

Term 2, 2023–24
Lingnan University

Course Title	Hong Kong Cinema: A Brief History
Course Code	CLB9036
Instructor	Dr Jessica Siu-yin Yeung (jessicayeung@LN.edu.hk)
Recommended Study Year	2–3
No. of Credits/Term	3
Mode of Tuition	Sectional approach
Class Contact Hours	3 every week
Day and Time	Tuesdays 2:30–5:29 pm
Venue	LKK201
Category	Humanities and the Arts Cluster, Core Curriculum
Discipline	-
Pre-/Co-requisite(s)	NIL
Exclusion(s)	NIL
Exemption Requirement(s)	NIL

Brief Course Description

This course aims to provide an overview of the resonance and impact of Hong Kong cinema in local and global contexts. Films made in Hong Kong have over the past decades made their marks in world cinema and in the cultural memory of Hong Kong people. Hong Kong history and socio-cultural change constitute the local frame where we can study how films resonate with local audiences. International receptions of Hong Kong and the circulation of Hong Kong film style in Hollywood constitute the global frame where we can study Hong Kong cinema's lasting influence. The course will be organised around stylistic and genre analysis, directors, thematic reading, and review of selected literature on Hong Kong cinema, history, and society.

Aims

The course aims to instil a deeper knowledge of Hong Kong cinema as a robust cinematic style in world cinema and an important representation of Hong Kong culture and society. Students will explore key components and major milestones in the history of Hong Kong film as it developed into a global brand and an essential part of Hong Kong's cultural heritage.

Learning Outcomes

On completion of this Course, students will be able to:

1. Analyse and evaluate the selected films by referring to key events in Hong Kong history from the post-war period (1950s-60s) to the 2020s.
2. Articulate the thematic and stylistic innovations of filmmakers and analyse their influence in regard to Hollywood.
3. Explain and substantiate the positioning of Hong Kong cinema as a local, regional, and global cinema.

Indicative Contents

1. The First Golden Age in the Post-War Period
2. Studio, Genre and Film Innovators
3. Cantonese Cinema and Identity Formation
4. Pre-1997: Anxiety, Flamboyance, Boom
5. Hong Kong Cinema Goes to Hollywood
6. CEPA and the China-Hong Kong Co-Production Era
7. Post-2019 Hong Kong Cinema

Teaching Method

Lectures, in-class and after-class screenings, guided discussion. Assessment by class participation, short assignments, and final take-home assignment.

Measurement of Learning Outcomes

	Assessment Method			
Learning Outcome	Participation (10%)	Short Assignments (25%x2)	Final Take-Home Assignments (40%)	
1. Analyse and evaluate selected films by using key events in Hong Kong history.	X	X	X	
2. Describe the innovations of filmmakers and analyse their influence in Hollywood.	X	X		
3. Explain the positioning of Hong Kong cinema as local, regional, and global.		X	X	

Assessment

Participation 10%

Grading Criteria: Being active in discussion and coming to class (lecture and tutorial) regularly. Students will receive 1% for every meaningful response throughout the discussion session, i.e. students who shared ten meaningful responses in class throughout the term will receive full marks.

Attendance will be taken at the beginning of each meeting. Arriving more than 15 minutes late after the beginning of class will be marked as late. Arriving more than 30 mins late after the beginning of class will be marked as absent.

Short Assignments 50% (25% x 2)

Throughout the semester, you will be writing brief (700 words) responses to questions related to films watched in class. Your goal should be to answer the questions clearly, with no grammatical or spelling errors. In these assignments, you should focus on connecting the films (illustrate points by mentioning specific characters, techniques, musical scores, etc.), the readings (historical facts, critical opinion), and your views. I do not have to agree with your opinions to appreciate a well-written answer. I do need to be impressed with the strength and clarity of your argument. Above all, your argument must be based on fact. Opinions are always important, but I am not asking for your random thoughts; tell me what you think, based upon what you know.

The instructor will distribute a more detailed guideline for writing short assignments with examples in due course.

Final Take-Home Assignment 40%

The expectation is the same as the short assignment, except there is one compulsory question and one optional question, i.e. students can pick one question out of two as the second response. This means that the expected length of the final take-home assignment is two 700-word essays (1,400 words).

Course Schedule

PDF versions of all readings and assignments can be found on the Lingnan Moodle for this course. Readings marked with an asterisk (*) are essential for students.

Week 1 (16/1) Introduction

*Fu, Poshek, and David Desser. "Introduction." In *The Cinema of Hong Kong: History, Arts, Identity*, edited by Fu and Desser. 1–11. Cambridge, UK; New York, NY: Cambridge University Press, 2000.

Week 2 (23/1) Early Hong Kong Film Culture and Cinema

Fu, Poshek. "Patriotism or Profit: Hong Kong Cinema During the Second World War." In *Early Images of Hong Kong & China*, edited by Law Kar. 73–79. Hong Kong: Urban Council, 1995.

Law Kar. "Early Impressions of the Hong Kong Cinema: 1909–1915." In *Early Images of Hong Kong & China*, 28–29.

Law, Wai-ming. "Hong Kong's Cinematic Beginnings 1896–1908." In *Early Images of Hong Kong & China*, 23–26.

*Teo, Stephen. "Tracing the Electric Shadows: A Brief History of the Early Hong Kong Cinema." In *Early Images of Hong Kong & China*, 45–52.

In-class Viewing: *Lai Man-Wai: Father of Hong Kong Cinema* 香港電影之父黎民偉 (2001, Choi Kai-kwong, 140 mins)

Week 3 (30/1) The Post-War Golden Age: Union Film and the Left-Wing Tradition

*Lee, Vivian P. Y. "Remaking Cantonese Film Culture: Union and Sun Luen." In *The Other Side of Glamour: The Left-wing Studio Network in Hong Kong Cinema in the Cold War Era and Beyond*. 59–76. Edinburgh: Edinburgh University Press, 2020.

———. "Timeline." In *The Other Side of Glamour*, x–xvi.

Yau, Ching. "Identity Dismissed: Hong Kong Leftist Cinema of the 1950s." *Journal of Chinese Cinemas* 16.2 (2022): 133–45.

In-class Viewing: *In the Face of Demolition* 危樓春曉 (1953, dir. Lee Tit, 129 mins)

Week 4 (6/2) The Post-War Golden Age: MP & GI and the Right-Wing Tradition

*Fu, Poshek. "Entertainment and Propaganda: Hong Kong Cinema and Asia's Cold War." In *The Cold War and Asian Cinemas*, edited by Fu and Man-Fung Yip. 238–62. New York: Routledge, 2020.

Shu Kei. "Notes on MP & GI." In *Cathay Story*, edited by Wong Ain-ling. Rev. ed. 40–50. Hong Kong: Hong Kong Film Archive, 2009.

In-class Viewing: *Our Sister Hedy* 四千金 (1957, dir. Doe Ching, 115 mins)

Week 5 (20/2) The Shaw Brothers and the *Huangmei* Opera Film Trend

Chen, Xiangyang. "Woman, Generic Aesthetics, and the Vernacular: *Huangmei* Opera Films from China to Hong Kong." In *Gender Meets Genre in Postwar Cinemas*, edited by Christine Gledhill. 177–90. Urbana: University of Illinois Press, 2012.

*Tan, See-Kam. "Huangmei Opera Films, Shaw Brothers and Ling Bo: Chaste Love Stories, Genderless Cross-Dressers and Sexless Gender-Plays?" *JUMP CUT: A Review of Contemporary Media* 49 (Spring 2007): n.page. <http://www.ejumpcut.org/archive/jc49.2007/TanSee-Kam/index.html>

In-class Viewing: *Love Eterne* 梁山伯與祝英台 (1963, dir. Li Han-hsiang, 122 mins)

Week 6 (27/2) The Shaw Brothers and the New-Style Martial Arts Films

Chan, Stephen Ching-kiu. "The Fighting Condition in Hong Kong Cinema: Local Icons and Cultural Antidotes for the Global Popular." In *Hong Kong Connections: Transnational Imagination in Action Cinema*, edited by Meaghan Morris, Siu Leung Li, and Chan. 63–79. Hong Kong: Hong Kong University Press, 2004.

*Desser, David. "Making Movies Male: Zhang Che and the Shaw Brothers Martial Arts Movies, 1965–1975." In *Masculinities and Hong Kong Cinema*, edited by Laikwan Pang and Day Wong. 17–34. Hong Kong: Hong Kong University Press, 2005.

In-class Viewing: *One-Armed Swordsman* 獨臂刀 (1967, dir. Chang Cheh, 111 mins)

*****4 March 2024 (Mon) First Short Assignment Due*****

Week 7 (5/3) Post-War Baby Boom, Youth Movies, and the Decline of Cantonese Cinema

Cheuk, Pak-tong. "The Characteristics of Sixties Youth Movies." In *Restless Breed: Cantonese Stars of the Sixties*, edited by Law Kar. 73–79 (English version); 71–72 (images from the Chinese version). Hong Kong: Urban Council, 1996.

*Teo, Stephen. "The Decade with Two Faces: Cantonese Cinema and the Paranoid Sixties." In *Restless Breed: Cantonese Stars of the Sixties*, 18–25 (English version); 17 (images from the Chinese version).

In-class Viewing: *Colourful Youth* 彩色青春 (1966, dir. Chan Wan, 112 mins)

Week 8 (12/3) The Revival of Cantonese Cinema, Golden Harvest, and the Hui Brothers' Comedies

*Lau, Jenny Kwok Wah. "Besides Fists and Blood: Michael Hui and Cantonese Comedy." In *The Cinema of Hong Kong: History, Arts, Identity*, edited by Poshek Fu and David Desser. 158–75. New York: Cambridge University Press, 2000.

Yeung, Jessica Siu-yin. "Cultural Memory, the Trope of 'Humble Wage Earners,' and Everyman Heroism in the Hui Brothers' Comedies and Their Remake." *Archiv orientální* 90.3 (2022): 417–46.

In-class Viewing: *The Private Eyes* 半斤八兩 (1976, dir. Michael Hui, 97 mins)

Week 9 (19/3) Hong Kong New Waves

*Cheuk, Pak-Tong. "The Beginning of The Hong Kong New Wave: The Interactive Relationship between Television and the Film Industry." *Post Script: Essays in Film and The Humanities* 19.1 (1999): 10–27.

Shu Kei. "The Television Work of Ann Hui." In *Changes in Hong Kong Society through Cinema*, edited by Li Cheuk-to. Rev. ed. 47–52. Hong Kong: Urban Council, 1998.

In-class Viewing: *The Secret* 瘋劫 (1979, dir. Ann Hui, 90 mins)

Week 10 (26/3) Nostalgia Cinema

*Lai, Linda Chiu-han. "Nostalgia and Nonsense: Two Instances of Commemorative Practices in Hong Kong Cinema in the Early 1990s." In *Hong Kong Cinema Retrospective: Fifty Years of Electric Shadows*, edited by Law Kar. 95–99. Hong Kong: Urban Council, 1997.

Yeung, Jessica Siu-yin. "Nostalgic Humor and Cultural Memory in the Remakes of Hong Kong Jane Bond Films." In *Global James Bond: (Re)Imagining and Transplanting a Popular Culture Icon*, edited by Lisa Funnell and Klaus Dodds. 45–59. Lanham, USA: Lexington Books, 2023.

In-class Viewing: *92 Legendary La Rose Noire* 92 黑玫瑰對黑玫瑰 (1992, dir. Jeff Lau, 92 mins)

*****1 April 2024 (Mon) Second Short Assignment Due*****

Week 11 (2/4) Pre-97 Anxiety and Post-97 Complex

*Chang, Li-mei. "Whose Fatal Ways: Mapping the Boundary and Consuming the Other in Border Crossing Films." *Asian Journal of Communication* 11.2 (2001): 39–57.

Wu, Chia-rong. "Hong Kong Identity in Question: Fruit Chan's Uncanny Narrative and (Post-)97 Complex." *American Journal of Chinese Studies* 24.1 (2017): 43–56.

In-class Viewing: *Her Fatal Ways* 表姐，你好嘢！ (1990, dir. Alfred Cheung, 95 mins)

Week 12 (9/4) “Two Chows and a Chan”: Hong Kong Cinema Goes to Hollywood

Klein, Christina. “*Kung Fu Hustle*: Transnational Production and the Global Chinese-Language Film.” *Journal of Chinese Cinemas* 1.3 (2007): 189–208.

*Szeto, Mirana M., Yun-Chung Chen. “Mainlandization or Sinophone Translocality? Challenges for Hong Kong SAR New Wave cinema.” *Journal of Chinese Cinemas* 6.2 (2012): 115–34.

In-class Viewing: *Kung Fu Hustle* 功夫 (2004, dir. Stephen Chow, 100 mins)

Week 13 (16/4) CEPA and the China-Hong Kong Co-Production Era

*Yeh, Emilie Yueh-yu, and Shi-yan Chao. “Policy and Creative Strategies: Hong Kong CEPA Films in the China Market.” *International Journal of Cultural Policy* 26.2 (2020): 184–201.

Yeung, Jessica Siu-yin. “Ann Hui’s Allegorical Cinema.” In *Cultural Conflict in Hong Kong: Angles on a Coherent Imaginary*, edited by Jason S. Polley, Vinton Poon, and Lian-Hee Wee, 87–104. Singapore: Palgrave Macmillan, 2018.

In-class Viewing: *Our Time Will Come* 明月幾時有 (2017, dir. Ann Hui, 133 mins)

Week 14 (23/4) Post-2019 Hong Kong Cinema

*Chan, Ka Lok Sobel. “The Dynamic Aesthetics, Locality and Dehybrid Style of Hong Kong Cinema Facing the Recovery of Post-Pandemic Period.” *AVANCA | CINEMA* 14 (2023): 452–58.

Wu, Helena. “Distance and Proximity: The Spectatorship of Trauma and Film Viewing in Postmillennial Hong Kong.” *Cultural Studies* 38.1 (2024): 36–68.

In-class Viewing: *A Guilty Conscience* 毒舌大狀 (2023, dir. Jack Ng, 134 mins)

*****29 April 2024 (Mon) Final Take-Home Assignment Due*****

Required/Essential Readings

Cheuk, P. T. (2008). *Hong Kong New Wave Cinema (1987–2000)*. Bristol, UK; Chicago: Intellect.

Law K., F. Bren, and S. Ho (2004). *Hong Kong Cinema: A Cross-Cultural View*. Lanham, MD: Scarecrow Press.

Teo, S. (1997). *Hong Kong Cinema: The Extra Dimensions*. London: British Film Institute.

Yau, E. (2001). *At Full Speed: Hong Kong Cinema in a Borderless World*. Minneapolis: University of Minnesota P.

Supplementary/ Recommended Readings

Bordwell, D. (2000). *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. Cambridge, Mass.: Harvard University Press.

Chang, J. J. (2018). “Hong Kong at the Movies: Cold War Masculinity, Action Melodrama and Sixties Martial Arts Films.” In *The Global 1960s: Convention, Contest, and Counterculture*, edited by T. Chaplin and J. E. P. Mooney. (pp. 176–195). 1st ed. Abingdon, Oxon and New York, NY: Routledge.

- Chang, L. (2009). "Whose Fatal Ways: Mapping the Boundary and Consuming the Other in Border Crossing Films." In *Chinese Connections: Critical Perspectives on Film, Identity, and Diaspora*, edited by G. Marchetti, P. Feng, and S. Tan. (pp. 177–89). Philadelphia: Temple University Press.
- Cheung, E., G. Marchetti, and C. Yau, eds. (2015). *A Companion to Hong Kong Cinema*. Chichester, West Sussex, UK; Malden, MA: Wiley Blackwell.
- Cheung, M. K., and Y. Chu, eds. (2004). *Between Home and World: A Reader in Hong Kong Cinema*. Oxford: Oxford University Press.
- Cheung, R. (2023). *Hong Kong New Indie Cinema*. Cham: Palgrave Macmillan.
- Chung, E. (2022). "YouTube Vidding and Participatory Memories of Stephen Chow's Stardom in South Korea." *Archiv orientální* 90(3): 431–64.
- Desser, D. (2017). "Beyond Hypothermia: Cool Women Killers in Hong Kong Cinema." In *Hong Kong Neo-Noir*, edited by E. Yau and T. Williams. (pp. 118–39). Edinburgh University Press.
- Fu, P. (2008). *China Forever: The Shaw Brothers and Diasporic Cinema*. Urbana: University of Illinois Press.
- , and D. Desser, eds. (2000). *The Cinema of Hong Kong: History, Arts, Identity*. Cambridge, UK and New York, NY: Cambridge University Press.
- Funnell, L. (2012). "Fighting for a Hong Kong/Chinese Female Identity: Michelle Yeoh, Body Performance, and Globalized Action Cinema." In *Asian Popular Culture in Transition*, edited by J. Lent and L. Fitzsimmons. (pp. 171–85). London: Routledge.
- Lee, H. (2006). "Peripherals Encounter: The Hong Kong Film Syndrome in South Korea." *Discourse* 28:2/3: 98–113.
- Lee, S. (2011). "Martial Arts Craze in Korea: Cultural Translation of Martial Arts Film and Literature in the 1960s." In *East Asian Cinema and Cultural Heritage: From China, Hong Kong, Taiwan to Japan and South Korea*, edited by K. Yau. (pp. 173–95). New York: Palgrave Macmillan.
- Lee, V. (2009). *Hong Kong Cinema since 1997: The Post-Nostalgic Imagination*. New York: Palgrave Macmillan.
- . (2020). *The Other Side of Glamour: The Left-wing Studio Network in Hong Kong Cinema in the Cold War Era and Beyond*. Edinburgh: Edinburgh University Press.
- Ho, S. (1996). "Licensed to Kick Men: The Jane Bond Films." In *The Restless Breed: Cantonese Stars of the Sixties*. (pp. 40–46). Hong Kong: Urban Council.
- Hunt, L. (2003). *Kung Fu Cult Masters: From Bruce Lee to Crouching Tiger*. London and New York: Wallflower Press.
- Morris, M. (2019). "Persistence Kung Fu." *Cultural Studies Review* 25(2): 288–89.
- Ng, K. (2007). "Romantic Comedies of Cathay-MP&GI in the 1950s and 60s: Language, Locality, and Urban Character." *Jump Cut: A Review of Contemporary Media* no.49: n.p.
<http://www.ejumpcut.org/archive/jc49.2007/Ng-Cathay/index.html>.
- Stokes, L., and M. Hoover. (1999). *City on Fire: Hong Kong Cinema*. London and New York: Verso.
- Teo, S. (2007). *Director in Action: Johnnie To and the Hong Kong Action Films*. Hong Kong: Hong Kong University Press.
- Yau, E. (1997). "Ecology and Late Colonial Hong Kong Cinema: Imaginations in Time." In *Hong Kong Cinema Retrospective: Fifty Years of Electric Shadows*. (pp. 107–13). Hong Kong: Urban Council.
- Yu, E. (2011). "007 in Late Colonial Hong Kong: Technology, Masculinity, and Sly Humor in Stephen Chow's *From Beijing with Love*." In *East Asian Cinemas Regional Flows and Global Transformations*, edited by V. Lee. (pp. 87–102). Basingstoke, Hampshire and New York: Palgrave Macmillan.

Selected Films

- Lai Man-Wai: Father of Hong Kong Cinema* 香港電影之父黎民偉 (2001, Choi Kai-kwong, 140 mins)
- In the Face of Demolition* 危樓春曉 (1953, dir. Lee Tit, 129 mins)

Our Sister Hedy 四千金 (1957, dir. Doe Ching, 115 mins)
The Love Eterne 梁山伯與祝英台 (1963, dir. Li Han-hsiang, 122 mins)
One-Armed Swordsman 獨臂刀 (1967, dir. Chang Cheh, 111 mins)
Colourful Youth 彩色青春 (1966, dir. Chan Wan, 112 mins)
The Private Eyes 半斤八兩 (1976, dir. Michael Hui, 97 mins)
The Secret 瘋劫 (1979, dir. Ann Hui, 90 mins)
92 Legendary La Rose Noire 92 黑玫瑰對黑玫瑰 (1992, dir. Jeff Lau, 92 mins)
Her Fatal Ways 表姐，你好嘢！ (1990, dir. Alfred Cheung, 95 mins)
Kung Fu Hustle 功夫 (2004, dir. Stephen Chow, 100 mins)
Our Time Will Come 明月幾時有 (2017, dir. Ann Hui, 133 mins)
A Guilty Conscience 毒舌大狀 (2023, dir. Jack Ng, 134 mins)

Important Notes:

- (1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
- (2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Coursework. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
- (3) Students are required to submit writing assignment(s) using Turnitin.
- (4) To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available at <https://pla.ln.edu.hk/>.
- (5) Please refer to the university best practice for using generative AI tools if you use it in your term essay: <https://www.ln.edu.hk/cht/itsc/services/learning-and-teaching-services/chatg>

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Class Participation (10%) Assessment Rubric

Assessment Categories	Excellent (A)	Good (B)	Satisfactory (C)	Marginal Pass (D)	Fail (F)
(1) Level of engagement 30%	Active class engagement, pose excellent questions in class, strong ability to stimulate class discussion and comment on others' points.	High class engagement, pose good questions in class, show ability to stimulate class discussion and comment on others' points.	Satisfactory class engagement, pose questions in class, show average level ability to stimulate class discussion and comment on others' points.	Low class engagement, rarely pose questions in class, rarely show ability to stimulate class discussion and comment on others' points.	Poor class engagement, pose no question in class, show no ability to stimulate class discussion and comment on others' points.
(2) Level of response 40%	Positive listening, interpret others' views with an open mind and ready to negotiate opinions and views.	Positive listening, interpret others' views constructively.	Satisfactory level of participation in class discussions.	Rarely participate in class discussions.	Not participate in class discussions.
(3) Preparation for class 30%	Prepared well for class, showcase in-depth familiarity and understanding of course materials.	Prepared for class, showcase adequate familiarity and understanding of course materials.	Rarely prepared for class, average level of familiarity with or understanding of course materials.	Almost always unprepared for class, little sign of familiarity with or understanding of course materials.	Unprepared for class, no sign of familiarity with or understanding of course materials.

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Short Assignments (50%) Assessment Rubrics

Assessment Categories	Excellent (A)	Good (B)	Satisfactory (C)	Marginal Pass (D)	Fail (F)
(1) Understanding of and response to the subject (15%)	Excellent understanding of and response to the subject, demonstrates a very high general level of cognizance of, awareness of and insight into the subject	Good understanding of and response to the subject, demonstrates a high general level of cognizance of, awareness of, and insight into the subject	Satisfactory understanding of and response to the subject, demonstrates an adequate general level of cognizance of, awareness of, and insight into the subject	Attempts in understanding of and response to the subject, demonstrates a limited and only rudimentary level of cognizance of, awareness of, and insight into the subject	Poor understanding of and response to the subject, demonstrates a markedly inadequate and substandard general level of cognizance of, awareness of, and insight into the subject
(2) Context and aesthetic form/language or artifacts (15%)	Excellent level of understanding of the relationship between context and aesthetic form / Language or artifacts, demonstrates a very high level of understanding of how aesthetic form/language or artifacts is influenced by and or portrays context, including historical, social, political, intellectual, personal or other forms of context	Good level of understanding of the relationship between context and aesthetic form or artifacts, demonstrates a very high level of understanding of how aesthetic form/language or artifacts is influenced by and or portrays context, including historical, social, political, intellectual, personal or other forms of context	Satisfactory level of understanding of the relationship between context and aesthetic form or artifacts, demonstrates an adequate level of understanding of how aesthetic form/language or artifacts is influenced by and or portrays context, including historical, social, political, intellectual, personal or other forms of context	Attempts in understanding of the relationship between context and aesthetic form or artifacts, demonstrates a limited and only rudimentary level of understanding of how aesthetic form/language or artifacts is influenced by and or portrays context, including historical, social, political, intellectual, personal or other forms of context	Poor level of understanding of the relationship between context and aesthetic form or artifacts, demonstrates a markedly inadequate and substandard level of understanding of how aesthetic form/language or artifacts is influenced by and or portrays context, including historical, social, political, intellectual, personal or other forms of context

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(3) Aesthetic cognizance (15%)	Excellent level of cognizance of aesthetic categories, demonstrates a very high level of knowledge, explication or portrayal of aesthetic categories, including those of representation, expression, composition, design, structure, texture, style, pattern; and also including aspects of the arts such as sound, image, colour, etc	Good level of cognizance of aesthetic categories, demonstrates a high level of knowledge, explication or portrayal of aesthetic categories, including those of representation, expression, composition, design, structure, texture, style, pattern; and also including aspects of the arts such as sound, image, colour, etc	Satisfactory level of cognizance of aesthetic categories, demonstrates an adequate level of knowledge, explication or portrayal of aesthetic categories, including those of representation, expression, composition, design, structure, texture, style, pattern; and also including aspects of the arts such as sound, image, colour, etc	Attempts in cognizance of aesthetic categories, demonstrates a limited and only rudimentary level of knowledge, explication or portrayal of aesthetic categories, including those of representation, expression, composition, design, structure, texture, style, pattern; and also including aspects of the arts such as sound, image, colour, etc.	Poor level of cognizance of aesthetic categories, demonstrates a markedly inadequate and substandard level of knowledge, explication or portrayal of aesthetic categories, including those of representation, expression, composition, design, structure, texture, style, pattern; and also including aspects of the arts such as sound, image, colour, etc
(4) Analytical ability (15%)	Excellent level of analytical ability, demonstrates a very high level of conceptual understanding and ability to make sophisticated, coherent and warranted conceptual distinctions	Good level of analytical ability, demonstrates a high level of conceptual understanding, and ability to make sophisticated, coherent and warranted conceptual distinctions	Satisfactory level of analytical ability, demonstrates an adequate level of conceptual understanding, and ability to make sophisticated, coherent and warranted conceptual distinctions	Attempts in exercising analytical ability, demonstrates a limited and only rudimentary level of conceptual understanding, and ability to make sophisticated, coherent and warranted conceptual distinctions.	Poor level of analytical ability, demonstrates a markedly inadequate and substandard level of conceptual understanding, and ability to make sophisticated, coherent and warranted conceptual distinctions
(5) Organization and coherence of ideas (10%)	very high level of organisation and coherence of thought, ideas and/or argument	level of organisation and coherence of thought, ideas and/or argument	demonstrates an adequate level of organisation and coherence of thought, ideas and/or argument	and only rudimentary level of organisation and coherence of thought, ideas and/or argument	a markedly inadequate and substandard level of organisation and coherence of thought, ideas and/or argument

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(6) Research effort and quality (10%)	Excellent level of research activity and quality of activity, demonstrates a very high level of engagement with a wide range of relevant research resources, and aptitude for making creative and/or rational and sophisticated thinking in locating, addressing or applying relevant information and ideas	Good level of research activity and quality of activity, demonstrates a high level of engagement with a wide range of relevant research resources, and aptitude for making creative and/or rational and sophisticated thinking in locating, addressing or applying relevant information and ideas	Satisfactory level of research activity and quality of activity, demonstrates an adequate level of engagement with a wide range of relevant research resources, and aptitude for making creative and/or rational and sophisticated thinking in locating, addressing or applying relevant information and ideas	Attempts in research activity and quality of activity, demonstrates a limited and only rudimentary level of engagement with a wide range of relevant research resources, and aptitude for making creative and/or rational and sophisticated thinking in locating, addressing or applying relevant information and ideas	Poor level of research activity and quality of activity, demonstrates a markedly inadequate and substandard level of engagement with a wide range of relevant research resources, and aptitude for making creative and/or rational and sophisticated thinking in locating, addressing or applying relevant information and ideas
(7) Range and relevance of references (10%)	Excellent level of use of references, demonstrates a very high level of engagement with and application of a wide range of relevant, appropriate, effective and scholarly references	Good level of use of references, demonstrates a very high level of engagement with and application of a wide range of relevant, appropriate, effective and scholarly references	Satisfactory level of use of references, demonstrates an adequate level of engagement with and application of a wide range of relevant, appropriate, effective and scholarly references	Attempts in the use of references, demonstrates a limited and only rudimentary level of engagement with and application of a wide range of relevant, appropriate, effective and scholarly references	Poor use of references, demonstrates a markedly inadequate and substandard level of engagement with and application of a wide range of relevant, appropriate, effective and scholarly references
(8) Language and diction (10%)	Excellent level of use of language and diction, demonstrates a very high level of the choice and use of words and phrases, vocabulary, fluency, terminology, idiom, style, or expression	Good level of use of language and diction, demonstrates a high level of the choice and use of words and phrases, vocabulary, fluency, terminology, idiom, style, or expression	Satisfactory level of use of language and diction, demonstrates an adequate level of the choice and use of words and phrases, vocabulary, fluency, terminology, idiom, style, or expression	Attempts in the use of language and diction, demonstrates a limited and only rudimentary level of the choice and use of words and phrases, vocabulary, fluency, terminology, idiom, style, or expression	Poor level of use of language and diction, demonstrates a markedly inadequate and substandard level of the choice and use of words and phrases, vocabulary, fluency, terminology, idiom, style, or expression

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Final Take-Home Assignment (40%) Assessment Rubrics

	A-Range	B-Range	C-Range	D-range	F
Criterion 1 Content 20%	Uses appropriate, relevant, and compelling content to illustrate mastery of the subject, conveying the writer's understanding, and shaping the whole work.I.	Uses appropriate, relevant, and compelling content to explore ideas within the context of the discipline and shape the whole work.	Uses appropriate and relevant content to develop and explore ideas through most of the work.	Uses appropriate and relevant content to develop simple ideas in some parts of the work.	Poor grasp of content, displaying minimal understanding of subject material.
Criterion 2 Strength of Analysis (20%)	Organizes and synthesizes evidence to reveal insightful patterns, differences, or similarities related to focus. All elements of the methodology or theoretical framework are skillfully developed. Appropriate methodology or theoretical frameworks may be synthesized from across disciplines or from relevant subdisciplines. Derives lemmas and conclusions that are logically valid supported by precise and concise	Organizes evidence to reveal important patterns, differences, or similarities related to focus. Critical elements of the methodology or theoretical framework are appropriately developed, however, more subtle elements are ignored or unaccounted for. Arguments are supported by a wide range of evidence and examples. The conclusion is a logical result of the different findings.	Organizes evidence to reveal certain patterns, differences, or similarities related to focus. Critical elements of the methodology or theoretical framework are missing, incorrectly developed, or unfocused. Arguments are supported by evidence and examples. The conclusion arises specifically from and responds specifically to the inquiry findings. Presents relevant and supported limitations and implications.	Organizes evidence, but the organization is not effective in revealing important patterns, differences, or similarities. Some arguments demonstrate a misunderstanding of the methodology or theoretical framework. States a general conclusion that, because it is so general, also applies beyond the scope of the inquiry findings. Presents limitations and implications, but they are possibly irrelevant and unsupported.	Lists evidence, but it is not organized and/or is unrelated to focus. Unable to provide methodology to address the issue at hand. States an ambiguous, illogical, or unsupportable conclusion from inquiry findings. Unaware of

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	<p>explanations of the derivation.</p> <p>Insightfully discusses in detail relevant and supported limitations and implications.</p> <p>Not only develops a logical, consistent plan to solve problem, but recognizes consequences of solution and can articulate reason for choosing solution.</p>	<p>Discusses relevant and supported limitations and implications.</p> <p>Having selected from among alternatives, develops a logical, consistent plan to solve the problem.</p>	<p>Considers and rejects less acceptable approaches to solving problem.</p>	<p>Only a single approach is considered and is used to solve the problem.</p>	<p>existing limitations and implications.</p> <p>Unable to approach the problem.</p>
<p>Criterion 3</p> <p>Sources and Evidence of Research (20%)</p>	<p>Demonstrates skillful use of high-quality, credible, relevant sources/data to develop ideas that are appropriate for the discipline and genre of the writing.</p> <p>Information is taken from source(s) with enough</p>	<p>Demonstrates consistent use of credible, relevant sources/data to support ideas that are situated within the discipline and genre of the writing.</p> <p>Information is taken from source(s) with enough interpretation/evaluation to develop a coherent</p>	<p>Demonstrates an attempt to use credible and/or relevant sources/data to support ideas that are appropriate for the discipline and genre of the writing.</p> <p>Information is taken from source(s) with some interpretation/evaluation,</p>	<p>Demonstrates an attempt to use sources/data to support ideas in the writing.</p> <p>Information is taken from source(s) without any interpretation/evaluation.</p> <p>Viewpoints of experts</p>	<p>No attempt made to substantiate claims made in the writing.</p>

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	<p>interpretation/evaluation to develop a comprehensive analysis or synthesis.</p> <p>Viewpoints of experts are questioned thoroughly. Demonstrates skillful use of high-quality, credible, relevant sources/data to develop ideas that are appropriate for the discipline and genre of the writing.</p> <p>Information is taken from source(s) with enough interpretation/evaluation to develop a comprehensive analysis or synthesis.</p> <p>Viewpoints of experts are questioned thoroughly.</p>	<p>analysis or synthesis.</p> <p>Viewpoints of experts are subject to questioning.</p>	<p>but not enough to develop a coherent analysis or synthesis.</p> <p>Viewpoints of experts are taken as mostly fact, with little questioning.</p>	<p>are taken as fact, without question.</p>	
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Criterion 4 Student's Position (Perspective, Thesis/Hypothesis) (10%)	<p>Thesis is imaginative and polemical, taking into account the complexities of an issue.</p> <p>Limits of critical position are acknowledged. Others' points of view are synthesized within position.</p> <p>Extends a novel or unique idea, question, format, or product to create new knowledge or knowledge that crosses boundaries.</p>	<p>Specific thesis takes into account the complexities of an issue. Others' points of view are acknowledged within thesis.</p> <p>Creates a novel or unique idea, question, format, or product.</p>	<p>Specific thesis acknowledges different sides of an issue.</p> <p>Experiments with creating a novel or unique idea, question, format, or product</p>	<p>Specific thesis is stated, but is simplistic and obvious.</p> <p>Reformulates a collection of available ideas.</p>	<p>No specific position adopted indicating either lack of understanding of the issue under investigation or inability to form judgments on the basis of given arguments.</p> <p>Unable to relate available ideas to the written assignment.</p>
Criterion 5 Syntax and Mechanics (10%)	<p>Uses sophisticated language that skillfully communicates meaning to readers with clarity and fluency, and that is virtually error-free. Able to convey intricate ideas precisely and concisely.</p>	<p>Uses straightforward language that generally conveys meaning to readers. The language has few errors and generally precise.</p>	<p>Uses language that generally conveys meaning to readers with clarity, although writing may include some errors and may appear somewhat awkward and imprecise.</p>	<p>Uses language that sometimes impedes meaning.</p>	<p>Poor command of the language.</p>

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Criterion 6 Originality. May go beyond original parameters of assignment, introducing new materials and forms, tackling controversial topics, advocating unpopular ideas or solutions. (10%)	Actively seeks out and follows through on untested and potentially risky directions or approaches to the assignment in the final product.	Incorporates new directions or approaches to the assignment in the final product.	Considers new directions or approaches without going beyond the guidelines of the assignment.	Stays strictly within the guidelines of the assignment.	Overly conservative interpretation of guidelines.
Criterion 7 Organization and Structure of Presentation (10%)	Demonstrates outstanding essay organization and structure of presentation.	Demonstrates good essay organization and presentation of ideas.	Demonstrate identifiable organization of ideas and essay structures.	Poor organization and presentation of ideas.	Unable to use a consistent system for basic organization and presentation. Failure to meet length requirements.