Introduction:
Do you want to know more about different developments of ethnographic films, documentary films, propaganda films, and entertainment films? Do you want to know the history of films in different countries with different styles and topics? This course provides a visual anthropological approach to the study of cultures and social development through films. Teaching materials will include ethnographies, popular writings, documentary film, ethnographic films, movies etc. in order to provide students with a comprehensive approach for understanding the diversity of film and cultural representation in various countries.

Course Outline

Week 1 [Jan 6]
Introduction: Anthropology and Film, People and Text
Reading: 張 2009; 2012

Week 2 [Jan 13]
Ethnographic Film
Broken Pots, Broken Dreams (Maris Gillette, 2009)
Reading: Loizos 1993 (Chapters 1 & 2)

Week 3 [Jan 20]
Documentary Film
Secondary School (Tammy Cheung, 2003) and The Cove (Louie Psihoyos, 2010)
Readings: Heusch 2007; Ungar 2003

Week 4 [Jan 27]
German Expressionism--Mountain Film and Propaganda Film: The Blue Light (Leni Riefenstahl, 1932) and (The Wonderful, Horrible Life of Leni Riefenstahl (Ray Muller, 1995)
Readings: Ellis 1989 (Chapter 4 & 14)

Week 5 [Feb 10]
Television documentary
Gourmet China: A Living Legacy (Discovery Channel, 2005)
Readings: Holden 2005; Powell 2002

Week 6 [Feb 17]
Hollywood and Orientalism
Midnight Express (Alan Parker, 1977)
Readings: Parameswaran 2002; Zwingle & McNally 1999

Week 7 [Feb 24]
Film Screening and Discussion
Reading: Cheung and Hockings 2007

Week 8 [March 3]
Social Change through Japanese cinema
Tokyo Story (Ozu Yasujiro, 1953) and Tanpopo (Itami, 1987)
Readings: Hendry 1993; Ohnuki-Tierney 1990

Week 9 [March 10]
Film Screening and Discussion: Ha Ha Shanghai (Christine Choy, 2001) and Who Killed Vincent Chin? (Christine Choy, 1988)
Reading: Cheung 2006

Week 10 [March 17]
Identity: Alice in the Cities (Wim Wenders, 1974), Paris, Texas (Wim Wenders, 1984), or Land of Plenty (Wim Wenders, 2004) and 2 ou 3 choses que je sais d'elle (Jean-Luc Godard, 1967)
Readings: Lu 2001 (Chapter 4); Cheung 2005

Week 11 [March 24]
Research paper interim report

Week 12 [March 31]
Asian New Wave Cinema and Hong Kong Film Industry
Readings: Chu (reprinted in 2004); Ma (1998)

Week 13 [April 7]
Independent movie: All’s Right with the World (Cheung King-Wai, 2007); or Cure for the Crash: The Art of Train Hoppin (B. Paul, 2010)
Readings: Chiu 2007; Ortner 2010
**Required readings**

Cheung, Sidney (張展鴻)


2009  拍攝文化：從被動的他者到主動的自我。《異文化與多元媒體》，喬健編，台北：世新大學，頁 253-262。

2012  給阿寒湖的情書。《野外動向》，第 73 期，頁 49-57，Nov/Dec。

Chiu, Kuei-Fen


Chu, Yiu-Wai


Ellis, Jack C.


Hendry, Joy


Heusch, Luc de


Holden, T.J.M.


Loizos, Peter


Lu, Sheldon H.


Ma, Eric


Ohnuki-Tierney, Emiko


Ortner, Sherry


Parameswaran, Radhika


Powell, Lindsey


Ungar, Steven


Zwingle, E. & McNally, J.

Additional references

Benedict, Ruth F. 1944. *Japanese Films: A Phase of Psychological Warfare.* (Archive)


Websites:

http://www.visualanthropology.net
http://www.societyforvisualanthropology.org
http://etext.virginia.edu/VAR/

Course requirements

- Do the readings
- Participate in class discussions
- Write one individual research paper

Grading

Individual Research Paper (30 pages) 100% (deadline: 30 April, 2014)

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Note:

For the format, I prefer if you use the Anthropology Department citation style which you can find at www.cuhk.edu.hk/ant under Current Students -> Thesis Style.

Students are required to submit all papers to VeriGuide system (the Chinese University Plagiarism Identification Engine System). No paper will be graded without a receipt from VeriGuide system included by the student with his or her paper.

Please check the website https://veriguide1.cse.cuhk.edu.hk/ for more information on plagiarism and on how to submit papers through the system.