institutions, China tries to shape the discussion at American universities, stifle criticism and influence academic activity by offering funding, often through front organizations closely linked to Beijing.

Chinese High School Students Pioneer US-China Ties

Natalie Dabkowski, Huff Post January 12, 2018

This article is a part of the East-West Center - US-China Strong Foundation Guest Contributor Program, which shares the experiences of American students currently or previously studying in China.

The Changing Academic tastes of China's Young, Wealthy Students

Gong Luyao, Sixth Tone, December 26, 2017

Unwilling to chase the same forms of success as their parents, rich youngsters are increasingly heading abroad to study less conventional college majors.

Academic Resources

Chinese Students' Motivations for Studying Abroad, Chiang-nan Chao, Niall Hegarty, John Agnelidis, Victor Lu, *Journal of International Students* 2017

Chao, C. & Hegarty, N. (2014). Driving forces which enthruse the continuous growth of Chinese students in U.S. colleges: a preliminary study on Chinese students' motives, *Journal of Academic Administration in Higher Education*, Fall, 10(2), 27-34.

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