

THE EDUCATION UNIVERSITY OF HONG KONG
Course Outline

Part I

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

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 Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate 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, race, environment and generic exchange 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:

- CILO₁ Demonstrate an understanding of the essential features of film;
- CILO₂ Demonstrate an understanding of the way film communicates meaning; and
- CILO₃ 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:

- CILLO₁ 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
● Understanding the working of the “film language” (shot types, <i>mise-en-scène</i> , visual metaphors, narrative structures, music, lighting, etc.) Defining features of selected film genres. Production and reception of film in the context of globalisation.	CILO _{1,2,3} CILLO ₁	Film viewing, lecture, class discussions /presentations, filming exercises, writing tasks
● Special topics covered include: gender, race, environment and generic exchange, etc.	CILO ₂ CILLO ₁ (etc.)	Film viewing, lecture, class discussions/ presentations, writing tasks

5. Assessment

Assessment Tasks	Weighting	CILOs/ CILLOs
(a) Filming exercises:	20%	CILO _{1,2}

practice the basic film languages (long shot and editing sequence)		
(b) Group Presentation: (3-4 students per group) presentation of your (i) critical analysis of a selected film with respect to its production /reception and cinematic skills in relation to the major theme(s) identified OR (ii) comparative study of how two or more films treat a similar scene differently in relation to cultural, artistic, and/or other considerations; the length of your presentation should be around 30 minutes.	30 %	<i>CILO</i> _{1,2,3}
(c) Individual term paper of 1,500 words on a film of your own choice.	50 %	<i>CILO</i> _{1,2,3} <i>CILLO</i> ₁ (etc.)

6. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

☐ **Not Permitted:** In this course, the use of generative AI tools is not allowed for any assessment tasks.

☒ **Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

7. Required Text

Bordwell, D. et al. (2013) *Film art: An introduction*. 10th ed. New York: McGraw-Hill. [PN1995 .B617 2013, MMW Reserve Book (G/F)] {Chapters 1-10}
Deshpande, S. & Mazaj M. (2018) *World cinema: A critical introduction*. London and New York: Routledge. [Ebook available through our library website] {Chapters 2, 3 & 7 only}

8. 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.
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.
Brown, B. (2012). *Cinematography theory and practice: Imagemaking for cinematographers and directors*. London and New York: Routledge.

- 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.
- 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*. 14th edition. New York: Allyn & Bacon.
- Grant, B.K. (Ed.) (2012). *Film genre reader IV*. Austin: University of Texas Press.
- Hill, J., & Gibson, P.C. (Eds, 2000). *World Cinema: Critical Approaches*. London: Oxford University Press.
- 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.
- 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.
- 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.

Teo, S. (2009). *Chinese martial arts cinema: the wuxia tradition*. Edinburgh: Edinburgh University Press.
Turner, G. (2006). *Film as Social Practice*. London: Routledge.

9. 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 film 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/>

10. Related Journals

Film Comment

Film Criticism

A list of free online film and media studies journals can be found here:

<https://filmstudiesforfree.blogspot.com/p/fsff-online-film-media-studies-journals.html>

11. 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.

12. Others (recommended documentaries)

Making Waves: The Art of Cinematic Sound. Directed by Midge Costin, Busterfilms et al., 2019.

Side by Side. Directed by Christopher Kenneally, narrated by Keanu Reeves, Company Films, 2012.

The Story of Film: A New Generation. Directed by Mark Cousins, Hopscotch Films, 2021.

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