

**the Hong Kong Polytechnic University**

**Subject Description Form**

<b>Subject Code</b>	CHC2CN12P
<b>Subject Title</b>	Chinese Film and Society 中國電影與社會
<b>Cluster Area</b>	History, Culture and World Views
<b>GUR Requirements Intended to Fulfil</b>	China Study <input type="checkbox"/>
<b>Credit Value</b>	3
<b>Level</b>	2
<b>Pre-requisite / Co-requisite/ Exclusion</b>	Exclusion subjects for CC2C12, CC2C12P, CC2CN12, CC2CN12P, CC225 CC309, CC309P and CHC309P
<b>Medium of Instruction</b>	Putonghua
<b>Objectives</b>	This subject is about film and history at the same time. It will lead students through the development of Chinese film industry from the 1920s to the present time, in the process of which they 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.
<b>Intended Learning Outcomes</b>	Upon completion of the subject, students will be able to: <ul style="list-style-type: none"> <li>a) know the course of the development of Chinese films and the setbacks they encountered;</li> <li>b) comprehend the close relationship between Chinese films and contemporary history and society;</li> <li>c) discourse on the uniqueness of Chinese films;</li> <li>d) discuss the contribution of Chinese film to world cinema</li> </ul>
<b>Subject Synopsis/ Indicative Syllabus</b>	<ol style="list-style-type: none"> <li>1) The Origin of Chinese Film and Introduction to Film Terms</li> <li>2) The Subaltern Woman, New Woman, and Female Film Stars in the Urban Cinema</li> <li>3) The Metropolis and the Small Town in Republician China</li> </ol>

	<p>4) Revolutionary and Socialist Aesthetics in Chinese Film</p> <p>5) The Fifth Generation and Remapping Chinese Landscape</p> <p>6) Adolescence, City and the Memory of The Cultural Revolution</p> <p>7) Opera, City and Film</p> <p>8) New Taiwan Cinema and the Reflection upon History and Everyday life</p> <p>9) Fetishization of Objects, Nostalgia and the Construct of Hong Kong Identity</p> <p>10) Martial Arts Film, Nationalism, and Diaspora (I)</p> <p>11) Martial Arts Film, Transnationalism, and the Circulation of Chinese Spectacle (II)</p>																																														
<p><b>Teaching/Learning Methodology</b></p>	<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 (all with English subtitles) assigned before the lectures in order to participate in the discussion with the teacher. Students are also required to watch current Chinese 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 teacher.</p>																																														
<p><b>Assessment Methods in Alignment with Intended Learning Outcomes</b></p>	<table border="1"> <thead> <tr> <th rowspan="2">Specific assessment methods/tasks</th> <th rowspan="2">% weighting</th> <th colspan="4">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> </tr> </thead> <tbody> <tr> <td>1. Attendance and participation</td> <td>10%</td> <td></td> <td>✓</td> <td>✓</td> <td></td> </tr> <tr> <td>2. Final Exam</td> <td>10%</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>3. Final paper</td> <td>50%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>4. Mid-term quiz</td> <td>10%</td> <td>✓</td> <td>✓</td> <td></td> <td></td> </tr> <tr> <td>5. Oral Presentation</td> <td>20%</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> </tr> </tbody> </table>	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)				a	b	c	d	1. Attendance and participation	10%		✓	✓		2. Final Exam	10%					3. Final paper	50%	✓	✓	✓	✓	4. Mid-term quiz	10%	✓	✓			5. Oral Presentation	20%		✓	✓		Total	100 %				
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	<ul style="list-style-type: none"> <li>▪ writing</li> </ul>	20 Hrs.
	<ul style="list-style-type: none"> <li>▪ reading</li> </ul>	20 Hrs.
	<ul style="list-style-type: none"> <li>▪ film viewing</li> </ul>	26 Hrs.
	Total student study effort	105 Hrs.
<b><u>Reading List</u></b> <b><u>References</u></b>	<p>參考書目</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>David Bordwell,《香港電影王國：娛樂的藝術》，香港：香港電影評論會，2001.</p> <p>呂桐鄰《大陸臺灣文化論壇:新電影與現代性》，香港：香港大學出版社 2004.</p> <p>魯迅，《吶喊自序》在綫閱讀 <a href="http://www.millionbook.net/mj/l/luxun/lh/000.htm">http://www.millionbook.net/mj/l/luxun/lh/000.htm</a></p> <p>張真《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.</p> <p>鄭樹森編，《文化批評與華語電影》，臺北：麥田出版，1995.</p> <p>蕭新煌《處於亞太背景中的中國中產階級》見李成編《“中产”中国—超越即将转型的新兴中产阶级》，许效礼、王祥刚译，上海译文出版社 2013。</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>David Bordwell,《雙龍會——李小龍與成龍》(《香港電影王國：娛樂的藝術》)</p> <p>江美萱：〈後現代時空與歷史書寫：《海角七號》中的懷舊與歸鄉〉《中外文學》第 45 卷（2016 年 9 月），頁 99-123。</p> <p>曾曄婷整理；賀照緹、王品驊：〈來自邊緣世界的攝影機〉，《社會與藝術生產》講座系列（2014 年 1 月），頁 1-15。</p> <p>子川、陳哲藝：〈專訪：金馬最佳影片《爸媽不在家》導演陳哲藝〉《BBC 中文網》（2014 年 4 月 26 日）。Link: <a href="https://www.bbc.com/zhongwen/trad/china/2014/04/140426_iv_chenzheyi_interview">https://www.bbc.com/zhongwen/trad/china/2014/04/140426_iv_chenzheyi_interview</a></p> <p>沈旭暉：〈從《爸媽不在家》看新加坡電影軟實力〉，《端傳媒》（2015 年 11 月 22 日）。Link: <a href="https://theinitium.com/article/201511122-opinion-simonshen-singaporefilm/">https://theinitium.com/article/201511122-opinion-simonshen-singaporefilm/</a></p> <p><b>Required Film Watching:</b></p> <p>《勞工之愛情》（張石川導演，1922）</p> <p>《神女》（吳永剛導演，1934）</p> <p>《阮玲玉》（閔錦鵬導演，1992）片段</p> <p>《黃土地》（陳凱歌導演，1984）</p> <p>《阳光灿烂的日子》（姜文導演，1995）</p> <p>《杜拉拉升職記》（徐靜蕾導演，2010）</p> <p>《梁山伯與祝英臺》（李翰祥導演，1963）</p> <p>《精武門》（羅維導演，1972）</p> <p>《海角七號》（魏得聖導演，2008）</p> <p>《我愛高跟鞋》（賀照緹導演，2010）</p>	

	《爸媽不在家》（陳哲藝導演，2013）
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