

<b>Course Title</b>	:	Literature and Cinema 文學與電影
<b>Course Code</b>	:	CHI 3240
<b>Year of Study</b>	:	Second to Fourth
<b>No. of Credits</b>	:	3
<b>Mode of Tuition</b>	:	Lecture and Tutorial
<b>Teaching Hours</b>	:	2 hours lecture per week 1 hour tutorial per week 2 hours screening
<b>Category in Major Programme</b>	:	Elective
<b>Prerequisite</b>	:	Nil

**Brief Course Description:**

This course introduces students to the different relationship of literature and cinema in Chinese communities of different decades and cultures.

**Aim:**

Using Chinese films and fiction produced in different historical junctures and from various Chinese communities, this course aims to enhance students' understanding of cinematic and fictional narratives as well as their relation to the larger socio-cultural contexts.

**Learning Outcome:**

Upon completion of this course, students will be able to:

1. describe the differences between cinematic language and literary language;
2. apply critical concepts they have learnt to the study of cinema and literature;
3. analyse Chinese cultures by comparing cinema and literature;

**Indicative Content:**

- 1) Hong Kong Cinema in relation to May 4<sup>th</sup> Literature, Popular Literature and World Literature in the 1950s and 1960s  
(五、六十年代香港電影與五四文學、流行文學及世界文學的關係)
- 2) Hong Kong Literature and Cinema: Between high and low art, left and right political camps (香港文學與電影：商業與藝術、左派與右派)
- 3) Melodrama and the May4th Tradition (通俗劇與五四文學的傳統)
- 4) Fifth Generation Cinema and Root-Searching Literature  
(大陸第五代電影與尋根文學)
- 5) Literature, Film and Cultural Reflection (文學、電影與文化反思)

- 6) New Wave Cinemas in Hong Kong and Taiwan and Local Literatures (香港新浪潮電影、台灣新電影與本土文學)
- 7) Urban Cinema and Literature (都市電影與文學)
- 8) National Culture and National Cinema (民族主義與民族電影)

**Teaching Method:**

2 hours of lecture and 1 hour of tutorial per week. Selected literary and cinematic texts will be discussed and analyzed in mass lecture. Lectures will highlight social and cultural developments in various Chinese communities through a series of narratives from fiction and cinema in relation to their historical contexts. Presentations, discussions and report-submission would be incorporated in tutorial teaching.

**Measurement of Learning Outcome:**

1. Grading is by continuous assessment (40%, including tutorial performance and written reports) and examination (60%).
2. Examination (60%): Students should demonstrate their knowledge and analytical ability in comparing cinema and literature by situating them in cultural and historical context. (LO1, LO2, LO3)
3. Tutorial presentation (10%): Students can integrate knowledge and technique of analyzing cinema and literature they have acquired in mass lecture for the use of their tutorial presentations. They should also facilitate fruitful discussions and debates in tutorial groups. (LO1, LO2)
4. Essay (30%): Students are expected to incorporate comments and feedbacks of teachers and group mates for the revision of their written paper. (LO1, LO2, LO3)

**References:**

**Essential**

Timothy Corrigan., *Film and Literature: An Introduction and Reader*, London: Routledge, 2012.

Linda Hutcheon. *A Theory of Adaptation*. London: Routledge, 2006.

梁秉鈞、黃淑嫻編：《香港電影文學片目》，香港：嶺南大學人文學科研究中心，2005。

羅伯特·考克爾著，郭青春譯：《電影的形式與文化》，北京：北京大學出版社，2004。

丁亞平編：《百年中國電影理論文選》上下，北京：文化藝術出版社，2003。

*The Cinema of Hong Kong: History, Arts, Identity*, edited by Poshek Fu and David Desser, Cambridge and New York: Cambridge University Press, 2000.

戴維·波德維爾等著、李顯立等譯：《電影敘事：劇情片中的敘述活動》，臺北市：遠流出版社，1999。

馬克·費侯著：《電影與歷史》，台北：麥田，1998。

周蕾著：《原初的激情：視覺、性慾、民族誌與中國當代電影》，台北：遠流，1995。

*New Chinese Cinemas: Forms, Identities, Politics*, edited by Browne, Pickowicz, Sobchack and Yau, Cambridge and New York: Cambridge University Press, 1994.

布魯斯東著，高駿千譯：《從小說到電影》，北京：中國電影出版社，1981。

Graeme Turner: *Film as Social Practice*, London and New York: Routledge, 1988.

### **Supplementary**

黃淑嫻：《香港影像書寫：作家、電影與改編》，香港，香港公開大學出版社、香港大學出版社，2013年。

梁秉鈞、黃淑嫻、沈海燕、鄭政恆編：《香港文學與電影》，香港：香港公開大學與香港大學出版社，2012年。

梁秉鈞策劃：《電影中的香港故事》，香港：香港教育圖書公司，2010年。

劉燕萍：《女性與命運：粵劇·粵語戲曲電影論集》，香港：香港公開大學與香港大學出版社，2010年。

黃愛玲編：《國泰故事》(增訂本)，香港：香港電影資料館，2009年。

黃愛玲編：《李晨風：評論·導演筆記》，香港：香港電影資料館，2004。

林文淇等編：《戲戀人生：侯孝賢電影研究》，台北：麥田，2000。

鄭樹森編：《文化批評與華語電影》，台北：麥田，1995。

林年同著：《鏡游》，台北：丹青圖書有限公司，1987。

陸潤棠著：《電影與文學》，台北：中國文化大學出版社，1984。

### **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. 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 on <https://pla.ln.edu.hk/>.