

The Hong Kong Polytechnic University

Subject Description Form

Please read the notes at the end of the table carefully before completing the form.

Subject Code	ELC1A06
Subject Title	Humanities and Human Relationships Through Films Across Chinese and Western Cultures
Credit Value	3
Level	1
Pre-requisite/ Co-requisite/ Exclusion	None
Objectives	<p>Background This subject aims to enable students to examine the complexity of humanity and human relationship through studying a range of films from both Chinese and Western cultures.</p> <p>The course offers a vigorous and comprehensive examination of human qualities and experiences through films and culture. Through the study of a range of Chinese and Western films, students can achieve an understanding of individual themes and forms in a comparative critical, interpretative, appreciative and analytical context.</p>
Intended Learning Outcomes <i>(Note 1)</i>	<p>Upon completion of the subject, students will be able to:</p> <ol style="list-style-type: none">understand films with different themes, and intercultural relations,examine methods and theories of comparative literary study, anddevelop a critical understanding of important questions relating to humanity and human experiences. <p>To achieve the above outcomes, students are expected to use language and text structure appropriate to the context, select information critically, and present and support stance and opinion. They are also expected to demonstrate oral fluency in the English Language.</p>

Subject Synopsis/ Indicative Syllabus (Note 2)	Subject Synopsis		
	Indicative Syllabus		
	Week	Topic	Homework / Assessment
	1	Introduction of the Course Comparative Approaches to Literature: Theory and Method Introduction to modern critical theory based on the study of literary texts and of critical and theoretical works	HW: Watch assigned films
	2 – 3	Representation of Women in Chinese and Western Literatures Explore issues such as the relationship of women to literary tradition and cultural context, the creation of an authoritative voice, and/or the representation of women in literature	Films <ul style="list-style-type: none"> • <i>Hidden Figures</i> (2016) • 《撒嬌女人最好命》 (<i>Women Who Flirt</i>) (2014)
	4 – 5	Masculinities: Male Heroism Explore the construction of male heroes / manhood / iconic representations of masculinity culturally and socially in films.	Films <ul style="list-style-type: none"> • <i>Gladiator</i> (2000) • <i>Ip Man</i> (2008) Week 5 EWR – Analytical Film Review (the first draft) - <i>to be submitted to EWR teachers ONLY</i> Choice of two listed films on a chosen theme for comparison and contrast (one from the Chinese culture & one from the Western)
	6 – 7	Family Relationships Examine the importance and depiction of family bonds that survive adversity / crisis	Films <ul style="list-style-type: none"> • <i>Wonder</i> (2017) • 《非同凡響》 (<i>Distinction</i>) (2018)
8 – 9	Theme of Love and Romance Examine the different approaches to literary expressions of love and romance in Chinese and Western films	Films <ul style="list-style-type: none"> • <i>La La Land</i> (2016) • 《狂舞派》 (<i>The Way We Dance</i>) (2013) Week 9 EWR – Analytical Film Review (the second draft) (10% - part of A2 grade) - <i>to be submitted to EWR teachers ONLY</i>	

	<table border="1"> <tr> <td data-bbox="365 134 500 506">10 – 11</td> <td data-bbox="500 134 1076 506"> <p>Images of the Self-identity: East and West Explore the development and formation of self-identity in films and texts in both Chinese and Western settings, focusing on various literary and cinematic depiction of human search of identity and the meaning of self.</p> </td> <td data-bbox="1076 134 1502 506"> <p>Films</p> <ul style="list-style-type: none"> • <i>The Upside</i> (2017) • 《淪落人》 (<i>Still Human</i>) (2018) <p>Week 11 Assessment 1 – Online Test (20%)</p> </td> </tr> <tr> <td data-bbox="365 506 500 726"></td> <td data-bbox="500 506 1076 726"> <p>During tutorial sessions</p> <ul style="list-style-type: none"> - Consolidation and feedback - Academic presentation skills - Language items for academic presentations - Questions about Assessment 2 </td> <td data-bbox="1076 506 1502 726"></td> </tr> <tr> <td data-bbox="365 726 500 947">12 – 13</td> <td data-bbox="500 726 1076 947"> <p>Presentation Assessment</p> </td> <td data-bbox="1076 726 1502 947"> <p>Week 12 – 13 Assessment 3 – Individual Video Presentation (Choice of two unlisted films on a chosen theme) 40%</p> </td> </tr> </table>	10 – 11	<p>Images of the Self-identity: East and West Explore the development and formation of self-identity in films and texts in both Chinese and Western settings, focusing on various literary and cinematic depiction of human search of identity and the meaning of self.</p>	<p>Films</p> <ul style="list-style-type: none"> • <i>The Upside</i> (2017) • 《淪落人》 (<i>Still Human</i>) (2018) <p>Week 11 Assessment 1 – Online Test (20%)</p>		<p>During tutorial sessions</p> <ul style="list-style-type: none"> - Consolidation and feedback - Academic presentation skills - Language items for academic presentations - Questions about Assessment 2 		12 – 13	<p>Presentation Assessment</p>	<p>Week 12 – 13 Assessment 3 – Individual Video Presentation (Choice of two unlisted films on a chosen theme) 40%</p>
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<p>Teaching/Learning Methodology (Note 3)</p>	<p>This course examines the commonality of human experiences (ILO a) organised under five universal themes: <i>representation of women, masculinity, family relationships, love and romance and self-identity</i> (ILO a), in both the Chinese and Western cultures (ILO a) in films as detailed in the indicative syllabus above.</p> <p>Students will develop skills and attitudes (ILOs b & c) focusing on their own self by self-analytical and life-long learning activities (ILOs b & c) carried out during lectures and tutorials.</p> <p>In the tutorials a blended delivery approach will be applied, involving instruction, interaction through in-class discussions, oral presentations and exposure to films. Tutorials will include teaching input and individual, group or pair work, movie appreciation, discussing meaning and comparative films.</p>									

Assessment Methods in Alignment with Intended Learning Outcomes

(Note 4)

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)		
		a	b.	c.
Continuous Assessment*	100%			
1. Online Test (ER assessment)	20%	✓	✓	✓
2. Analytical Film Review (Final draft) (EW assessment)	40%	✓	✓	✓
3. Group/Individual Presentation (1 Analytical Film Review)	40%	✓	✓	✓
Total	100 %			

**Weighting of assessment methods/tasks in continuous assessment may be different, subject to each subject lecturer.*

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

Assessment 1 – Online Test

Assessment 1 requires students to understand, apply, analyse and evaluate different human qualities and experiences discussed in the five topics (ILO a). The questions in the test will assess both factual information and the student’s critical thinking skills with reference to the theories and aspects learnt (ILO b). It also targets students’ knowledge of human nature, relations and development, and a significant part of the subject knowledge, namely comparative approaches to Literature (theory & method), is included (ILOs b & c).

Assessment 2 – Analytical Film Review (final draft)

Assessment 2 evaluates students’ ability to add informed personal response (ILOs a, b & c) by applying the theories in comparing and contrasting different aspects of their chosen films focusing on the differences (ILOs a & b) to the first draft. To do so, students are expected to read extensively, for example film reviews and film analyses written by credible commentators in books, journals and websites, for the development of balanced arguments in their own responses. They are required to acknowledge outside sources used (at least 4) demonstrating the extensiveness of their reading. The assignment will be submitted in Week 14, so an understanding of all the subject knowledge will be expected (ILO b). They should demonstrate their ability to support their arguments with relevant comparative theories acquired through reading of the required readings (a total of 29 pages) and reference readings (approximately 111 pages) as well as include aspects they have read and learnt throughout the course. This assignment also tests students’ ability to write clearly, succinct answers (ILO c)

which demonstrate their critical and analytical skills (ILOs b & c). Students are required to produce the Analytical Film Review in English.

Assessment 3 – Group/Individual Presentation of One Analytical Film Review

Assessment 3 requires a small group of students / an individual to choose among themselves one Analytical Film Review and present it verbally. They are required to identify the theme (ILO a) and analyse its portrayal in the films (ILOs b & c) while fulfilling the speaking requirement. It tests not only the students' knowledge of the subject content (ILOs a – c), but their ability to present their informed ideas verbally. All students are invited to join in-class discussions. Participation in these discussions ensures that students learn not only from instructor but also from their peers.

Student Study Effort Expected	Class contact:	
	▪ Lectures	26 Hrs.
	▪ Tutorials	13 Hrs.
	Other student study effort:	
	▪ Viewing of films	26 Hrs.
	▪ Reading	26 Hrs.
	▪ Assignment Preparation	26 Hrs.
	Total student study effort	117 Hrs.

**Reading List
and References**

Required readings:

Barry, P. (2002). *Beginning Theory: An Introduction to Literary and Cultural Theory* (2nd ed.).

Manchester and New York: Manchester University Press.

Bernheimer, C. (ed.). (1995). *Comparative Literature in the Age of Multiculturalism*.

Baltimore and London: John Hopkins University Press.

The following texts will be referenced:

Behdad, A. & Thomas, D. (2011). *A Companion to Comparative Literature*. Malden, MA: Wiley-Blackwell.

Bates, C. (2008). *Masculinity, Gender and Identity in the English Renaissance Lyric*. Cambridge University Press.

Damrosch, D., Melas, N. & Buthelezi, M. (eds.). (2009). *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*. Princeton and Oxford: Princeton University Press.

Fisher, H. (1992). *Anatomy of love: The natural history of monogamy, adultery, and divorce* (1st ed.). London: WW Norton & Company Incorporated.

Freud, S. (2011). *Three Essays on the Theory of Sexuality*. USA: Sigmund Freud Copyrights Ltd.

Iser W. (2006). *How to Do Theory*. Malden, Mass.: Blackwell.

Kendrick, M. (2010). *The heroic ideal: Western archetypes from the Greeks to the present*. Jefferson, N.C.: McFarland & Co.

Klebanov, M. S., & Travis, A. D. (2014). *The critical role of parenting in human development*. N.Y.: Routledge.

Kuan, T. (2008). *Adjusting the bonds of love: Parenting, expertise and social change in a Chinese city*. University of Southern California.

LeGates, M. (2001). *In their time: A history of feminism in Western society*. New York, N.Y.: Routledge.

Leitch, V. B. (2010). *The Norton Anthology of Theory and Criticism* (2nd ed.).

Lin, S. (2001). *The influence of family connection, regulation, and psychological control on Chinese adolescent development*. University of Nebraska-Lincoln.

Louie, K. (2002). *Theorising Chinese masculinity : Society and gender in China*. Cambridge: Cambridge University Press.

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| | <p>Tan, S. K. (2009). <i>Chinese connections: Critical perspectives on film, identity and diaspora</i>. Philadelphia: Temple University Press.</p> <p>Su, H. (2015). <i>From love letters to digital technology the mediation of modern Chinese romance</i>. University of Iowa</p> <p>Tam, Y., Tam, K., & Yip, T. S. (2010). <i>Gender, discourse and the self in literature: Issues in mainland China, Taiwan and Hong Kong</i>. Hong Kong: Chinese University Press.</p> <p>Tong, X. (2005). <i>Parents from America and children from China: A phenomenological study of cross-cultural adoption</i>. University of Denver.</p> <p>Wildermuth, M. E. (2018). <i>Feminism and the Western in Film and Television</i>. Springer.</p> |
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