This course aims to explore the convergence and conversation between film and literature as art forms and social expression. It aims to explore the cinematographic and literary mode of expression and how respective artistic conventions are appropriated, analogized or reinvented in works of modernist and avant-garde film and literature.

The course also introduces to students an interdisciplinary approach to consider film and literary works as cultural texts that lend us insights to the specific socio-historical realities and cultural-symbolic dynamism these texts embedded in. In this sense, these texts are considered as creative responses to the human condition in modernity.

*Note: This syllabus is tentative. The text selection and scheduled topics could be changed or trimmed according to our progress and preferences.*

**Learning Objectives:**

- Literacy in different forms of visual and verbal expressions, understanding how meanings and affects are constructed in different literary/cinematic forms and genres.

- Understanding of the variety of critical approaches that may be employed in the study of literature and film.

- Aesthetics awareness and appreciation of creative works in terms of authorship, narrative, stylistics and other formal registers specific to film and literature.

- To develop an appropriate critical, historical and theoretical framework for the analysis of individual literary, film and critical texts.

- Individual and collaborative skills of argument and presentation.
Class Etiquette

- **The classroom should be safe for everyone.** While discussion is always open, students should be mindful about speech/act/jokes that are biased against people of disability, different ethnicity, place of origin, gender, sexuality, religion, political leanings etc. No one is perfect but we can always learn to be more sensitive and empathetic with each other.

- Be punctual. **Students who come to class over 30 min late will be considered absent.** Should you have to arrive late, leave early or if you are unable to attend class, you have to seek approval by email in advance (if possible) and provide documentation such as invitation letter, medical certificate.

- **The use of mobile phones & laptop computers is prohibited in class.** Use of laptop has been scientifically proven to be counter-productive in learning, see for example: [https://tinyurl.com/y8ruum9y](https://tinyurl.com/y8ruum9y)
  * Exception will be made for students who need accessibility aids on their computers only.

* IMPORTANT NOTE ON HONESTY OF WORK:

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations.

Details may be found at [http://www.cuhk.edu.hk/policy/academichonesty/](http://www.cuhk.edu.hk/policy/academichonesty/)

In order to provide first screening against plagiarism, we request all term papers to be submitted through VeriGuide: [https://academic.veriguide.org/academic/login_CUHK.jspx](https://academic.veriguide.org/academic/login_CUHK.jspx)

**Assessment:**

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Mid-term Paper</td>
<td>35%</td>
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<tr>
<td>Final Paper</td>
<td>50%</td>
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<tr>
<td>Attendance &amp; Class Participation</td>
<td>15%</td>
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</tbody>
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* late submission will be penalised

**Tutorial:**

To accommodate screenings and discussion, tutorial time slots will be incorporated with the lecture. Students are required to attend class from 1:30 to 4:15PM every Thursday throughout the semester, unless stated otherwise.
5/Sept

1. Introduction: Failure of revolution & “creative destruction” of Paris

I. Course overview + logistics

II. Haussmannisation: Failure of Revolution and “Creative Destruction” of Paris

Drawings of Constantin Guys, Honoré Daumier, Edme-Jean Pigal, etc
Paintings of Édouard Manet, Georges-Pierre Seurat, etc

Charles Baudelaire. Selection from Paris Spleen. (Le Spleen de Paris)

Required Reading:
- 大衛. 哈維 (David Harvey)
  《巴黎：現代性之都》，國立編譯館、黃煜文譯，台北：群學，2007，頁93-116; 209-224

Reference:
- Gerog Simmel. “The Metropolis and Mental Life”

I. Documents of Modern Life & Artistic Intervention

12/Sept

2. The idea of modernity & emergence of film as new media

Haussmannisation (cont’d)


Screening:
- Early silent films. (Walter R. Booth, etc)
- Cecil Hepworth & Percy Stow. Alice in Wonderland (1903)
- Georges Méliès. The Trip to the Moon (1902)
- Alice Guy Blaché. Consequence of Feminism (1902), Falling Leaves (1912)
- The Land Beyond The Sunset (1912 Edison Silent Film)

Required Reading:

Reference:

(e-add/drop period ends on 15 Sept)
19/ Sept  3. Avant Garde & Revolutionary Arts

Vladimir Mayakovsky. "Trousers in Cloud" and other poems

Paintings of Umberto Boccioni, Liubov Popova, Natalia Goncharova, etc

Kazimir Malevich, El Lissitzky, Ilya Chashnik and UNOVIS

Aleksey Kruchenyk/ Kazimir Malevich/ Mikhail Matushin. Victory over the Sun (1913)

Screening: Dziga Vertov. The Man with the Movie Camera (1929)

Required Reading:
- Dziga Vertov. "The Man with a Movie Camera (A Visual Symphony)" (Other bibliographical info unknown.)

Reference:
- Filippo T. Marinetti. "Futurist Manifesto" (1909)
- 吳奕芳〈「產業藝術」：作為一種意識形態對「左翼藝術陣線」創作型態的影響 (I)〉
  [藝術研究所] 國科會研究報告

26/Sept  4. Surrealism: Counter Attacks of Bourgeois Modernity

Painting, Collage Work by Rene Margritte, Max Ernst
Hugo Ball "Karawane"; Dada/ Surrealist Poetry (Joyce Mansour, etc)

- Luis Buñuel. Land Without Bread. (Las Hurdes: Tierra Sin Pan) (1933)

Required reading:
[瓦爾特.本雅明(Walter Benjamin)
〈機械複製時代的藝術作品〉《迎向靈光消逝的年代——本雅明論藝術》許綺玲，林志明譯，廣西師範大學出版社, 2004]

Reference:
  [full text available at http://www.dartmouth.edu/~jruoff/Articles/EthnographicSurrealist.htm ]
5. Surrealism: Counter Attacks of Bourgeois Modernity (II)


**Screening:** Germaine Dulac. *The Seashell and the Clergyman* (La coquille et le clergymen, 1928) (original scenario by Antonin Artaud)

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### Required Reading:

- 林崇慧,〈布列東的娜底雅—超現實主義—〉《師大學報》(人文與社會科學類: 藝術專刊) 47卷1期 (2002. 4) 11-40

### Reference:


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### II. Limit of Representation and Post-War Order

10/ Oct

6. Testimony, Memory and the Atomic Apocalypse

(round up of previous section)

**Screening:**

- Alain Resnais. *Hiroshima mon amour* (1959)

**Marguerite Duras. Hiroshima mon amour (Synopsis)**

- 大江健三郎《廣島筆記》

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### Required Reading:

- 黃心雅〈廣島的創傷災難、記憶與文學的見證〉,《中外文學》第30卷第9期，2002年2月，頁86-117。

### Reference:

- 張承志,〈長崎筆記〉, 《敬重與惜別——致日本》，中國友誼出版社，2009。
17/ Oct 7. Subjects and the Universe of Objects (I)

Screening: Jean Luc Godard. *2 or 3 Things I Know About Her*. (2 ou 3 choses que je sais d'elle, 1967)


Required Reading:
郭恩慈〈資本主義的空間運籌_ David Harvey理論總述〉，《東亞城市空間生產：探索東京、上海、香港的城市文化》香港：田園城市，2011。頁24–57

Reference:

24/ Oct 8. Subjects and the Universe of Objects (II)


中平卓馬《為何是植物圖鑑——中平卓馬映像論集》吳繼文譯, 台北：臉譜，2017 (選篇)

George Perec. *Species of Spaces and Other Pieces* (selection)

Required Reading:

Reference:

- Submission of first assignment in class by 2PM

III Limits of World & “Failure” of Subjectivity

31/ Oct 9. Dolls and Iron House


Required Reading:


Reference:

7/ Nov Congregation Day (No Class)

14/ Nov 10. Captive Women and the Quotidian Routine


Reference:
- 上野千鶴子〈家事勞動論戰〉《父權體制與資本主義》

21/ Nov 11. The Mundane and the Uncanny

Olga Tokarczuk. “Che Guevera”


Reference:
- to be assigned
28/ Nov 12. Limits of World

Warshan Shire. *Teaching My Mother How to Give Birth* (selection)

Mohammed Mukul Hossine. *Me Migrant* (selection)

**Screening:** Micheal Haneke. *Code Inconnu* (Code Red, 2000)

**Reference:**
- to be assigned

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Class Make up: 2 Dec (Mon) or 3 Dec (Tue) TBA

13. Boredom and Exile: The "Intentional" City Revisited

**Screening:** Bernard Queysanne & Georges Perec. *The Man Who Sleep* (Un homme qui dort) (93 min, 1974)


**Reference:**

- Submission of final assignment in class by 2PM
Selected Reference:


Blanchot, Maurice. The Unavowable Community. Barryton/ Station Hill, 2006


Clifton, N. Roy. The Figure In Film. University of Delaware Pr., 1983.


