

SM2274: HISTORY OF CINEMA

Effective Term

Semester A 2022/23

Part I Course Overview

Course Title

History of Cinema

Subject Code

SM - School of Creative Media

Course Number

2274

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

3

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

Nil

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

GE1102 Cinema: East and West

Part II Course Details

Abstract

This course introduces students to the history of cinema as a global medium, investigating it as an historical process and as a transnational phenomenon. The class will follow a chronological approach starting with silent cinema in Europe (France

and the Soviet Union) and the U.S. It then moves to Classical Hollywood Cinema, where students will learn not only the art of CHC, but also the institutional aspects of such cinema, from production to exhibition. Within a global context, the class will also discuss issues of National Cinema (both its weaknesses and strength) and the different styles associated with certain countries at different times, including Soviet Formalism, German Expressionism, Italian Neorealism, French New Wave and Brazilian Cinema Novo. Since students also need to understand the relationship between local and regional cinemas and their place in the broader histories of cinema, class time will also be devoted to Japanese and Chinese cinemas, including Hong Kong and Taiwan. Ultimately, this class strives to encourage students to understand the interconnectedness of all these different cinema histories, movements and some of their associated theories to understand cinema as one of the truly global media.

Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if DEC-A1 DEC-A2 DEC-A3 app.)			
1	Summarize histories of Cinema and Cinema as a Social Practice and describe cinema as a global phenomenon		x		
2	Identify Cinema as industry, art and entertainment		x	x	
3	Write cogent papers on certain films or film movements			x	x
4	Define the variety of major cinema movements		x		
5	General personal insight as a result of critical interpretation of the subject matter		x		

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

Teaching and Learning Activities (TLAs)

TLAs		Brief Description	CILO No.	Hours/week (if applicable)
1	Lectures and Discussion	Survey and identify the main characteristics of classical Hollywood cinema, various movements in European narrative cinema, and the development of Asian cinema.	1	
2	Films viewing	View films from diverse stylistic and narrative forms	2	

3	Student presentation & discussion	Requires students to work as a group to identify various film movements in the world	3, 5	
4	Reading	Discuss articles in class about how the conditions of the film industry (production, distribution, and exhibition) and the overall social, political and cultural conditions affected the uses of the film medium	4, 5	

Assessment Tasks / Activities (ATs)

ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1	Student presentation	1, 2, 3, 4	25
2	Group discussion	1, 2, 3, 4	15
3	Research paper	5	40
4	Test	5	20

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)**Assessment Task**

1. Discussion

Criterion

This assessment task reviews students' participation and performance in discussions, debates and peer critique during the tutorial sessions. The evidence of 'negotiation', the sign of discovery, lies in students' pre-class preparation and interpersonal sensitivity to his/her peer members.

Excellent (A+, A, A-)

- Active in-class participation, positive listening, strong ability to stimulate class discussion and comment on other points
- In-depth pre-class preparation and familiarity with peer reports and other materials
- Interpret others' views with an open mind and ready to negotiate
- Readiness to share personal insight via analysis and synthesis with informed views
- Constructively critical, thus facilitating the discovery of new issues

Good (B+, B, B-)

- Active in-class participation, positive listening, ability to initiate class discussion and comment on other points
- Adequate pre-class preparation and familiarity with peer reports and other materials
- Interpret opinions effectively

Fair (C+, C, C-)

- Attentive in in-class participation, listening with comprehension, but only infrequently contributing
- Adequate pre-class preparation but little familiarity with peer reports and other materials
- Fair ability in interpreting opinions

Marginal (D)

- Unmotivated to participate in class discussion or comment on other people' s views
- Little pre-class preparation and familiarity with peer reports and other materials
- Poor ability in interpreting opinions

Failure (F)

- Unwilling to participate in class discussion and comment on other points, even when requested by the teacher
- No pre-class preparation and familiarity with peer reports and other materials
- Minimal ability in interpreting opinions

Assessment Task

2. Response Paper/ Final Paper

Criterion

This assessment will grade on rationality, clarity and fluency of argument and comment. The threshold of 'discovery' lies in a student' s ability to negotiate a position that is informed, defensible, and standing on personal insight.

Excellent (A+, A, A-)

- Excellent grasp of research material, able to explain key concepts, assumptions and debates
- Rigorous organization, coherent structure, distinct thesis, properly argued with strong narrative
- Insightful interpretation of the subject matter with distinct themes and thesis
- Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize
- Ability to approach a text or a theme using a variety of theories and analytical tools
- Strong bibliography suggesting breadth and depth of coverage and informed insights

Good (B+, B, B-)

- Firm grasp of materials, able to explain key concepts and assumptions
- Reasonable organization, balanced structure, adequate content, sufficient ability to integrate various resources based on demand
- Clear ideas which keep to the point, clear-cut subject, ability to interpret opinions independently
- Organized bibliography which can be utilized in accordance with the topic

Fair (C+, C, C-)

- Comprehensive grasp of materials, able to explain key concepts
- Fair organization, weak structure, adequate content, fair ability to integrate various resources based on demand
- Relevant points to the subject matter, fair ability to interpret opinions
- Unorganized bibliography which can be utilized in accordance with the topic

Marginal (D)

- Loose grasp of materials, cannot explain key concepts
- Poor organization and structure, weak content, limited use of resources
- Relevant points to the subject matter, marginal ability to interpret opinions
- Insufficient and/or unorganized bibliography

Failure (F)

- Poor grasp of materials
 - No organization and structure, inadequate content, no/ irrelevant use of resources
 - Irrelevant points to the subject matter, minimal ability to interpret opinions
 - Irrelevant bibliography
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Additional Information for AR

All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information**Keyword Syllabus**

- * Muybridge, Eadweard, zoetrope, praxinoscope
- * Modernity, carnivals, mass entertainment, urbanization
- * Silent Cinema, Griffith, D.W., Alice Guy-Blaché, Lumiere brothers, Edison, Edwin Porter, Melies, Georges
- * Classical Hollywood Cinema (CHC)
- * Blockbusters, Studio System
- * Genre, Western, comedy, war movies, thrillers, melodrama, noir
- * Formalism, Realism, Expressionism
- * Soviet Cinema, Montage, Kino-Pravda, Sergei Eisenstein, Dziga Vertov
- * Auteur
- * National Cinema
- * Italian Neo-Realism, Vittorio De Sica, Roberto Rossellini, Luchino Visconti
- * Japanese Cinema, Yasujiro Ozu, Kenji Mizoguchi, Akira Kurosawa
- * French New Wave, Andre Bazin, François Truffaut, Jean-Luc Godard
- * Third Cinema, Tomas Gutierrez Alea, Ousmane Sembene, Nelson Pereira dos Santos
- * Hong Kong New Wave, Ann Hui, Patrick Tam, Tsui Hark, Allen Fong
- * New Taiwan Cinema, Hou Hsiao-hsien, Edward Yang, Tsai Ming-liang
- * Chinese Cinema, Fifth & Sixth Generations

Reading List**Compulsory Readings**

	Title
1	Allen, Robert C.; Gomery, Douglas 1985: "Reading Film History," in Film History: Theory and Practice. New York: Knopf.
2	Bordwell, David 1986: Narration in the Fiction Film. London: Routledge, 1986.
3	Gledhill, Christine & Linda Williams (eds) 2000. Reinventing Film Studies. London: Arnold.
4	Gunning, Tom 2000: "Animated pictures: tales of cinema's forgotten future, after 100 years of films," in Christine Gledhill, Linda Williams (eds) Reinventing Film Studies. London: Arnold.
5	Hill, John; Gibson, Pamela Church 1998 (eds) The Oxford Guide to Film Studies. New York: Oxford.
6	Sato, Tadao 1982: Currents in Japanese Cinema. NY: Kodansha.
7	Solanas, Fernando; Gettino, Octavio 1976: "Towards a Third Cinema" in Bill Nichols (ed.) Movies and Methods: an anthology. Berkeley: University of California Press.
8	Thompson, Kristin; David Bordwell 1994: Film History: an introduction (New York: McGraw-Hill).
9	Timothy Corrigan 1998: A Short Guide to Writing about Film, 3rd edition. New York: Longman.
10	Wollen, Peter 1999: "Godard and Counter Cinema: Ven d' Est" in Leo Braudy, Marshall Cohen (eds) Film theory and criticism : introductory readings. New York : Oxford University Press.
11	100 years of Japanese cinema [videorecording] / written and directed by Nagisa Oshima. The cinema on the road / by Jang Sun-Woo. Publisher London : Connoisseur Video, c1997
12	The Birth of Soviet cinema [videorecording] / written and narrated by Richard Schickel ; a production of Maxim Gorky Film Studio ; English language version adapted and produced by Harold Mantell. Publisher Princeton, N.J. : Films for the Humanities, c1996.
13	The cinema magic of George Melies [videorecording]
14	The European pioneers [videorecording] / produced and compiled by the British Film Institute ; produced by Heather Stewart.

15	The great train robbery and other primary works [videorecording] / produced and compiled by Film Preservation Associates ; produced by David Shepard.
16	Bronenosets Potyomkin= Battleship Potemkin, Sergie Eisenstein, 1925
17	The Public Enemy, William Wellman 1931
18	Now, Voyager, Irving Rapper, 1942
19	Roma, città aperta = Rome, Open City, Roberto Rossellini, 1945
20	Tokyo monogatari = Tokyo Story, Yasujiro Ozu, 1953
21	À bout de soufflé = Breathless, Jean-Luc Godard, 1960
22	Memorias del subdesarrollo = memories of underdevelopment, Tomás Gutiérrez Alea, 1968
23	Fung Gip=The Secret, Ann Hui, 1979
24	Beiqing chengshi=A City of Sadness, Hou Hsaio-Hsien, 1989
25	The Fugitive, Andrew Davis, 1993
26	Shou ji = Cell Phone, Feng Xiaogang 2003
27	Shijie = The World, Jia Zhengke, 2004

Additional Readings

Title	
1	Nil