

**THE EDUCATION UNIVERSITY OF HONG KONG**  
**Course Outline**

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**Part I**

<b>Programme Title</b>	: Bachelor of Education (Honours) (English Language) The Double Degree of Bachelor of Arts (Honours) in Language Studies and Bachelor of Education (Honours) (English Language)
<b>Programme QF Level</b>	: 5
<b>Course Title</b>	: Introduction to Film Studies
<b>Course Code</b>	: CUS3014
<b>Department</b>	: Department of Literature and Cultural Studies (LCS)
<b>Credit Points</b>	: 3
<b>Contact Hours</b>	: 39
<b>Pre-requisite(s)</b>	: Nil
<b>Medium of Instruction</b>	: English
<b>Course Level</b>	: 3

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**Part II**

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Undergraduate, Taught Postgraduate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

## 1. Course Synopsis

This course introduces participants to contemporary film culture and cinematic skills. Where appropriate, critical topics such as gender, generic exchange and interpersonal relationship will be covered in the discussion of the cinematic works selected for the development of participants' analytical and critical thinking skills.

## 2. Course Intended Learning Outcomes (CILOs)

*Upon completion of this course, students will be able to:*

- CILO<sub>1</sub> Demonstrate an understanding of the essential features of film;
- CILO<sub>2</sub> Demonstrate an understanding of the way film communicates meaning; and
- CILO<sub>3</sub> Demonstrate an understanding of film production and reception in a global context.

## 3. Course Intended Language Learning Outcomes (CILLOs)

*Upon completion of this course, students will be able to:*

- CILLO<sub>1</sub> Analyse films using appropriate terminology and critical approaches in cinema studies.

## 4. Content, CILOs, CILLOs and Teaching & Learning Activities

Course Content	CILOs/ CILLOs	Suggested Teaching & Learning Activities
<ul style="list-style-type: none"><li>● Understanding the working of the “film language” (shot types, mise-en-scene, visual metaphors, narrative structures, music, lighting, etc) Defining features of selected film genres. Production and reception of film in the context of globalisation.</li></ul>	<i>CILO<sub>1,2,3</sub></i> <i>CILLO<sub>1</sub></i>	Film viewing, lecture, class discussions /presentations, writing tasks
<ul style="list-style-type: none"><li>● Special topics covered include: gender, interpersonal relationship, generic exchange, etc.</li></ul>	<i>CILO<sub>2</sub></i> <i>CILLO<sub>1</sub></i> <i>(etc.)</i>	Film viewing, lecture, class discussions/ presentations, writing tasks

## 5. Assessment

Assessment Tasks	Weighting	CILOs/ CILLOs
(a) Quizzes on basic knowledge in film studies, including the critical terms.	21%	<i>CILO<sub>1,2,3</sub></i>

(b) Group work: production of a short film of about 5 minutes long.	34 %	<i>CILO</i> <sub>1,2</sub>
(c) Individual term paper of 1,400 – 1,600 words on a film of your own choice approved by the lecturer.	45 %	<i>CILO</i> <sub>1,2,3</sub> <i>CILLO</i> <sub>1</sub> (etc.)

## 6. Required Text(s)

Bordwell, D. et al. (2013) *Film art: An introduction*. 10<sup>th</sup> ed. New York: McGraw-Hill.

## 7. Recommended Readings

- Bernardi, D. (Ed). (2008). *The persistence of whiteness: Race and contemporary Hollywood cinema*. New York: Routledge.
- Berry. C. (2006). *China on screen: Cinema and nation*. New York: Columbia University Press.
- Boggs, J. M. and D. W. Petrie (2004). *The Art of Watching Films*. Boston: MacGraw-Hill.
- Bordwell, D (1985), *Narration in the Fiction Film*. Madison, Wisconsin: University of Wisconsin Press.
- Bordwell, D. and Thompson, K. (2013). *Film Art: an Introduction* (6th ed.). New York: McGraw Hill.
- Braester, Y. & Tweedie, J. (Eds.)(2010). *Cinema at the City's Edge: Film and urban networks in East Asia*. Hong Kong: Hong Kong University Press.
- Branston, G. (2000). *Cinema and Cultural Modernity*. Buckingham: Open University Press.
- Bywater, T. and T. Sobchack (1989), *An introduction to Film Criticism: Major Critical Approaches to Narrative Film*, New York: Longman.
- Chapman, J. (2003). *Cinemas of the World: Film and Society from 1895 to the Present*. London: Reaktion Books.
- Choi, J. (2009). *Horror to the extreme: Changing boundaries in Asian cinema*. Hong Kong: Hong Kong University Press.
- Corrigan, T. J. (2007). *A Short Guide to Writing About Film*, 6th Edition. New York, Pearson: Longman.
- Curtin, M. (2007). *Playing to the world's biggest audience: The globalization of Chinese film and TV*. Berkeley: University of California Press.
- Davis, D.W. and Yeh, E.Y.Y. (2008) *East Asian screen industries*. London: BFI.
- Dixon, W. W. & Foster, G. A. (2008). *A Short History of Film*. New Brunswick, New Jersey: Rutgers University Press.

- Donovan, B. W. (2008). *The Asian influence on Hollywood action films*. Jefferson, N.C.: McFarland & Co.
- Eather, G. (1998). *In Focus: Reading and viewing film and video texts*. Melbourne, VIC: Heinemann.
- Eleftheriotis, D., & Needham, G. (Eds.) (2006). *Asian cinemas: A reader and guide*. Edinburgh: Edinburgh University Press.
- Erb, C. (2009). *Tracking Hong Kong: A Hollywood icon in world culture*. Detroit: Wayne State University Press.
- Ezra, E., & Rowden, T. (Eds.) (2006). *Transnational cinema: The film reader*. London; New York: Routledge.
- Giannetti, L. (2011). *Understanding Movies*. 14<sup>th</sup> edition. New York: Allyn & Bacon.
- Gazetas, A. (2008). *An introduction to world cinema*. Jefferson, N.C.: McFarland.
- Hill, J., & Gibson, P.C. (Eds, 2000). *World Cinema: Critical Approaches*. London: Oxford University Press.
- Hollinger, K. (2006). *The actress: Hollywood acting and the female stars*. New York: Routledge.
- Jancovich, M. (2002) (Ed.). *Horror: The Film Reader*. London: Routledge.
- King, G. (2002). *New Hollywood Cinema An Introduction*. New York: Columbia University Press
- Lee, P.Y. (2011) *East Asian cinemas: Regional flows and global transformations*. London: Palgrave.
- Lofrano, G. (2006). *Asia shock: Horror and dark cinema from Japan, Korea, Hong Kong and Thailand*. Berkeley, California: Stone Bridge Press.
- Marchetti, G., & Tan, S. K. (Eds.). (2007). *Hong Kong film, Hollywood and the new global cinema: No film is an Island*. London and New York: Routledge.
- Maltby, R. (1995). *Hollywood Cinema: An Introduction*. London: Oxford University Press.
- Morris, M., Li, S. L., & Chan, C.K. (Eds.) (2005). *Hong Kong connections: Transnational imagination in action cinema*. Durham, N.C.: Duke University Press; Hong Kong: Hong Kong University Press.
- Nichols, B. (2010). *Engaging Cinema: An introduction to Film Studies*. New York, N. Y.:W. W. Norton & Company.
- Nowell-Smith, G. (Ed. 1996). *The Oxford History of World Cinema*. London: Oxford University Press
- Pang, L. K. (2006). *Cultural control and globalization in Asia: Copyright, piracy, and cinema*. London: Routledge.
- Pramaggiore, M. & Wallis, T. (2005). *Film A Critical Introduction*. UK: Lawrence King Publishing.

- Sikov, E. (2010). *Film Studies: An introduction*. New York: Columbia University Press.
- Szeto, K.Y. (2011). *The martial arts cinema of the Chinese diaspora*. Carbondale: Southern Illinois University Press.
- Tan, S. K., Feng, P. X., & Marchetti, G. (Eds.) (2009). *Chinese connections: Critical perspectives on Films, Identity and Diaspora*. Philadelphia: Temple University Press.
- Turner, G. (2006). *Film as Social Practice IV*. London: Routledge.

## 8. Related Web Resources

Basic information on films:

<http://www.imdb.com/> (the world's largest movie data bank)

Movie Review Query Engine: a very useful gateway to file reviews:

<http://www.mrqe.com/>

David Bordwell's website on cinema:

<http://www.davidbordwell.net/>

Information on great directors:

<http://www.sensesofcinema.com/>

On European cinema:

<http://www.bfi.org.uk/>

On British cinema:

<http://www.screonline.org.uk/film>

<http://www.bbc.co.uk/film/>

On American cinema:

<http://www.reelclassics.com/>

<http://www.learner.org/resources/series67.html>

Others:

<http://www.boxofficeguru.com/>

<http://www.cinemarati.org/>

<http://www.filmlinc.com/>

## 9. Related Journals

*Film Comment*

*Film Criticism*

## 10. Academic Honesty

The University adopts a zero tolerance policy to plagiarism. For the University's policy on plagiarism, please refer to the *Policy on Academic Honesty, Responsibility and Integrity with Specific Reference to the Avoidance of Plagiarism by Students* (<https://www.eduhk.hk/re/modules/downloads/visit.php?cid=9&lid=89>). Students should familiarize themselves with the Policy.

## 11. Others

Nil

30 December 2019