CULS5204 Cultural Studies in Film and Video

Term 2, 2020/21

Day and Time: Wednesdays, 18:45 – 21:30
Venue: TBA
Language: English

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Course Description
This course examines a variety of film and video work from a cultural studies perspective. It introduces the basic vocabularies in analyzing film and video works and understanding them as representations in regard to colonialism, class, race, nationality, gender, and sexuality. The course also explores the role of film and video in relation to institutional contexts and audience studies. Upon completion of this subject, students are expected to understand the content and form of film and video as well as the industrial, social, cultural, and technological ramifications.

Course Intended Learning Outcomes
On successful completion of this module, students should be able to 1) identify and understand important concepts in analyzing film and video from a cultural studies perspective; 2) analyze and interpret film and video as a form of creative expression with regard to its multiple genres, means of delivery, and formal methods; 3) critically evaluate relevant aspects of film and video that not only reflect on society but also shape values, meanings, and ideologies; 4) articulate their understanding of film and video works as complex cultural products with industrial, social, and technological ramifications.

Teaching & Learning Activities
Lectures will be given weekly to introduce key concepts and provide film and video analysis. Guided reading and group discussions will enhance students' understanding of the key issues in the course and students will be expected to do group presentations on topics related to the course.

The lectures will be delivered primarily in English. Students may use Cantonese and/or Mandarin for group presentations and general discussion.

Assessment Methods
• 10% - Class participation.
• 10% - One-page reflection paper (Due on February 24). Please write a one-page reflection essay on the guest lecture, or other non-commercial film screening events (HK Arts Centre or community film events), film exhibition in museum context (e.g. M+ pavilion, videotage), or film festival screenings. The essay can be creative or analytical. It should
demonstrate critical thinking skills in relation to film/video or the role of film/video in our society.

- 20% - Group presentation (4 students per group, 20 min plus 5 min Q&A) 
  the presentation should engage with course-related theoretical concepts or debates with specific case studies. The presentation will need to address key concepts and theories as well as their contemporary relevance.

- 10% (proposal, Due on March 24) +50% - Final project (Due on May 5 online)
  Group project can be 2-3 person per group and it can be developed from the group presentation. The final project should use theoretical concepts or debates to look at one particular film and video text (film, television, online video, gaming, etc.) It can be an individual academic paper (English: 4000 words, Chinese: 5,000 – 6,000 words) or a creative project (video, animation, website, photo-essay, etc.) accompanied by a written statement with academic analysis and references (English: 2000 words. Chinese: 2,000 – 3,000 words). The creative project can be an individual project or a group project of 2-3 students. The final project must be relevant to course material and should include at least two class readings as references. The final project should demonstrate academic rigor to engage with cultural texts or thoughts critically. Please note that late submissions will be graded one grade down every 3 days. The final project should be handed in electronically via VeriGuide.

Weekly Schedule
Part One Film and Video as Medium/Text

Week 1 13 January
1. Modernity, medium specificity and media convergence
Screening: excerpts from Run Rola Run (Tom Tykwer, 1998); Melancholia (Lars von Trier, 2011)

Week 2 20 January
2. Film and video elements: mise-en-scene, cinematography, and editing

Week 3 27 January
3. Film and video narration and sound: genre, violence and excess
Screening: excerpts from Kill Bill: Vol. 1 (Quentin Tarantino, 2003); Footlight Parade (Busby Berkeley, 1933)

Week 4  3 February
4. Film and video style: realism and visual effects
Reading: 1. "Italy: Neorealism and After” in Kristin Thompson and David Bordwell, Film History: An Introduction: 359-368.
2. An Aesthetic of Reality” in Andre Bazin, What is Cinema?
Screening: excerpts from Rome Open City (Roberto Rossellini, 1945, Italy); Umberto D (Vittorio DeSica, 1952, Italy); Roma (Alfonso Cuarón, 2018); Still Life (Jia Zhangke, 2006)

Week 5  10 February
5. Art cinema and alternative practices
Screening: excerpts from Hiroshima, mon amour (1959); Chronicle of a Summer (Jean Rouch, 1960); Meshes of the Afternoon (Maya Deren, 1943); La Jetée (Chris Marker, 1962); One-Way Street On A Turntable/ 唱盤上的單行道 (Anson Mak/ 麥海珊, 2007)

Week 6  17 February
PUBLIC HOLIDAY. NO CLASS.

Part Two  Film and Video as Representation

Week 7  24 February
7. Racism, colonialism, and third cinema
Screening: excerpts from The Battle of Algiers (Gillo Pontecorvo, 1965); The Rainbow Warrior/ 賽德克巴萊 (魏德聖, 2012)
Week 8  3 March
8. Class, stereotype, and taste

Screening: excerpts from *Boys Over Flowers* 花樣男子 (2009), *Echoes of the Rainbow* 歲月神偷 (Mabel Cheung/張婉婷, 2009)

Week 9  10 March
9. Gender, male gaze, and visual pleasure

Screening: excerpts from *If These Walls Could Talk* (1996); *Summer Snow* 女人四十 (Ann Hui/許鞍華, 1995)

Week 10  17 March
10. Sexuality and queer cinema

Screening: excerpts from *Laurence Anyways* (Xavier Dolan, 2012), Barbara Hammer Selections

Part Three   Film and Video Institutions and Audiences

Week 11  24 March
Final project proposal due
Guest speaker. Detailed to be announced later.

Week 12  31 March
12. Film festival studies
3. Iordanova, D. (2012). Film Festivals and Dissent: Can Film Change the World? In D. Iordanova & L. Torchin (Eds.), Film Festival Yearbook 4: Film Festivals and Activism (pp. 13–30). St Andrews, UK: St Andrews Film Studies.

Week 13 7 April
13. Eco-cinema, eco-criticism, and media infrastructure
2. Karen Warren, “The power and the promise of ecological feminism”
Screening: excerpts from Beijing Besieged by Waste 垃圾围城 (2011)

Week 14 14 April
14. Audience studies and ethnographic research

Week 15 21 April
Final paper consultation session

*weekly screenings may change.

Honesty in Academic Work: A Guide to Students
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://academic.veriguide.org/academic/login_CUSCS.jspx

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

Section 2 Proper use of source material
Section 3 Citation styles
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p03.htm
Section 4 Plagiarism and copyright violation
Section 5 CUHK regulations on honesty in academic work
Section 6 CUHK disciplinary guidelines and procedures
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p06.htm
Section 7 Guide for teachers and departments
Section 8 Recommended material to be included in course outlines
Section 9 Electronic submission of assignments via VeriGuide
Section 10 Declaration to be included in assignments