

Course Title	: <i>Film and Cinema Studies</i>
Course Code	: CUS / GEC309
Recommended Study Year	: 2-3
No. of Credits/Term	: 3
Mode of Tuition	: <i>Lecture-Tutorial</i>
Class Contact Hours	: <i>3 hours per week</i>
Category in Major Prog.	: General Education, Category C Also available as a free elective
Prerequisite(s)	: <i>Nil</i>
Co-requisite(s)	: <i>Nil</i>
Exclusion(s)	: <i>Nil</i>
Brief Course Description	: <i>This course seeks to help students understand how a film conveys its meanings by surveying key developments and debates in film theory. It is an introductory study of film with a special emphasis on the perspectives of cultural studies. Students are provided with the basic concepts and tools needed to appreciate and criticize films on substantial grounds. Concepts are explained with concrete examples from different cultures from Euro-American to Asian.</i> <i>Specific topics to be discussed may include: style and meaning in the cinema; elements of film form and narrative; expressionism and realism; genre criticism and star studies; semiotics and structuralism in film studies; film criticism and interpretation; auteurism and theories of authorship; national cinemas and film movements; ideology and inter-textuality; gender and sexuality in cinema; cultural imperialism and local cinema, etc.</i>
Aims	: <i>1. To equip students with a variety of analytical and critical tools in studying and understanding cinema. 2. To introduce to students the aesthetics and politics of a variety of films selected from different genres, movements, historical periods and cultures. 3. To help students to explore various ways of looking at cinema: as technology, as art form, as “language”, as industry, as consumer product and as cultural formation.</i>
Learning Outcomes	: <i>1. Students will be able to gain a more critical understanding of the meanings of film as cultural text and as representation. 2. Students learn to grasp and apply analytical and critical tools on films from different historical periods and cultures. 3. Students will be able to engage with key developments and debates in film theory in relation to cinema culture in their daily experiences.</i>
Indicative Content	: <i>1. Textual analysis and semiotics; 2. Theories of authorship;</i>

3. Classical Hollywood narrative;
4. *Continuity and montage*;
5. National cinemas and film movements;
6. *Expressionism and realism*;
7. *Mise-en-scène studies*;
8. *Genre studies*;
9. *National cinemas and film movements*;
10. *Ideological and feminist film criticism*;
11. Gender and sexuality in cinema;
12. Film as social and political practice;
13. *Star studies and spectatorship*.

Teaching Method : 1. Lectures supplemented with a wide range of film examples to illustrate the topics covered will be given. Lectures will introduce key concepts and provide contexts for the film samples shown.

2. Students are required to watch a list of additional films at the library outside class time.

3. Tutorial presentations and discussions to enhance students' understanding of lecture topics, reading and screening materials. Students are required to present summaries of required readings and apply critical tools and concepts to the film samples screened in and outside class.

4. Students are expected to participate in class discussions and respond to tutorial presentations actively.

Measurement of Learning Outcomes : 1. Articulate and well-organized oral class presentations in which students are able to demonstrate their understanding of film as cultural text and as representation. Final examination assesses the depth, criticality and comprehensiveness of this understanding;

2. Participation in class discussion where students employ critical tools studied to analyze films screened in and outside class, and demonstrate a critical understanding of different film cultures discussed;

3. Final examination in which students apply key concepts and debates in film theory to discuss films previously not studied in class.

Assessment : **Students are assessed on the basis of 70% Continuous Assessment and 30% Final Examination, with the following grade distribution:**

Participation in Class Discussion	[30%]
Oral Presentations	[40%]
Final Examination	[30%]

Required/Essential Readings:

- Prince, Stephen. *Movies and Meaning: An Introduction to Film*. Fourth Edition. Boston: Allyn & Bacon,, 2006.
- Tinkcom, Matthew and Amy Villarejo. Eds. *Keyframes: Popular Cinema and Cultural Studies*. London: Routledge, 2001.
- Cook, Pam. Ed. *The Cinema Book*. London: British Film Institute, 1985.
- Nelmes, Jill. Ed. *Introduction to Film Studies*. Fourth Edition. London and New York: Routledge, 2007.

Recommendation/Supplementary Readings:

- Arroyo, Jose. Ed. *Action/Spectacle Cinema: A Sight and Sound Reader*. London: BFI, 2001.
- Bordwell, David, and Noel Carroll. Eds. *Post-Theory: Reconstructing Film Studies*. Madison: University of Wisconsin Press, 1996.

- Chow, Rey. *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema*. New York: Columbia University Press, 1995.
- Gehring, Wes D. Ed. *Handbook of American Film Genres*. New York: Greenwood Press, 1988.
- Gledhill, Christine and Linda Williams. Eds. *Reinventing Film Studies*. London: Arnold; New York: Oxford University Press, 2000.
- Lehman, P. Ed. *Defining Cinema*. New Brunswick, NJ.: Rutgers University Press, 1997.
- Mast, Gerald and Marshall Cohen. Eds. *Film Theory and Criticism*, New York and Oxford: Oxford University Press, 1985.
- Mulvey, Laura. *Visual and Other Pleasures*. Bloomington: Indiana University Press, 1989.
- Nichols, Bill. Ed. *Movies and Methods*. Berkeley & Los Angeles: University of California Press, 1981..
- Nichols, Bill. Ed. *Movies and Methods, Volume II*. Berkeley & Los Angeles: University of California Press, 1985.
- Rosen, Philip. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986.
- Turner, Graeme. *Film as Social Practice*. Fourth Edition. New York and London: Routledge, 2006.

CUS/GEC 309 FILM AND CINEMA STUDIES

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This course seeks to help students understand how a film conveys its meanings by surveying key developments and debates in cinema studies. It introduces various critical methods and tools including but not limited to notions of realism and modernity, formal analysis and textual studies, genre studies, ideological and feminist film criticisms. You are also introduced to various ways of looking at cinema: as technology, an art form, a “language”, as well as an industry, a consumer product and cultural formation. Films of various genres from Europe, US, Asia and the former Soviet Union are used as study materials. Due to the historical nature of classical materials from these different cultures, you might be asked to study non-Chinese and non-English-speaking films, sometimes without subtitles or with incomprehensible subtitles.

Course Requirements

1. Completion of course readings and active participation in class discussions.
2. Readiness to present a summary and the key arguments of the weekly readings whenever called upon.
3. Submission of the take home exam of the required length on time.

Grading

Continuous assessment	30%
Completion of course readings, assignments and active participation in class discussion and presentation. Attendance in lectures, screenings and tutorials.	
Class presentations	40%
Take Home Exam	30%

TENTATIVE SCHEDULE (subject to change according to student progress)

Week 1 Sept 6: Introduction

Week 2 Sept 13: No classes. Enjoy the moon.

Reading:

Noël Carroll, “The Power of Movies,” *Daedalus*, Vol. 114, No. 4 (Fall 1985), 79-103.

Week 3 Sept 20: “Let There Be Light” or, what is “cinema”?

Lecture, screening and tutorial:

Eadweard Muybridge’s photographic experiments

Excerpts from *Lumière Films* 1895

A Trip to the Moon (Georges Méliès, France, 1902, 14 min.)

Un Chien Andalou (An Andalusian Dog) (Luis Buñuel, France, 1928, 16 min.)

Reading:

Patrick Philips, “What we can learn from early cinema,” *Introduction to Film Studies*, Jill Nelmes ed., London and New York: Routledge, 1996, 149-153.

Week 4 Sept 27: Movement and Politics 1

Lecture and screening:

Modern Times (Charles Chaplin, US, 1936, 87 min.)

Please watch *Battleship Potemkin* (Sergei Eisenstein, USSR, 1925, 75 min.) at library:
[PN1997 .B385 1998](#)

Week 5 Oct 4: Movement and Politics 2

Lecture, screening and tutorial:

The Man with a Movie Camera (Dziga Vertov, USSR, 1929, 68 min.)

Required Reading:

Selections from Dziga Vertov, *Kino-Eye: The Writings of Dziga Vertov*, Annette Michelson ed., Berkeley and London: University of California Press, 1984.

Supplementary Reading:

Annette Kuhn, "Soviet Cinema of the 1920s", *The Cinema Book*, London: British Film Institute, 1985, 218-219.

Week 6 Oct 11: Realisms

Lecture and screening:

Ladri di biciclette (Bicycle Thieves) (Vittorio de Sica, Italy, 1948, 93 min.)

Please watch *I Was Born, But...* (生れてはみたけれど) (Yasujiro Ozu, Japan, 1932, 100 min.) at library: [PN1997 .U447 2008](#)

Reading:

Annette Kuhn, "Italy and Neo-Realism," *The Cinema Book*, 36-39.

Week 7 Oct 18: Realisms and Formal Analysis

Lecture and tutorial.

Please watch *King of Comedy* and *My Life as McDull* outside class.

Required Reading:

David Bordwell, *Ozu and the Poetics of Cinema*, New Jersey: Princeton University Press, 1988, 73-98.

Supplementary Reading:

佐藤忠男，《小津安二郎の藝術》，仰文淵等譯，北京：中國電影出版社，181-190。

Week 8 Oct 25: Film Genres: Comedy

Lecture and screening:

Excerpts from *King of Comedy* 《喜劇之王》 (Lee Lik-chi and Stephen Chow, Hong Kong, 1999, 85 min.)

Excerpts from *My Life as McDull* 《麥兜故事》 (Toe Yuen, Hong Kong, 2001, 75 min.)

Please watch *Kung Fu Hustle* (Stephen Chow, Hong Kong, 2004, 95 min.) outside class.

Reading:

Christine Gledhill, "History of genre criticism," *The Cinema Book*, 58-60.

Jenny Lau, "Besides Fists and Blood: Michael Hui and Cantonese Comedy", *The Cinema of Hong Kong: History, Arts, Identity*, eds. Poshek Fu and David Desser, Cambridge and New York: Cambridge University Press, 2000, 158-175.

Week 9 Nov 1: Film Genres: Action X Comedy

Lecture and tutorial.

Please watch *Perfumed Nightmare* (Kidlat Tahimik, Philippines, 1977, 93 min.) at library:
PN1997 .P47 2006

Required Reading:

Linda Chiu-han Lai, "Film and Enigmatization: Nostalgia, Nonsense, and Remembering," *At Full Speed: Hong Kong Cinema in a Borderless World*, ed. Esther C.M. Yau, Minneapolis: University of Minnesota Press, 2001, 231-250.

Week 10 Nov 8: Ideological and Cultural Criticism

Lecture and screening:

The Arch 《董夫人》 (Tang Shu Shuen, Hong Kong, 1969, 94 min.)

Required Reading:

Graeme Turner, "Film, Culture and Ideology," *Film as Social Practice*, London and New York: Routledge, 1993 (2nd Edition), 130-160.

Week 11 Nov 15: Feminist Film Criticism

Lecture and tutorial.

Required Reading:

Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Visual and Other Pleasures*, Indiana University Press, 14-26.

Supplementary Reading:

游靜，"回頭已是百年身——久違了，唐書璇"，*《電影藝術》* 309期，北京：電影藝術，24-29。

Week 12 Nov 22

Tutorial. Student Presentations.

Week 13 Nov 29

Tutorial. Student Presentations.

Week 14 Dec 6

EXAM DUE. NO EXTENSIONS.