

The Hong Kong Polytechnic University

Subject Description Form

Please read the notes at the end of the table carefully before completing the form.

Subject Code	CHC309P
Subject Title	Chinese-language Cinema 華語電影導讀
Credit Value	3
Level	3
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This subject leads students through the development of Chinese film industry from the 1920s to the present time, discussing a broad range of Chinese-language films created. While the focus of this course will be on cinema produced in mainland China, the term “Chinese cinema” will be defined broadly to include examples of Chinese-language cinema from across the Chinese-speaking world. Students will gain an understanding of the nature of cinematic art as well as the changes in the Chinese society captured in representative films produced in Mainland China, Taiwan and Hong Kong. The films of these three regions exhibit a development trajectory of their own. In putting them in juxtaposition, students will appreciate the interactions of the film industry of these regions and the influences they are increasingly exerting on the international level.
Intended Learning Outcomes <i>(Note 1)</i>	Upon completion of the subject, students will be able to: <ul style="list-style-type: none"> a) know the course of the development of Chinese-language films and the setbacks they encountered; b) unpack the attitudes and values expressed in Chinese films produced in different eras and dealing with diverse human experiences c) comprehend the close relationship between Chinese-language films and contemporary history and society; d) discourse on the uniqueness of Chinese-language films; e) discuss the contribution of Chinese film to world cinema
Subject Synopsis/ Indicative Syllabus <i>(Note 2)</i>	<ol style="list-style-type: none"> 1) The Origin of Chinese-language Film and introduction to Film Terms 2) Early Shanghai Urban Cinema 3) Anti-Japanese War and Chinese Films 4) Revolutionary and Socialist Aesthetics in the PRC Films 5) Cold War and Hong Kong Cinema/Martial Arts Film: Nationalism and Diaspora 6) The Fifth Generation and Remapping Chinese Landscape 7) An Open Era: Cult, Spy and Sci-fi Films in the 1980s China 8) New Taiwan Cinema and the Reflection upon History and Everyday life

	9) Hong Kong New Wave and the Construct of Hong Kong Identity 10) Woman Filmmakers in Chinese-language Cinema 11) Sixth Generation and Independent Cinema in China																																																												
Teaching/Learning Methodology <i>(Note 3)</i>	<p>The subject puts high emphasis on the examination of the artistic language of individual film in order to explore the pulse of the times when the film is produced. Students are therefore required to watch the films assigned before the lectures in order to participate in the discussion with the lecturer. Students are also required to watch current Chinese-language films and then write short reviews on them. Students will learn how to collect source materials and to do research that will result in the writing of academic reports under the guidance of the lecturer.</p>																																																												
Assessment Methods in Alignment with Intended Learning Outcomes <i>(Note 4)</i>	<table border="1" data-bbox="570 669 1367 1209"> <thead> <tr> <th rowspan="2">Specific assessment methods/tasks</th> <th rowspan="2">% weighting</th> <th colspan="6">Intended subject learning outcomes to be assessed (Please tick as appropriate)</th> </tr> <tr> <th>a</th> <th>b</th> <th>c</th> <th>d</th> <th>e</th> <th></th> </tr> </thead> <tbody> <tr> <td>1. In-class assessment</td> <td>10%</td> <td>✓</td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>2. Oral Presentation</td> <td>20%</td> <td></td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td></td> </tr> <tr> <td>3. Film Review</td> <td>30%</td> <td></td> <td></td> <td>✓</td> <td>✓</td> <td>✓</td> <td></td> </tr> <tr> <td>4. Final paper</td> <td>40%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td></td> </tr> <tr> <td>Total</td> <td>100 %</td> <td colspan="6"></td> </tr> </tbody> </table> <p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> <ol style="list-style-type: none"> 1. In-class assessment such as group discussion, debates, experience sharing are important for the class to allow students to relate their own experience and thoughts with class content. 2. Group oral presentations give students opportunities in teamwork and present their ideas orally so that they may also review class content as well as discuss their own findings on the topics. 3. Writing review encourages students to watch a film on the site of movie theatre and learn the basics of write about film texts professionally. 4. An individual written paper will help students to improve their academic research and writing ability, enhancing their analytical capacity on historical and contemporary issues. 							Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)						a	b	c	d	e		1. In-class assessment	10%	✓						2. Oral Presentation	20%		✓	✓	✓	✓		3. Film Review	30%			✓	✓	✓		4. Final paper	40%	✓	✓	✓	✓	✓		Total	100 %						
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4. Final paper	40%	✓	✓	✓	✓	✓																																																							
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Student Study Effort Expected	Class contact: <ul style="list-style-type: none"> ▪ lecture Other student study effort:						39 Hrs.																																																						

	▪ writing	20 Hrs.
	▪ reading	20 Hrs.
	▪ film viewing	26 Hrs
	Total student study effort	105 Hrs.
Reading List and References	<p>程季華、李少白、邢祖文，《中國電影發展史》（上、下卷）。香港：文化資料出版社，1978。</p> <p>朱天文，《最好的時光：電影本事、分場劇本以及所以關於電影的1982-2006》。台北：印刻，2008。</p> <p>戴錦華，《斜塔瞭望：中國電影文化 1978-1998》，臺北：源流出版公司，1999。</p> <p>傅葆石、劉輝編輯《香港的“中國”：邵氏電影》，牛津大學出版社，2011.</p> <p>李道新，《中國電影的史學建構》。北京：中國廣播電視出版社，2004。</p> <p>林暢編，《湮沒的悲歡：「中聯」「華影」電影初探》。香港：中華書局，2014。</p> <p>林文淇、沈曉茵、李振雅編，《戲夢時光：侯孝賢電影的城市、歷史、美學》。台北：國家電影中心，2014。</p> <p>陸弘石編，《中國電影：描述與闡釋》。北京：中國電影出版社，2002。</p> <p>吳昊編，《文藝、歌舞、輕喜劇》。香港：三聯書局，2005。</p> <p>倪震，《北京電影學院故事：第五代電影前史》。北京：作家出版社，2002。</p> <p>歐陽江河編，《中國獨立電影訪談錄》。香港：牛津大學出版社，2007。</p> <p>蘇濤，《浮城北望：重繪戰後香港電影》。北京：北京大學出版社，2014。</p> <p>黃愛玲編，《國泰故事》。香港：香港電影資料館，2009。</p> <p>黃愛玲編，《詩人導演：費穆》。香港：香港電影評論學會，1998。</p> <p>黃愛玲、潘國靈、李照興編，《王家衛的映畫世界》。香港：香港電影評論學會，2015。</p> <p>葉月瑜，《歌聲魅影：歌曲敘事與中文電影》。臺北市：遠流，2000。</p> <p>鍾寶賢，《香港影視業百年》。香港：三聯書店，2004。</p> <p>張英進編，蘇濤譯，《民國時期的上海電影與城市文化》。北京：北京大學出版社，2011。</p> <p>張英進、胡敏娜編，西颺譯，《華語電影明星：表演、語境、類型》。北京：北京大學出版社，2011。</p>	

張真 (Zhang Zhen) 著，沙丹、趙曉蘭、高丹譯，《銀幕艷史：都市文化與上海電影 1896-1937》。上海：上海書店出版社，2012。

鍾大豐、舒曉鳴，《中國電影史》。北京：中國廣播電視出版社，1995。

史書美 著，《視覺與認同：跨太平洋華語語系表述·呈現》。台北：聯經出版社，2013。

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林勇 著，《文革後時代中國電影與全球文化》。北京：文化藝術出版社，2005。

陳墨 著，《成人的遊戲-黃建新的電影世界》。北京：文化藝術出版社，2005。

許金晶，《中國獨立電影訪談錄》。杭州：浙江大學出版社，2017。

顏慧、索亞斌，《中國動畫電影史》。北京：中國電影出版社，2005。

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Abbas, Ackbar. *Hong Kong: Culture and the Politics of Disappearance*. Hong Kong: Hong Kong University Press, 1997.

Berry, Chris, and Mary Farquhar. *China on Screen: Cinema and Nation*. New York: Columbia University Press, 2006.

Bettinson, Gary, ed. *Directory of World Cinema: China 2*. Bristol: Intellect, 2015.

Lim, Song Hwee, and Julian Ward, eds. *The Chinese Cinema Book*. London: British Film Institute, 2011.

Lu, Sheldon H., and Emilie Yueh-yu Yeh, eds. *Chinese-Language Film: Historiography, Poetics, Politics*. Honolulu: University of Hawaii Press, 2005.

Ma, Jean. *Sounding the Modern Woman: The Songstress in Chinese Cinema*. Durham: Duke University Press, 2015.

Nochimson, Martha P., ed. *A Companion to Wong Kar-Wai*. Chichester: John Wiley & Sons, 2016.

Rojas, Carlos, and Eileen Chow, eds. *The Oxford Handbook of Chinese Cinemas*. New York: Oxford University Press, 2013.

Shih, Shu-mei. *Visuality and Identity: Sinophone Articulations across the Pacific*. Berkeley: University of California Press, 2007.

Wang, Yiman. *Remaking Chinese Cinema: Through the Prism of Shanghai, Hong Kong, and Hollywood*. Hong Kong: Hong Kong University Press, 2013.

Zhang, Yingjin, ed. *A Companion to Chinese Cinema*. Malden: Wiley-Blackwell, 2012.

Note 1: Intended Learning Outcomes

Intended learning outcomes should state what students should be able to do or attain upon subject completion. Subject outcomes are expected to contribute to the attainment of the overall programme outcomes.

Note 2: Subject Synopsis/Indicative Syllabus

The syllabus should adequately address the intended learning outcomes. At the same time, overcrowding of the syllabus should be avoided.

Note 3: Teaching/Learning Methodology

This section should include a brief description of the teaching and learning methods to be employed to facilitate learning, and a justification of how the methods are aligned with the intended learning outcomes of the subject.

Note 4: Assessment Method

This section should include the assessment method(s) to be used and its relative weighting, and indicate which of the subject intended learning outcomes that each method is intended to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.

(Form AR 140) 8.2020