Content of the Course

How do film and video lead our life?

How do film production and mainstream film industries dominate the world?

How do we, as ordinary people, respond to the power of film for our favor?

Film and video are important forms of representations in contemporary culture. Cultural studies is thus an entry into the spectacular world of moving pictures for understanding and, specifically, for resistance against the monotonous imaginary of commercial cinema. This course focuses on three areas of study, through which we can explore the different aspects of representation, industrial influences and politics of cinema as a global manifestation of modernization. These areas are:

A. “Blast from the Past!” - Film as representation and ideological apparatus (Lecture A1-A4)
B. “Apocalypse Now!” - Film as global production and business influences (Lecture B1-B3)
C. “Back to the Future!” - Film as subversion and spatial politics (Lecture C1-C3)

Each area covers a discussion of politics and aesthetics of film and video. Some films of classical and contemporary cinemas will be discussed in the course for uncovering the tensions between transnational, national and local circulation, and between business, filmic and spectator exploration. Basic concepts of film study and relevant industrial analysis will also be introduced in the course. Indeed the most important element of this course is the application of cultural theories in understanding the aforementioned phenomena. With these different areas of discussion, the past, present and future of film and video development will be probed for advanced analysis.
Learning Outcomes

On successful completion of the course, students are expected to be able to:
1. Explain the linkage between cultural studies and cinema study;
2. Identify the key issues and concerns of cultural studies in film analysis;
3. Understand the research method of cultural studies for film and video discussion;
4. Enrich the angle of appreciation of the past, present and future cinemas.

Medium of Instruction: Cantonese (and teaching material will be written in English)

Teaching / learning activities: Lectures, presentation and discussion

Teaching Period: 6 January – 5 April 2014

Day and Time: Thursday, 6:45pm – 9:30pm

Venue: Room 508, Wu Ho Man Yuen Building

Assessment
1. Group Presentation (30 – 45 minutes, in Chinese or English) – 30%
   Students will be divided into 10 groups in the first lecture. Presentation will then start from the 3rd lecture, which is Lecture A2, and it will be at the beginning of every class. Students have to decide a topic for analysis and discussion with reflection to the previous topic(s). This is to help refreshing the topics and issues discussed before; and the presenters are expected to run a “Question & Answer” section in the class after their presentation. Lecture will actually start afterwards so that follow-up discussion can be carried on with the coming topic.

2. Mid-term paper (2000 - 3000 words, in Chinese or English) – 30%
   Mid-term paper shall be submitted after the discussion of Lecture Area A and B. Students have to decide their interested topic (which is closely linked to the course) for writing an analytical essay.
   Deadline: 13 March 2014

3. Final paper (5000 - 6000 words, in Chinese or English) – 40%
   Final paper shall be submitted after the end of the course. Students have to decide the topic for broadening the analytical framework and examining issues or phenomenon linked to the course.
   Deadline: 14 April 2014

Students are expected to attend at least 80% of all lectures (10 lectures). Absence for more than 20% of all lectures (3 lectures) without proof of reason (even with all papers submitted) will risk failing the course.
Lectures
Week 1. Course Introduction: (9 Jan 2014)
Why are we laughing and crying, relaxing and tightening, and comforted and scared in cinema?

Reading:

Film References:
*Exiting The Factory* (Louis and Auguste Lumière, 1895)
*A Trip To The Moon* (Georges Méliès, 1902)
The Policemen’s Little Run (Ferdinand Zecca, 1907)
The Girl And Her Trust (D.W. Griffith, 1912)
Menilmontant (Dimitri Kirsanoff, 1926)
The Starfish (Man Ray, 1926)
Man With a Moving Camera (Dziga Vertov, 1925)
*Un Chien Andalou* (Luis Buñuel, 1927)

Area A “Blast from the Past!” - Film as representation and ideological apparatus

Week 2. Lecture A1: (16 Jan 2014)
Why do the female stars always look seductive?
– Spectatorship, and Visual Pleasures

Reading:

Film References:
*Broken Blossoms* (D. W. Griffith, 1919)
*Imitation of Life* (Douglas Sirk, 1959)
《金陵十三釵》(張藝謀, 2011)
Week 3. **Lecture A2**: (23 Jan 2014)

*Why do male audiences always want to be heroes?*

- **Patriarchy, and Gender Subjectivity**

**Reading:**


**Film References:**

*Ben-Hur* (William Wyler, 1959)

*Mission: Impossible II* (John Woo, 2000)

*The Avengers* (Joss Whedon, 2012)

*Man of Steel* (Zack Snyder, 2013)

Week 4. **Lecture A3**: (6 Feb 2014 – Lecture terminates on 30 Jan, Lunar New Year Eve)

*Why do we shed tears when we see Chinese dying or winning in any battle?*

- **Identity, and National Imaginary**

**Reading:**


Berry, Chris, and Mary Farquhar. *China on Screen: Cinema and Nation*. Hong Kong: Hong Kong University Press, 2006. (Chapter 4 - Realist Modes: Melodrama, Modernity, and Home.)


Film References:

Triumt of the Will (Leni Riefenstahl, 1935)
《馬路天使》(袁牧之, 1937)
《建國大業》及《建黨偉業》(韓三平及黃建新, 2009 及 2011)
《中國合伙人》(陳可辛, 2013)

Week 5. Lecture A4: (13 Feb 2014)
Why do we applause when we see Hong Kong stars getting overseas awards?
- Transnationality, and Recentering Globalization

Reading:

Film References:
The World of Suzie Wong (Richard Quine, 1960)
《臥虎藏龍》(李安, 2000)
The Karate Kid (Harald Zwart, 2010)
Green Hornet (Michel Gondry, 2011)
Area B  “Apocalypse Now!” - Film as global production and business influences

Week 6. Lecture B1:  (20 Feb 2014)
How does the global Hollywood build a “Dream Factory”?

- Hegemony, and Film Business

Reading:

Film References:
Ninotchka (Ernst Lubitsch, 1939)
Mildred Pierce (Michael Curtiz, 1945)
Psycho (Alfred Hitchcock, 1960)
Titanic (James Cameron, 1997)
Hollywood Ending (Woody Allen, 2002)

Week 7. Lecture B2:  (27 Feb 2014)
How does the Shaw Brothers develop a “Hong Kong Kingdom”?
- Locality, and Pan-Chinese Production

Reading:
Teo, Stephen. Hong Kong Cinema: The Extra Dimension. London: British Film Institute, 1999. (Chapter 5 - The Romantic and the Cynical Mandarins; Chapter 6 - The Dao of King Hu; Chapter 7 - The Sword and the Fist.)
Film References:
《江山美人》(李翰祥, 1959)
《大醉俠》(胡金銼, 1966)
《刺馬》(張徹, 1973)
《七十二家房客》(楚原, 1973)
《蛇殺手》(桂治洪, 1974)
《少林三十六房》(劉家良, 1976)

Week 8. Lecture B3: (6 Mar 2014)
How do Cherie (春嬌) and Jimmy (志明) establish the Mainland “Romantic Model”? - New Hong Kong, and Cinema Co-production

Reading:
Chan, Joseph M., Anthony Y.H. Fung and Chun Hung Ng. Policies for the Sustainable Development of the Hong Kong Film Industry. Hong Kong: The Chinese University of Hong Kong, 2010. (Chapter 3 - Is the China Market a Solution?)

Film References:
《見鬼》(彭氏兄弟, 2002)
《疊驚的石頭》(寧浩, 2006)
《倩女幽魂》(葉偉信, 2011)
《春嬌與志明》(彭浩翔, 2012)
《桃姐》(許鞍華, 2012)
《毒戰》(杜琪峯, 2013)

Ready to submit Mid-term Paper?
Deadline of Mid-term paper: 13 March 2014
Area C - “Back to the Future!” - Film as subversion and spatial politics

Week 10. Lecture C1: (13 Mar 2014)

What if the indie dominate the mainstream?
- Resistance, and Indie Politics

Reading:

Film References:
The Idiots (Lars Von Trier, 1998)
《生命》 (吳乙峰, 1999)
《二十四城記》(賈樟柯, 2008)
Capitalism: A Love Story (Michael Moore, 2009)
《上訪》(趙亮, 2010)
《大藍湖》(曾翠珊, 2011)
《中國門》(王楊, 2011)

Week 11. Lecture C2: (20 Mar 2014)

What if 3D movies occupy cinema?
- Technology, and Cinematic Challenge

Reading:
Prince, Stephen. “The Emergence of Filmic Artefacts.” Film Quarterly 57, no. 3
Film References:

*Pina 3D* (Wim Wenders, 2011) … and any other 3D movie.

*The Artist* (Michel Hazanavicius, 2012)

*Life of Pi* (Ang Lee, 2012)

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Week 12. **Lecture C3**: (27 Mar 2014)

*What if the smartphones become cinema?*

- Mobility, and Cinema Re/Trans/Deformation

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Reading:


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Film References:

Any “micro film (微電影)” in the internet.

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Week 13. **Concluding Lecture**: (3 Apr 2014)

*Is Cinema dying like the dying world in sci-fi?*

- Hope or Disappointment?

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Reading:


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End of the course ➔ Ready to submit Final Paper?

Deadline of Mid-term paper: 14 April 2014
References
Berry, Chris and Feii Lu, ed. *Island on the Edge*. Hong Kong: Hong Kong University Press, 2005.
Berry, Chris, and Mary Farquhar. *China on Screen: Cinema and Nation*. Hong Kong: Hong Kong University Press, 2006.
Cheung, Esther Mee-kwan, Gina Marchetti and Tan See-kam, ed. *Hong Kong Screenscapes: From the New Wave to the Digital Frontier*. Hong Kong: Hong Kong University Press, 2011.


Louie, Kam, ed. *Hong Kong Culture: Word and Image.* Hong Kong: Hong Kong University Press, 2010.


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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://veriguide2.cse.cuhk.edu.hk/cuhk/

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/p01.htm

Section 2 Proper use of source material
http://www.cuhk.edu.hk/policy/academichonesty/p02.htm

Section 3 Citation styles
http://www.cuhk.edu.hk/policy/academichonesty/p03.htm

Section 4 Plagiarism and copyright violation
http://www.cuhk.edu.hk/policy/academichonesty/p04.htm

Section 5 CUHK regulations on honesty in academic work
http://www.cuhk.edu.hk/policy/academichonesty/p05.htm

Section 6 CUHK disciplinary guidelines and procedures
http://www.cuhk.edu.hk/policy/academichonesty/p06.htm

Section 7 Guide for teachers and departments
http://www.cuhk.edu.hk/policy/academichonesty/p07.htm

Section 8 Recommended material to be included in course outlines
http://www.cuhk.edu.hk/policy/academichonesty/p08.htm

Section 9 Electronic submission of assignments via VeriGuide
http://www.cuhk.edu.hk/policy/academichonesty/p09.htm

Section 10 Declaration to be included in assignments