

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

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**Part I**

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|------------------------------|---|
| <b>Programme Title</b>       | : Bachelor of Arts (Honours) in Language Studies      |
| <b>Programme QF Level</b>    | : 5   |
| <b>Course Title</b>          | : Studying Films in Context                           |
| <b>Course Code</b>           | : CUS3016   |
| <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 students to some critical approaches to analysing films with an emphasis on understanding the specific cultural context concerned. The course comprises three components, addressing the three aspects of filmic texts (form, content and culture) respectively. Students will start by learning how the film language (shot types, editing, music, narrative structure, etc) works to contribute meanings to films, and then move on to study a number of current critical issues in film and cultural studies. The topics to be explored may include (i) gender, (ii) construction of realities, (iii) romance, (iv) modernity, (v) horror, (vi) the body, and (vii) generic exchange, etc. The films selected for discussions may be produced by directors from different countries.

## 2. Course Intended Learning Outcomes (CILOs)

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

- CILO<sub>1</sub> Analyse the nature, structures and functions of the film language as a rich and complex system;
- CILO<sub>2</sub> Demonstrate a critical understanding of films with respect to their production and reception; and
- CILO<sub>3</sub> Work collaboratively and effectively to interpret films with reference to important topics in film and cultural studies and articulate how they represent the target issues.

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

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

- CILLO<sub>1</sub> Use written and spoken English to articulate concepts and discuss issues related to film and culture; and
- CILLO<sub>2</sub> Develop appropriate skills in synthesizing other's ideas while developing one's own critical response.

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

| Course Content  | CILOs/<br>CILLOs                                      | Suggested Teaching &<br>Learning Activities                               |
|---|---|---|
| ● Defining film, film language (editing, shot types, narrative structures, music, lighting).  | CILO <sub>1</sub><br>CILLO <sub>1, 2</sub>            | Lectures, tutorials, group work, student presentation, online discussion. |
| ● The film industry, major film genres (action, romance, horror, comedy, etc), Hollywood and Asian cinemas: mutual influence, globalisation, gender and ethnic issues, etc. | CILO <sub>2,3</sub><br>CILLO <sub>1,2</sub><br>(etc.) | Lectures, tutorials, group work, student presentation, online discussion. |

## 5. Assessment

| Assessment Tasks  | Weighting | CILOs/<br>CILLOs                                      |
|---|-----------|---|
| (a) A warm-up group report of about 600 words in response to specific guiding questions on a topic related to the issue(s) discussed in class; each group should consist of 4 to 5 members, and members should have ample discussions before writing the report. Please post it on the Moodle forum concerned so that other students can read and respond to your report. | 20%       | CILO <sub>1,3</sub><br>CILLO <sub>1,2</sub>           |
| (b) An individual reflective report of about 600 to 800 words on a film that you have watched recently – demonstrating your ability to make use of the critical terms and approaches discussed in class. Please post it on the Moodle forum concerned so that other students can read and respond to your report.   | 20%       | CILO <sub>1,2</sub><br>CILLO <sub>1,2</sub>           |
| (c) Individual end-of-term essay in about 1,800 to 2,000 words on one of the given topics. Please make sure that the film(s) chosen is (are) readily available to the lecturer for checking your interpretation.  | 60%       | CILO <sub>1,2</sub><br>CILLO <sub>1,2</sub><br>(etc.) |

## 6. Required Text(s)

Giannetti, L.D. (2011). *Understanding movies*. Boston, Mass.: Allyn & Bacon.

## 7. Recommended Readings

Bordwell, D. (2006). *The way Hollywood tells it: Story and style in modern movies*. Berkeley: University of California Press.

Butler, A. M. (2005). *Film studies*. Harpenden: Pocket Essentials.

Cherry, B. (2009). *Horror*. Abingdon, Oxon; New York: Routledge.

Choi, J. (2009). *Horror to the extreme: Changing boundaries in Asian cinema*. Hong Kong: Hong Kong University Press.

Conrich, I. (2010) (Ed.) *Horror zone: the cultural experience of contemporary horror cinema*.

Donovan, B. W. (2008). *The Asian influence on Hollywood action films*. Jefferson, N.C.: McFarland & Co.

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.D. (2011). *Understanding Movies*. Boston, Mass.: Allyn & Bacon.
- Hollinger, K. (2006). *The actress: Hollywood acting and the female stars*. New York: Routledge.
- King, G. (2002). *Film comedy*. London: Wallflower, 2002.
- Lacey, Nick (2005). *Introduction to film*. New York: Palgrave.
- 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.
- Mortimer, C. (2010). *Romantic comedy*. New York: Routledge.
- Nathan, A, Bell, J, & Udris, J. (2010). *Studying film*. London : Bloomsbury Academic.
- Pang, L.K. (2006). *Cultural control and globalization in Asia: Copyright, piracy, and cinema*. London: Routledge.
- Richards, A. (2010). *Asian horror*. Harpenden: Kamera.
- Sipos, T.M. (2010). *Horror film aesthetics: creating the visual language of fear*.
- Tan, S.K., Feng, P.X., & Marchetti, G. (Eds.) (2009). *Chinese connections: Critical perspectives on Films, Identity and Diaspora*. Philadelphia: Temple University Press.

## 8. Related Web Resources

- Guide to Web Resources in Film Studies:  
<http://www.libraries.iub.edu/index.php?pageId=1001046>
- Movie Review Query Engine:  
<http://www.mrqe.com/>
- Internet Movie Database:  
<http://www.imdb.com/>
- Chinese Movie Database:  
<http://www.dianying.com/>
- Hong Kong Film Archive:  
<http://www.lcsd.gov.hk/ce/CulturalService/HKFA/b5/index.php>

## 9. Related Journals

- Asian Cinema*
- Film Comment*
- Journal of Chinese Cinemas*
- Jump Cut*

*Metro*

## **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

28 August 2018