

CURE 1010 Text and Image: A Critical Analysis

Prof. Natalia S.H. CHAN (洛楓)

Monday: 2: 30 -5: 15pm

Venue: ERB-803

This course is aimed at the students beginning their encounter with theory, in which they will learn the fundamental components of cultural criticism in terms of textuality and contextuality. Here the “text” is broadly defined as cultural artifacts, which includes filmic image, literary and historical narratives, social and everyday life experiences as well as media representation. The course materials are selected to give the students the basic information and guide to understand the object, the purpose and the method for cultural criticism. They include examples of the close application of theoretical principles to a wide selection of writings and cultural products. Students are encouraged to read the works with a critical sense of social, textual and stylistic issues on the one hand, and on the other, to present their reactions and responses to the text. Topics discussed include intertextuality, lyrics, dramatic monologue, metaphor and montage, narratives and space-time structure, reader-response criticism, reception theory, media text and image. Evaluation of the course bases on students’ presentation in tutorials, a creative project & a final paper.

Week One (8 Jan): Introduction & Course Organization

-Introduction to Research Methodology

-Arrangement of Tutorial Groups

Week Two (15 Jan): Defining Text & Image

Readings: -Roland Barthes: “From Work to Text”

-Ferdinand de Saussure: “The Linguistic Sign”

Screening: -Episode of 木村拓哉主演：《腦神探》(TV Drama, Japan)

Discussion: -人的腦袋是以「文字」還是「圖像/顏色」記憶事物？

Week Three (22 Jan): Literary Image: Metaphor & Metonymy

Readings: -R. Wellek & A. Warren: “Image, Metaphor, Symbol, Myth”

-張愛玲〈紅玫瑰與白玫瑰〉(Story)、陳亦迅〈白玫瑰〉〈紅玫瑰〉(Songs)

-Selected Poems of 夏宇 (Taiwan)、假牙 (Malaysia)、BeHind (HK)

Week Four (29 Jan): Filmic Image: Montage

Readings: -Sergei Eisenstein: “A Dialectic Approach to Film Form”

“Method of Montage”

-林年同：〈愛森斯坦的電影理論〉

Screening: -Episode of Sergei Eisenstein: *The Battleship Potemkin* (1925, USSR)

***Three-Hour Lecture: No Tutorial*

Week Five (5 Feb): Image-in-Series: Painting & Spectatorship

Reading: -Michael Foucault: “Manet and the Object of Painting”

****Tutorial:** -(T)高立 x 香港作家群：《黑暗夜空擦亮暗黑隕石》（文學與畫，HK）
(select the paintings & poems or stories for discussion)

Week Six (12 Feb): Happy Chinese New Year Holiday—NO CLASS

Week Seven (19 Feb): The Concept of Intertextuality (I): Theory

Readings: -Julia Kristeva: “Word, Dialogue & Novel”

-張力君：〈文本互涉與相關律名學：論克里斯蒂娃對張東蓀知識論的接受〉

Screening: -王家衛《重慶森林》與周星馳《西遊記之仙履奇緣》比較 (Film, HK)

****Tutorial:** -鍾曉陽：〈良宵〉 (Short Story, HK)

-陳潔儀：〈論鍾曉陽〈良宵〉與香港的互文性〉

Week Eight (26 Feb): The Concept of Intertextuality (II): Practice

Readings: -劉以鬯：〈對倒〉 (Short Story, 1970s)

-小松左京：〈殉情〉 (Japan, Short Story 1998)

-洛楓：〈如花美眷：論《花樣年華》的年代記憶與戀物情結〉

Film Discussed: 王家衛：〈花樣年華〉 (Film, 2000)

Screening: -張少馨：〈對倒〉 (20min, TV Drama, RTHK, 1987)

<https://podcast.rthk.hk/podcast/item.php?pid=737&eid=46471&lang=zh-CN>

***Three-Hour Lecture: No Tutorial*

Week Nine (4 March): Reading Week—NO CLASS

Week Ten (11 March): Fiction, Narrative Structure & Point of View

Readings: -Mitchell A. Leaska: “The Concept of Point of View”

-Seymour Chatman: “Discourse: Non-narrated Stories”

-東野圭吾：〈積鬱電車〉 (Short Stories, Japan)

**Tutorial: -陳浩基：〈窺伺藍色的藍〉 (Detective Story, HK)

##Creative Project Due

Week Eleven (18 March): Film Sequence, Narration & Story Plot

Readings: -David Bordwell: “Principles of Narrative Construction”
“Narration: The Flow of Story Information”

Screening: -Episode of 關錦鵬：《胭脂扣》 (Film, HK)

**Tutorial: -John Berger: *Ways of Seeing* (Chapter 1)

- 〈堅定地走在進步的道路上：郭力昕訪談 John Berger〉

Week Twelve (25 March): Singing Voice, Song Lyrics & HK Pop Music

Readings: -Simon Frith: “Songs as Texts”

Discography: -香港流行音樂作品選輯

**Tutorial: -(T)林夕：《十方一念》 (詩與歌詞集，HK)

-洛楓：〈寫在流行樂譜上的詩：論林夕的愛情言說〉

Discography: -林夕填詞作品

(R)-林夕：《曾經：林夕九零前後》 (Prose, HK)

-朱耀偉：《香港流行歌詞研究》

Week Fourteen (1 April): Easter Holiday—NO CLASS

Week Thirteen (8 April): Feminist Writing & Queer Image (I)

Readings: Virginia Woolf: -*A Room of One's Own* (selected chapters)

- “Professions for Women”

- “The Intellectual Status of Women”

**Tutorial: -西西：〈像我這樣的一個女子〉 (Short Story, HK)

Week Fifteen (15 April): Feminist Writing & Queer Image (II)

Readings: Alexander Doty: “Whose Text Is It Anyway? Queer Cultures,
Queer Auteurs, & Queer Authorship”

Audio-video: queer songs by 任白、羅文、張國榮、梅艷芳、黃耀明 (HK)

**Tutorial: - 〈性別平權歌曲評論選輯〉, & selected songs & MV by:

-何韻詩：〈勞斯·萊斯〉 (HK)

<https://www.youtube.com/watch?v=IYS8QJyIpf4>

-鄭欣宜：〈黑彩虹〉(HK)

<https://www.youtube.com/watch?v=9JURYo6S8Vs>

-蔡依林：〈玫瑰少年〉(Taiwan)

<https://www.youtube.com/watch?v=feOq6MWeUXA>

##Final Paper Due

Instructions:

Textual Books (Required, NO PDF provided)

1. 高立 x 香港作家群：《黑暗夜空擦亮暗黑隕石》，香港：水煮魚文化出版，2022。
2. 林夕：《十方一念》，香港：亮光文化出版，2009年。

Recommended Reading (R): optional

Other Suggested Readings (optional)

-Michael Riffaterre: *Text Production*

-Rick Rylance: *Debating Texts: A Reader in 20th Century Literary Theory & Method*

-M. Hoffman & P. Murphy eds.: *Essentials of the Theory of Fiction*

-Sergei Eisenstein: *Film Form, Film Sense*

-David Bordwell: *Film Art: An Introduction*

1. **Course Reader:** There will be a compiled package of all reading materials in PDF format. Students should make a copy of it by themselves, and finish the assigned readings before classes.
2. Students are expected to be open-minded in receiving new and/ or controversial ideas. A significant amount attention will be given to discussing the reading materials. Please be active and verbal within classroom.
3. Students, who commit academic dishonesty (for examples, plagiarism and cheating), will receive 0 mark and F grade (see the official website www.cuhk.edu.hk/policy/academichonesty/ for definition & information).
4. Students are required to attend all the tutorials. Students who are absent from classes should be responsible for the make-up of class activities at their own discretion.

Requirements and Assessment:

Oral Presentation: Students are required to do an oral presentation in **tutorials** in not more than 25 minutes. It should be a critical-analytical presentation centering on the assigned texts or the topics selected by the students. By the way, all students are required to finish the assigned readings before tutorials and participate in classroom discussion.

Assignments:

1. **Creative Project (11 March 2024 Due)**

- a) Image-making: students can take a photo, draw a picture or comic strip, & explain their ideas in 500 words **OR**
- b) Textual making: students can write a short story, a prose or a poem in not more than 1000 words

2. Final Paper: (15 April 2024 Due)

- a) Image Analysis: select any TV advertisement, music video or photo & give a critical analysis, the link or the picture should be attached with the paper **OR**
- b) Textual Analysis: select any literary text (short story, poems, lyrics or prose) & give critical analysis

The Final Paper can be written in Chinese or English within **1500** words (typed & double-spaced). We DO NOT accept any electronic versions of papers. Students should print out their papers & submit the hard-copy. Late paper will be marked down for one point grade. No paper will be accepted after grade submission.

Evaluation:

Oral Presentation:	20%
Creative Project:	40%
<u>Final paper:</u>	<u>40%</u>
Total:	100%

Learning Outcomes

- * Textual and image analysis
- * Inter-cultural & multi-media sensitivity
- * Trans-disciplinary approach & critical skill
- * Critical and creative thinking through integration of theories and practices
- * Literacy in different forms of visual, verbal & textual expressions, understanding how meanings & affects are constructed in different media forms & genre
- * Cultural appreciation and cultural criticism
- * Communicative and presentation skills
- * Independent and contextualized research skills
- * Board-minded but strong in critical evaluation

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. Students must submit their assignments via the Webpage of the Chinese University Plagiarism Identification Engine (CUPIDE) <http://cupide.cse.cuhk.edu.hk/student>

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 & 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 & procedures [http://www.cuhk.edu.hk/policy/academichonesty/p06.htm]
Section 7	Guide for teachers & departments [http://www.cuhk.edu.hk/policy/academichonesty/p07.htm]
Section 8	Recommended materials to be included in course outlines [http://www.cuhk.edu.hk/policy/academichonesty/p08.htm]
Section 9	Recommended declaration to be included in every assignment hand in [http://www.cuhk.edu.hk/policy/academichonesty/p09.htm]
Section 10	Electronic submission of term papers [http://www.cuhk.edu.hk/policy/academichonesty/p10.htm]