

## CHES5002A Chinese Studies Field Trip: Hong Kong Cinema

*Flexibly scheduled in Term 2*

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### Course Description

In this course, students will join the equivalent of six days of field trips and activities in Hong Kong around the theme of Hong Kong cinema. To cope with the unpredictability of COVID-19, these trips and activities will be scheduled flexibly in the course of Term 2, if and when safe in-person teaching is possible (as determined by CUHK and the Hong Kong government). Course activities will include film screenings, meetings with film scholars and practitioners, and visits to a variety of film companies and organizations. In the process, students will learn about the history of Hong Kong cinema, the state of the industry today, and the role of different participants in the city's film culture.

### Learning Outcomes

After completing this course, you should:

- be familiar with the history of Hong Kong cinema and the state of Hong Kong cinema today
- be able to independently carry out primary research related to film
- be able to analyze relevant research studies and evaluate their methods, theories and contributions to the field

### Learning Activities

The main learning activities will be attending film screenings, meeting with the instructors for discussion, attending lectures by guest speakers, and visiting film-related institutions in Hong Kong. This course uses the CUHK Blackboard, which can be found at <http://blackboard.cuhk.edu.hk>. The syllabus, assignments and recent announcements can be found on this platform. Make sure to check it regularly.

### Assessment Scheme

Participation (15%) refers to students' contribution to discussions and class activities, as well as the timely arrival at announced meeting points. Three assignments need to be completed for this course: a film analysis of one of the pre-selected films (1,000 words, 25%), a review essay covering two assigned books (1,500 words, 30%), and a field trip diary (ca. 1,500 words, 30%). The exact deadlines for these assignments will be announced when in-person teaching resumes. More detailed instructions for the various assignments will be provided separately. The film analysis, review essay and the field trip diary should be delivered to the Teaching Assistant via e-mail and in Word format by 12:00nn of the due date, along with a soft copy of the signed VeriGuide receipt. VeriGuide can be found at <http://www.cuhk.edu.hk/veriguide>. Late submission of assignments will be penalized.

*Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>. With each assignment, students will be required to submit a signed declaration that they are aware of the policies, regulations and procedures.*

### Course Grading System

Participation	15%
Film Analysis (1,000 words)	25%
Review Essay (1,500 words)	30%
Field Trip Diary (1,500 words)	30%

## Schedule

TBC

## Recommended Readings

[This is by no means a complete list of works on Hong Kong cinema and is merely intended to give you a few clues on where to look for information. Naturally, a lot has been written on Hong Kong cinema in Chinese as well.]

- Berry, Chris, and Mary Farquhar. *China on Screen: Cinema and Nation*. Hong Kong: Hong Kong University Press, 2006.
- Berry, Chris, ed. *Chinese Cinema: Critical Concepts in Media and Cultural Studies*. 3 vols. New York: Routledge, 2013.
- Berry, Chris, ed. *Chinese Films in Focus II*. 2<sup>nd</sup> ed. New York: BFI/Palgrave Macmillan, 2008.
- Bordwell, David. *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. 2<sup>nd</sup> ed. Madison: Irvington Way Institute Press, 2011. <http://www.davidbordwell.net/books/planethongkong.php>.
- Browne, Nick, Paul G. Pickowicz, Vivian Sobchack, and Esther Yau, eds. *New Chinese Cinemas: Forms, Identities, Politics*. Cambridge: Cambridge University Press, 1994.
- Chang, Jing Jing. *Screening Communities: Negotiating Narratives of Empire, Nation, and the Cold War in Hong Kong Cinema*. Hong Kong: Hong Kong University Press, 2019.
- Cheung, Esther M.K., Gina Marchetti, and Tan See-kam, eds. *Hong Kong Screenscapes: From the New Wave to the Digital Frontier*. Hong Kong: Hong Kong University Press, 2010.
- Chu, Yingchi. *Hong Kong Cinema: Coloniser, Motherland and Self*. London: RoutledgeCurzon, 2003.
- Curtin, Michael. *Playing to the World's Biggest Audience: The Globalization of Chinese Film and TV*. Berkeley: University of California Press, 2007.
- Fu, Poshek. *Between Shanghai and Hong Kong: The Politics of Chinese Cinemas*. Stanford: Stanford University Press, 2003.
- Fu, Poshek, and David Desser, eds. *The Cinema of Hong Kong: History, Arts, Identity*. Cambridge: Cambridge University Press, 2000.
- Lim, Song Hwee, and Julian Ward, eds. *The Chinese Cinema Book*. London: British Film Institute, 2011.
- Lu, Sheldon Hsiao-peng, and Emilie Yueh-yu Yeh, eds. *Chinese-Language Film: Historiography, Poetics, Politics*. Honolulu: University of Hawai'i Press, 2005.
- Lu, Sheldon Hsiao-peng, ed. *Transnational Chinese Cinemas: Identity, Nationhood, Gender*. Honolulu: University of Hawai'i Press, 1997.
- Ma, Jean. *Melancholy Drift: Marking Time in Chinese Cinema*. Hong Kong: Hong Kong University Press, 2010.
- Marchetti, Gina, Esther C.M. Yau, and Esther M.K. Cheung, eds. *A Companion to Hong Kong Cinema*. Newark: John Wiley & Sons, 2015.
- Marchetti, Gina, and Tan See Kam, eds. *Hong Kong Film, Hollywood and the New Global Cinema: No Film Is an Island*. London: Routledge, 2007.
- Rojas, Carlos, and Eileen Cheng-yin Chow, eds. *The Oxford Handbook of Chinese Cinemas*. Oxford: Oxford University Press, 2013.
- Teo, Stephen. *Hong Kong Cinema: The Extra Dimensions*. London: BFI Pub., 1997.
- White, Luke. *Legacies of the Drunken Master: Politics of the Body in Hong Kong Kung Fu Comedy Films*. Honolulu: University of Hawai'i Press, 2020.
- Yau, Esther C.M., ed. *At Full Speed: Hong Kong Cinema in a Borderless World*. Minneapolis: University of Minnesota Press, 2001.
- Yau, Esther C.M., and Tony Williams, eds. *Hong Kong Neo-Noir*. Edinburgh: Edinburgh University Press, 2017.
- Yeh, Emilie Yueh-yu, ed. *Early Film Culture in Hong Kong, Taiwan, and Republican China: Kaleidoscopic Histories*. Ann Arbor: University of Michigan Press, 2018.
- Yip, Man-Fung. *Martial Arts Cinema and Hong Kong Modernity: Aesthetic, Representation, Circulation*. Hong Kong: Hong Kong University Press, 2017.

In addition to these books, the "Journal of Chinese Cinemas" and "Asian Cinema Journal" are worth checking out. The Hong Kong Film Archive has also published many volumes in English and Chinese that deal with specific studios, periods, directors, etc.