

## CURE 1006 (2nd Term, 2023-24)

### Introduction to Film and Screen Studies

#### 電影與螢幕研究概要

Draft

Day and Time: Wed, 10:30am-1:15pm

Classroom: LDS\_214

Teacher: Dr. Li Tiecheng

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Office Hour: Tue, 10am-12pm

Office Tel: 39431291

#### **Description:**

This course focuses on the language and the basic theories of film/media. From formal, historical and theoretical approaches, students will learn how to analyze and critique the meaning behind the cinematic images; also, will learn to integrate one's cinematic experience in terms of emotion and reason, and to develop one's ability in film criticism writing. In the course of teaching, three aspects will be highlighted including the critical, functional and practical ones.

#### **Learning Outcomes:**

- Identify, describe, and analyze the technical aspects of film as art.
- Deeply analyze in divers' ways of critical thinking on film/media, such as the views of genre, auteurship, and spectatorship, and grasp the ways to utilize these different analytical frameworks for the writing of film criticism.

#### **Learning Activities**

- Lecture
- Discussion in class / with the professional filmmakers
- Screening and talk
- Film festival visiting

## COURSE CONTENT & SCHEDULE

### Week 1 Jan 10.

#### **Introduction to the course**

#### **The Significance of Film Form**

Film:

1. Christopher Nolan, *Memento* (2000)
2. Georges Méliès, *A Trip to the Moon* (1902)

Readings:

1. 李歐梵, “影評現狀”, 《我的觀影自傳》(北京:人民文學出版社), 200-207。
2. 戴錦華, “文化研究與電影”, 《電影理論與批評》, 22-24。
3. Seymour Chatman, “What Novels Can Do that Films Cannot”, *Film Theory and Criticism*, 6th, 445-460.

### Week 2 Jan 17.

#### **The Narrative Approach: Film Language and Narrative Film Review**

Films:

1. Vittorio De Sica, *Bicycle Thieves* (1948)
2. Orson Welles, *Citizen Kane* (1941)
3. 劉偉強, 麥兆輝, 《無間道》(2002)
4. Christopher Nolan, *Memento* (2000)
5. Kurosawa, Akira *Rashomon* (1950)

Readings:

1. Andre Bazin, “The Evolution of the Language of Cinema”, *Film Theory and Criticism*, 6th, 41-53.

### Week 3 Jan 24.

#### **Cinematography**

Films:

1. Mike Nichols, *The Graduate*, (1967)
2. Michelangelo Antonioni, *The Red Desert*, (1964)
3. Steven Spielberg, *Saving Private Ryan*, (1998)
4. Dennis Hopper, *Easy Rider* (1969)
5. Christopher Nolan, *Interstellar*, (2014)

Readings:

1. Louis Giannetti, “Photography” in *Understanding Movies*, (Boston: Pearson, 2005)
2. Maya Deren, “Cinematography: The Creative Use of Reality,” *Daedalus*, Vol. 89, No. 1, *The Visual Arts Today* (Winter, 1960), 150-167
3. James Monaco, “The Camera,” in *How to Read A Film* (New York, Oxford: Oxford University Press, 1981), 70-81

## Week 4 Jan 31.

### **Editing**

Films:

1. Mike Nichols, *The Graduate*, (1967)
2. Jean-Luc Godard, *Breathless* (1960)  
<https://v.qq.com/x/cover/v01fineftg1rfo/k0026gypdpx.html>
3. Tom Tykwer, *Run Lola Run* (1998)
4. Christopher Nolan, *Interstellar*, (2014)

Films & Readings for Presentation:

1. Alfred Hitchcock, *North by Northwest*, (1959)
2. Louis Giannetti, "Editing" in *Understanding Movies*, (Boston: Pearson, 2005)

Supplementary Readings:

1. J. L. Place and S. L. Peterson, "Some Visual Motifs in Film Noir," in *Movies and Methods*, ed. Bill Nichols (Berkeley: University of California Press, 1976), 325-338.
2. James Monaco, "Post-Production: Editing; Mixing and Looping; Special Effects; Optical and the Laboratory," in *How to Read A Film* (New York, Oxford: Oxford University Press, 1981), 103-112.

Assignment Submission : A Film Review

## Week 5 Feb 7.

### **Sound**

Films:

1. Mike Nichols, *The Graduate*, (1967)
2. Alfonso Cuarón Orozco, *Gravity*, (2013)
3. Christopher Nolan, *Interstellar*, (2014)

Films & Readings for Presentation:

1. Christopher Nolan, *The Prestige*, (2006)
2. Louis Giannetti, "Sound" in *Understanding Movies*, (Boston: Pearson, 2005)
3. David Bordwell and Kristin Thompson 著, 曾偉禎譯. "電影聲音的功能"於《電影藝術:形式與風格》(台北:美商麥格羅希爾, 2013) 349-359

Supplementary Readings:

1. Richard Barsam, Dave Monahan, "Sound," in *Looking at Movies: An Introduction to Film*, 4<sup>th</sup>, (New York: W.W.Norton & Company, 2012) 388-430.

## Week 6 Feb 14

### **Lunar New Year**

## Week 7 Feb 21.

### **The Semiology of the Cinema**

Film:

Robert Wiene, *The Cabinet of Dr. Caligari* (1920)

Reading and Film for Presentation:

1. Robert Wiene, *The Cabinet of Dr. Caligari* (1920)
2. Jerome Ashmore, "The Cabinet of Dr. Caligari as Fine Art", *College Art Journal*, Vol. 9, No.4, (summer 1950), 412-418

Supplementary Readings:

1. Peter Wollen, "The Semiology of the Cinema", in *Signs and Meaning in the Cinema* (London: British Film Institute, 2013), 97-132
2. Stuart Hall, "Encoding, Decoding," in *The Cultural Studies Reader*, edited by Simon During (New York and London: Routledge, 1993), 90-103

Week 8 Feb 28

### **Guest Speech: Semiology & psychology in Film**

**Studies** Guest Speaker: TBC

Reading and Film for Presentation:

1. Lee Chang-dong, *Burning* (2018)
2. 何兆彬, "李滄東《燒失樂園》 Burning 燒的是甚麼?", *信報*, (2018年12月31日),

<https://lj.hkej.com/lj2017/blog/article/id/2027190/%E6%9D%8E%E6%BB%84%E6%9D%B1%E3%80%8A%E7%87%92%E5%A4%B1%E6%A8%82%E5%9C%92%E3%80%8BBurning%E7%87%92%E7%9A%84%E6%98%AF%E7%94%9A%E9%BA%BC%EF%BC%9F%E2%94%82+%E4%BD%95%E5%85%86%E5%BD%AC>

Week 9 Mar 6. Reading Week

Week 10 Mar 13.

### **Genre**

Films:

1. Clint Eastwood, *Unforgiven* (1992)
2. Stanley Donen/Gene Kelly, *Singin' in the Rain* (1952)
3. Rob Marshall, *Chicago* (2002)
4. Phyllida Lloyd, *Mamma Mia!* (2008)
5. Johnnie To, *Drug War* (2012).
6. Tat-Chi Yau, *Expect The Unexpected* ( 非常突然 ) (1998)

Readings and Films for Presentation:

1. 王家衛, 一代宗師 (*The Grandmaster*) (2013)
2. Types, Cycles as Genres, *Film Theory and Criticism*, 5th, 337-344.
3. 羅卡, "葉問我是誰——五部葉問影片中的神話建構和香港身份", *香港電影評論學會*, (2014年6月30日), <http://www.filmcritics.org.hk/電影評論/會員影評/葉問我是誰> (一)

Supplementary Films and Readings:

1. 葉偉信 , 葉問 ( Ip Man ) ( 2008 )
2. 葉偉信 , 葉問 2 (Ip Man 2: Legend of the Grandmaster)(2010)
3. 邱禮濤, 葉問前傳 ( The Legend Is Born: IP Man)(2010)
4. 邱禮濤, 葉問 : 終極一戰 (Ip Man: The Final Fight)(2013)
5. 鄭樹森。《類型電影與電影類型》。臺北：洪範書店，2005。
6. Richard Maltby, “Genre”, in *Hollywood Cinema* (Oxford: John Wiley & Sons Ltd, 2009)

Submission : Midterm paper

### Week 11 Mar 20.

#### **Auteur Theory: The Case of Takeshi Kitano 北野武**

Films:

1. Takeshi Kitano, *Hana-bi* (1997) 花火
2. Jean-Luc Godard, *Breathless* (1960)

Readings and Films for Presentation:

1. Takeshi Kitano, *Hana-bi* 花火 (1997)
2. Andrew Sarris, “Notes on the Auteur Theory in 1962”, *Film Theory and Criticism*, 6th edition, (New York: Oxford University Press, 2004) 561-564.
3. Darrell William Davis, “Reigniting Japanese Tradition with ‘Hana-Bi’”, *Cinema Journal*, Vol. 40, No. 4, (Summer, 2001): 55-80

Supplementary Films and Readings:

1. Takeshi Kitano, *Kikujiro* (1999)
2. Sean Redmond , “Time, Space and Whatever”, in *The cinema of Takeshi Kitano : flowering blood*, (London ; New York : Wallflower Press, 2013) 16-36

### Week 12 Mar 27.

#### **Documentary Film**

Films:

1. Robert J. Flaherty, *Nanook of the North* (1922)
2. Walter Ruttmann: *Berlin: Symphony of a Great City* (1927)
3. Du Haibin, *1428* (2009)
4. Errol Morris, *The Thin Blue Line* (1988)
4. Alison Klayman, *Ai Weiwei Never Sorry* (2012)

Readings and Films for Presentation:

1. Jia Zhangke, *24 City* (2008)
2. Bill Nichols, “How Can We Define Documentary,” in *Introduction to Documentary*. (Bloomington, Ind. : Indiana University Press, 2010), 1-41.
3. Kevin B. Lee, “24 City”, *Cinéaste*, Vol. 34, No. 4 (FALL 2009), p44-46.

Supplementary Films and Readings:

1. Bill Nichols, “What Gives Documentary Film a Voice of Their Own,” in *Introduction to Documentary*. (Bloomington, Ind. : Indiana University Press, 2010), 67-93.
2. 張沖 ,

“後嚴肅主義時期的‘歷史真實’：《二十四城記》在話語與多種藝術形式之間的實踐”，《北京電影學院學報》，（2008年，第五期）92-96 3. Paul Henley, “The Fixing of the Truth”, in *The Adventure of the Real*, (Chicago: University of Chicago, 2009), 292-309

### Week 13 Apr 3.

#### **Literature and Film**

Films:

An Li, *Lust Caution* (色戒) (2007)

Readings and Films for Presentation:

1. An Li, *Lust Caution* (色戒) (2007) <http://blog.bangdoll.idv.tw/2007/10/book.html>
2. 張愛玲，《色，戒》（台北市：皇冠文化出版有限公司，2007）
3. 李歐梵，“《色，戒》：從小說到電影”，《看電影》，（上海：上海書店出版社，2008）157-174
4. 馮品佳，《美國文學與改編電影》，於《電影欣賞》，（1998年 vol.94）51-58

Supplementary Reading:

1. 李歐梵，“《色，戒》與老電影”，《看電影》，（上海：上海書店出版社，2008）175-182
2. 李歐梵，“‘此情可待成追憶，只是當時已惘然’——重讀張愛玲的《色，戒》原稿”，《看電影》，（上海：上海書店出版社，2008）183-192 3. 莊宜文，“文字留白，影像召喚：論關錦鵬《紅玫瑰，白玫瑰》、李安《色，戒》和張愛玲原文本的多重互涉”，《觀展看影：華文地區視覺文化研究》，林文淇，吳方正主編（台北：書林出版有限公司，2009）233-262

### Week 14 Apr 10.

#### **A Case Study of Film Movement: Dogme 95**

Films:

1. Festen, *Thomas Vinterberg* (1998)
2. Lars Von Trier, *Idiots* (1998)
3. Richard Martini, *Camera* (2000)
4. Lars Von Trier, *Breaking the waves* (1996)
5. Lars Von Trier, *Dancer in the Dark* (2000)

Readings & Film for Presentation:

1. Lars Von Trier, *Idiots* (1998)
2. Tim Walters, “Reconsidering The Idiots: Dogme95, Lars von Trier, and the Cinema of Subversion?”, *The Velvet Light Trap*, 2004, Vol.53, 40-54

3. Jan Simons, "Von Trier's Cinematic Games", *Journal of Film and Video*, Vol. 60, No.1(Spring 2008), 3-13.

Supplementary Readings:

1. Jorn Rossing Jensen, "Film: Dogme is dead! Long Live Song and Dance", *The Independent Arts & Entertainment*, (5 Nov 1999)  
<http://www.independent.co.uk/arts-entertainment/film-dogme-is-dead-long-live-song-and-dance-1123522.html>
2. Lars Von Trier, *Dancer in the Dark* (2000)
3. Shari Roman. The Vow of Chastity; The Men Who Would Be Dogme. In *Digital Babylon: Hollywood, Indiewood and Dogme 95*, 41-55. LA: Long Eagle Publishing, 2003.

Week 15 Apr 17.

### **Film Festival & What is a screen Nowadays?**

Film and Videos:

1. *News Magazine in TVB* (April 9, 2011)
2. Commercial advertisement on TV
3. VR Game Video

Readings & Film for Presentation:

1. Yang Li-Chou (楊力州), *The Moment* 《我們的那時此刻》, (2016)
2. 卓珊, 《商業影展的興起與運作：一個政治經濟學的觀點》, 《電影欣賞》, 2002年 Vol.113,44-54
3. 家明, 《台北電影節的時代與美學》, 於《香港及華語電影雜感》(香港：社會文化出版社, 2019) 460-467
4. Francesco Casetti, "What Is a Screen Nowadays," in *Public Space, Media Space*, edited by Chris Berry, Janet Harbord, and Rachel Moore. (London: Palgrave, 2013) 16-41.

Supplementary Readings:

1. Beatriz Colomina, "Multi-screen Architecture" in *Public Space, Media Space*, edited by Chris Berry, Janet Harbord, and Rachel Moore. (London: Palgrave, 2013) 41-46.
2. Henry Jenkins, Sam Ford, and Joshua Green, "What constitutes meaningful participation?" in *Spreadable Media: Creating Value and Meaning in a Networked Culture*. (NY: New York University Press, 2013) 153-195

Week 16 May 1.

Submission : Final paper

**Assessment :**

Attendance, participation, class quiz ----- 20%  
Group presentation ----- 20%

Essays (60%):

- Written practice (A Film Review) ----- 10%
- Midterm Paper (A textual analysis) ----- 20%
- Final Paper (<4000 words in either *Chinese or English*) ----- 30%



### **Selected Reference:**

#### **For Film Art and Film Language**

- Bazin, André. *What Is Cinema*. Translated by Hugh Gray. Berkeley : University of California Press, 1971.
- Bordwell, David and Kristin Thompson 著, 曾偉禎譯. *Film Art: An Introduction*. 《電影藝術:形式與風格》. 台北: 美商麥格羅希爾, 2001. -
- Kasdan, Margo, Christine Saxton, and Susan Tavernetti. *The Critical Eye: An Introduction to Looking at Movies*. Dubuque, Iowa: Kendall/Hunt, 1993. - Metz, Christian. *Film language; A Semiotics of the Cinema*. Translated by - Michael Taylor. New York : Oxford University Press, 1974.

#### **For Film Culture and Film Studies in general**

- Branston, Gill. *Cinema and Cultural Modernity*. London: Open University, 2000.
- Hayward, Susan. *Cinema Studies: The Key Concepts*. London: Routledge, 2006 -
- Hill, John and Pamela Church Gibson. *Film Studies: Critical Approaches*. Oxford: Oxford University Press, 2000.
- Lehman, Peter. *Defining Cinema*. New Brunswick, N.J.: Rutgers University Press, 1997.
- Lu, Tonglin. *Confronting Modernity in the Cinemas of Taiwan and Mainland - China*. New York: Cambridge University Press, 2002.
- Matthew D. Johnson, Keith B. Wagner, Kiki Tianqi Yu, and Luke Vulpiani ed., *China's iGeneration: Cinema and Moving Image Culture for the Twenty-First Century*. London: Bloomsbury Academic , 2014
- Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality*. New - York : Oxford University Press, 1960.
- Stam, Robert. *Film Theory: An Introduction*. Oxford: Blackwell, 2000. - Turner, Graeme 著, 林文淇譯. *Film as Social Practice 《電影的社會實踐》*. 台北:遠流, 1997.
- William Brown, *Non-Cinema: Global Digital Film-making and the Multitude (Thinking Cinema)*. London: Bloomsbury Academic , 2018

#### **For Film History**

- Cook, David A. *A History of Narrative Film*. Third edition. New York, London: W.W. Norton, 1996.
- Geoffrey Nowell-Smith (ed.). *The Oxford History of World Cinema*. London: Oxford, 1999.
- Merritt, Greg. *Celluloid Mavericks: The History of American Independent Film*. - New York: Thunder's Mouth Press, 2000.
- Thompson, Kristin, David Bordwell. *Film History: An Introduction*. Boston : McGraw-Hill, 2003

## **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/>

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<http://www.cuhk.edu.hk/policy/academichonesty/p01.htm>

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### **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>

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<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**

<http://www.cuhk.edu.hk/policy/academichonesty/p10.htm>