

## The Hong Kong Polytechnic University

### Subject Description Form

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

<b>Subject Code</b>	GEC1C27
<b>Subject Title</b>	China and America through the Lens: Cinematic Representation of Their Cultures and Peoples
<b>Credit Value</b>	3
<b>Level</b>	1
<b>Pre-requisite / Co-requisite/ Exclusion</b>	Exclusion GEC1C27 China and America through the Lens: Cinematic Representation of Their Cultures and Peoples
<b>Objectives</b>	<p>In this subject, the following cluster specific attributes will be emphasized:</p> <ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> Reflection on individual moral character</li> <li><input checked="" type="checkbox"/> Informed citizenship</li> <li><input checked="" type="checkbox"/> Reflection on one's own existence and search for meaning</li> <li><input checked="" type="checkbox"/> Explore theories of Human Nature and development</li> <li><input checked="" type="checkbox"/> Relate to "The Other"</li> <li><input checked="" type="checkbox"/> Dimensions of wellness</li> <li><input checked="" type="checkbox"/> Be more open-minded and reflective in our construction of identities.</li> </ul>
<b>Intended Learning Outcomes</b>  (Note 1)	<p>Upon completion of the subject, students will be able to:</p> <ul style="list-style-type: none"> <li>(a) have an overview on the history of Asian representations (Chinese, Japanese, etc.) in Hollywood movies and American/Western imagery in Chinese-language films;</li> <li>(b) enhance their media literacy and abilities to understand and analyze some of the most important film concepts, including "imagery," "stereotyping" and "identity" politics;</li> <li>(c) develop their cross-cultural and comparative competency on the understanding of film dynamics and its political, social and cultural impact;</li> <li>(d) promote critical self-reflections in terms of self, society and the "Other;"</li> </ul> <p>Please explain how the stated learning outcomes relate to the following three essential features of GUR subjects: Literacy, Higher order thinking, and Skills for life-long learning.</p> <p><u>Literacy:</u></p> <p>Students will be taught how to cultivate reading comprehension by reading materials <i>assigned in advance</i> that is closely aligned with their lecture and</p>

	<p>tutorial experiences. In preparation for <i>lecture</i>, they will be taught how to perform a “quick read” introducing them to the general flow of the material as well as setting up in their minds questions which the lecture is likely to address. <i>Tutorials</i> will be devoted to peer-led facilitations discussing and questioning assigned material in greater depth. Students will be required to write a series of short essays addressing review questions, based on their reading of assigned material, using the language of critical concepts and pedagogy of service learning. As a “Writing Intensive” subject, students will be required (and guided in the process) to write a substantial paper of at least 2,500 words. [Outcomes (b), (c) and (d)]</p> <p><u>Higher order thinking:</u></p> <p>Students are required to read materials with different perspectives and standpoints, and be able to compare and contrast different viewpoints critically. Students will be encouraged to exchange their ideas in tutorials, critical, written reflections on related issues, and be able to develop more balanced perspectives in the understanding of self and society. As a result, students can develop their academic skills and their commitment to social and cultural issues. [Outcomes (b), (c) and (d)]</p> <p><u>Life-long learning:</u></p> <p>This subject will provide students with basic knowledge and perspectives in understanding ethno-cultural and other related (class, gender, nationality) issues that are closely related to their personal and social life. With better understanding on the issue, students would develop a more positive attitude in interacting with others who have different ethnic and cultural identities. By reflecting on the ethno-cultural and other related issues, students will become more mature in the understanding of oneself in relation with the others and be able to achieve personal growth in this particular regards. [Outcomes (b), (c) and (d)]</p>
<p><b>Subject Synopsis/ Indicative Syllabus</b></p> <p>(Note 2)</p>	<p>Using race, ethnicity and gender as primary frames of reference, this class introduces students to the increasing body of literature on racial and cultural representation. While organized around some general themes such as “image,” “identities,” and “representation,” this course will use the experiences of Asians (Chinese, Japanese, etc.) and Americans as illustrations. A selective group of film clips will be examined as case studies. Not a simple survey of screen images, the course seeks to use critical film theory and examine race and ethnicity as a force both in front and behind the camera, exploring the nature of cultural representation and intercultural relations.</p> <p><u>Introduction</u></p> <ol style="list-style-type: none"> <li>1. Stuart Hall: “Race, the Floating Signifier in Film”</li> <li>2. Edward Said: “Orientalism”</li> </ol> <p><u>Part I Chinese/Asian Representations by Hollywood</u></p> <ol style="list-style-type: none"> <li>3. Overview: “Slaying the Dragon”</li> <li>4. “The Yellow Peril” Formula</li> <li>5. The Madame Butterfly Narratives</li> </ol>

	<p>6. The Charlie Chan Genre</p> <p>7. “Yellow-Facing:” Politics of Representation</p> <p>8. Cinema in Transition: Hybrid Films</p> <p><u>Part II The Others in Chinese movies</u></p> <p>9. Representations of Westerners by overseas Chinese directors</p> <p>a. Ang Li</p> <p>b. Wayne Wong</p> <p>10. Representations of Japanese</p> <p>a. Xie Jin, Bruce Lee and Donnie Yen</p> <p>b. Shaw Brothers musicals</p> <p>c. recent love comedies</p> <p>11. the changing representations of mainland Chinese in HK movies</p> <p>a. before 1997, e.g. Ann Hui, Alfred Cheung</p> <p>b. after 1997, e.g. Alan Mak and Andrew Lau</p>
<p><b>Teaching/Learning Methodology</b></p> <p><i>(Note 3)</i></p>	<p>Offered as a regular term course, a combination of lecture, tutorials, and group discussions and class presentations will be utilized as teaching/learning methodologies.</p> <p><u>Lectures:</u></p> <p>This subject will be taught primarily using a lecture format. To support this with an aim towards both alignment and relevancy, lectures will closely follow the assigned reading. Students will be taught to how to scan the reading material before attending the lecture so that they are better prepared for the lecture and to question unclear concepts within it. The questions raised due to lack of understanding or interest will be dealt during the class time. To further motivate students to develop their interest in the course and learn as much as they can, I will make use of different teaching materials such as documentaries, music, and paintings in addition to lecturing in a conventional format.</p> <p><u>Tutorials (Presentation and Participation):</u></p> <p>The course will be successful only with active participations of all students, and thus tutorial sections will be an important component. Besides allowing students to more directly engage the material with ready access to the teacher, tutorials can serve as a mechanism which empowers students to read, actively engage, and ultimately comprehend selected textbook chapters. Students in tutorials will be further subdivided into different presentation groups. The basic approach will be peer teaching in which each presentation group in turn will facilitate discussion of the assigned presentation topic through a series of questions posed to the other presentation groups, and consequently a close interactive atmosphere can be fostered which in turn will be essential to encourage students to get immersed in the learning environment.</p>

	<p><u>Project Writing:</u></p> <p>Each student will be required to produce a critical paper (individual or part of a group project), which will undergo several drafts supervised by the ELC. Two grades will be assigned, one by the ELC teacher based upon an assessment of the student's participation in the drafting process (worth 10% of the total subject grade) and one by the subject teacher based on content (worth 30% of the total subject grade). There is some additional writing in the form of essays based upon questions considered and discussed in tutorial.</p> <p><u>Assessment Feedback:</u></p> <p>Since students could learn more effectively by getting timely feedback from the teacher, assessments will be conducted regularly in tutorials as a way to identify students who are having difficulty, thus allowing the opportunity to intervene. As such, grading in this subject is based on Continuous Assessment components as well as a final exam and a critical paper assignment.</p> <p><u>Learning to Learn:</u></p> <p>Strengthening student learning skills is most effective when done in the context of interesting and relevant content material. This subject will make use of a number materials from the PolyU's Learning to Learn Project, previously funded by the UGC and developed under the aegis of the EDC, such as the Learning Review Table and the Question Guide, both to encourage students to engage in the questioning process and to transfer those skills to other classes.</p>																																																																					
<p><b>Assessment Methods in Alignment with Intended Learning Outcomes</b></p> <p>(Note 4)</p>	<table border="1"> <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>f</th> </tr> </thead> <tbody> <tr> <td>1. Tutorial:</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>    Presentation</td> <td>20</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> </tr> <tr> <td>    Participation</td> <td>10</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> </tr> <tr> <td>2. Project writing</td> <td>40</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> </tr> <tr> <td>3. Mid term</td> <td>30</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> </tr> <tr> <td>Total</td> <td>100 %</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table>								Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)						a	b	c	d	e	f	1. Tutorial:								Presentation	20	√	√	√	√	√	√	Participation	10	√	√	√	√	√	√	2. Project writing	40	√	√	√	√	√	√	3. Mid term	30	√	√	√	√	√	√	Total	100 %						
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<p><b>Reading List and References</b></p>	<p><b>Required Readings:</b>  <u>Textbook:</u> (for an “ER” subject)  Xing, Jun. (1998). <i>Asian America Through the Lens</i>. London: Sage.</p> <p><u>Reading List:</u> (potential sources for project writing as an “EW” subject)  Berry, Chris. (2005). <i>China on Screen: Nation and Cinema</i>. NY: Columbia UP.  Bordwell, David. (2000). <i>Planet Hong Kong: Popular Cinema and the Art of Entertainment</i>. Cambridge: Harvard UP.  Chow, Rey. (1995) <i>Primitive Passions: Visuality, Sexuality, Ethnography and Contemporary Chinese Cinema</i>. New York: Columbia UP.  ---. (2007). <i>Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visibility</i>. NY: Columbia UP.  Chu, Yingchi. (2003). <i>Hong Kong Cinema: Coloniser, Motherland and Self</i>. London and NY: Routledge.  Clark, Paul. (1987) <i>Chinese Cinema: Culture and Politics since 1949</i>. Cambridge: Cambridge UP.  Fu, Poshek, and David Desser, (eds.) (2000). <i>The Cinema of Hong Kong: History, Arts, Identity</i>. Cambridge UP.  Hu, Jubin. (2003). <i>Projecting a Nation: Chinese National Cinema Before 1949</i>. Hong Kong: Hong Kong UP.  Hutcheon, Linda. (1989). <i>The Politics of Representation</i>. London and NY: Routledge. [Chinese translation by Paris Lau available.]  Jakubowicz, Andrew, (ed.). (1994). <i>Racism, Ethnicity and the Media</i>. St. Leonards: Allen and Unwin.  Law, Kar. (2004). <i>Hong Kong Cinema: A Cross-cultural View</i>. Lanham: Scarecrow.  Lu, Sheldon Hsaio-Peng, (ed.). (1997). <i>Transnational Chinese Cinemas: Identity, Nationhood, Gender</i>. Honolulu: U of Hawaii P.  Metz, Christian. (1974). <i>Film Language: A Semiotics of the Cinema</i>. Trans. Michael Taylor. NY: Oxford UP.  Said, Edward. (1985). <i>Orientalism</i>. London: Penguin.  Teo, Stephen. (1997). <i>Hong Kong Cinema: The Extra Dimension</i>. London: BFI.</p>
<p><b>Video Clips:</b></p>	<ol style="list-style-type: none"> <li>1. Race, the Floating Signifier (1996)</li> <li>2. Slaying the Dragon (1987)</li> <li>3. The Cheat (1922)</li> <li>4. The Joy Luck Club (1993)</li> <li>5. The Wedding Banquet (1992)</li> </ol>

Note 1: Intended Learning Outcomes

Intended learning outcomes should state what students should be able to do or attain upon completion of the subject. 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 over-crowding 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 purports to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.

<b>Subject Offering Department</b>	GEC
<b>Cluster Area</b>	<input type="checkbox"/> Human Nature, Relations and Development <input type="checkbox"/> Community, Organization and Globalisation <input checked="" type="checkbox"/> History, Cultures and World Views <input type="checkbox"/> Science, Technology and Environment
<b>Medium of Instruction</b>	English
<b>Requirements intended to fulfil</b>	<input type="checkbox"/> China-Study Requirement (CSR) <input type="checkbox"/> English Reading (ER) and English Writing (EW) <input type="checkbox"/> Chinese Reading (CR) and Chinese Writing (CW)