


**國立東華大學**  
**教學計劃表 Syllabus**

課程名稱(中文) Course Name in Chinese	電影類型研究		學年/學期 Academic Year/Semester	110/2
課程名稱(英文) Course Name in English	Genre Studies			
科目代碼 Course Code	EL_51680	系級 Department & Year	碩士	開課單位 Course-Offering Department
修別 Type	選修 Elective	學分數/時間 Credit(s)/Hour(s)	3.0/3.0	
授課教師 Instructor	/王君琦			
先修課程 Prerequisite				
課程描述 Course Description				
<p>The term and concept of “melodrama” will be discussed in this course with a particular focus on film melodrama. Beginning with the cultural rise of melodrama, we will examine melodrama as a genre, a style, and a sensibility that provides a valuable discourse of modernity, capital, gender, sexuality, national politics, and transnationalism, and globalization, etc. The course will pay particular attention to the representative and formative of film melodrama from the aspects of modernity, gender, sexuality, and transnationalism with y influential examples of melodrama from American cinema to European auteurs to Asian melodramas. Students are expected to familiarize themselves with the debate of melodrama and to be able to write a thoughtful and well-constructed film analysis by applying theoretical concepts and methodologies learned in class.</p>				
課程目標 Course Objectives				
<p>The term ‘genre’ (meaning ‘type’ ) is most often used to describe recognizable elements that define films according to particular audience tastes ( ‘romantic comedy’ , ‘horror’ , etc.) and is synonymous with Hollywood and popular cinema. This course aims to guide students through the complex and ever-changing definition of ‘genre’ in both film production and film studies, exploring its history, theory, its crucial position in popular and commercial forms, and its reliance on both similarity, and, critically, difference to continue to evolve.</p>				
系專業能力 Basic Learning Outcomes				課程目標與系專業能力相關性 Correlation between Course Objectives and Dept.’ s Education Objectives
A	具備對英美文化與文學史的基礎了解Ability to understand English and American cultures and their literary histories.			●
B	具備當代文學理論基礎認識與應用能力Knowledge of contemporary literary theories and ability to apply them.			●
C	具備閱讀鑑賞與分析跨界(語言、 種族、性別、宗教等)文本的基本能力Ability to appreciate and to analyze texts in different aspects: language, ethnicity, gender, sexuality, and religion.			●
D	具備多元藝術媒體形式鑑賞力Ability to appreciate different arts.			●
E	具備批判思考與獨立研究能力The program trains students both to think and research independently			●
F	具備資料蒐集、文本分析、書面及口頭報告的能力Ability to gather materials required for textual analysis in preparation for either oral or written reports.			●
圖示說明 Illustration : ● 高度相關 Highly correlated ○ 中度相關 Moderately correlated				

授課進度表 Teaching Schedule & Content

週次Week	內容 Subject/Topics	備註Remarks
1	Course Introduction Screening: Sunrise: A Song of Two Humans (F.W. Murnau, 1927)	
2	Melodrama and Modern Sensitivities Singer, "Sensationalism and the World of Urban Modernity," and "Melodrama and the Consequences of Capitalism." Melodrama and Modernity, 59-99, 131-148. ( <a href="http://portal.igpublish.com/iglibrary/obj/COLB0000686">http://portal.igpublish.com/iglibrary/obj/COLB0000686</a> )	
3	228 Memorial Day	
4	Melodrama as a genre Neale, "Definitions of Genre" and "Dimensions of Genre," Genre and Hollywood, 7-43 Mercer and Shingler, "Genre," Melodrama, 4-37. Lang, "Genre," American Film Melodrama, 46-51. Screening: Way Down East (D. W. Griffith, 1921, 118 min)	
5	D.W. Griffith as a Case Study Early Film Melodrama Singer, "'Child of Commerce! Bastard of Art!': Early Film Melodrama," Melodrama and Modernity, 189-220. Lang, "D.W. Griffith," American Film Melodrama 55-78. Cardullo, "Theatrical Melodrama, Dramatic Film, and the Rise of American Cinema: The Case of Griffith's Way Down East," American Studies in Scandinavia43:2, 31-44. Screening: Imitation of Life (Douglas Sirk, 1959)	
6	The Style of Melodrama Mercer and Shingler, "Style," Melodrama, 38-77. Elsaesser, "Tales of Sound and Fury: Observations of the Family Melodrama," Home is Where the Heart Is, 43-69. Pribram, "Melodrama and the Aesthetics of Emotion," Gledhill and Williams eds., Melodrama Unbound.	
7	Melodrama as Sensibility Mercer and Shingler, "Sensibility," Melodrama, 78-97. Brooks, "The Melodramatic Imagination," The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess, 1-23. Anker, "Melodrama and the Politics of Freedom" and "The Venomous Eye," Orgies of Feeling: Melodrama and The Politics of Freedom, 1-25, 31-64. Screening: Possessed (Curtis Bernhardt, 1947)	
8	Holiday	
9	Feminist Interventions in Melodrama Mulvey, "Notes on Sirk and Melodrama," Gledhill ed., Home Is Where the Heart Is, 75-79. Cook, "Melodrama and the Women's Picture," Landy ed., Imitation of Life, 248-262. Doane, "'The Woman's Film': Possession and Address," Gledhill ed., Home is Where Heart Is, 283-298.	
10	Rethinking Melodrama as a Genre Gledhill, "The Melodramatic Field: An Investigation," Gledhill ed., Home is Where the Heart Is, 5-39. Gledhill, "Rethinking Genre," Reinventing Film Studies, 221-243. Williams, "Melodrama Revised," Browne ed., Refiguring American Film Genres, 42-82. Screening: A Better Tomorrow (John Woo, 1986)	

11	<p>Male Melodrama  Mercer and Shingler, "Sensibility," Melodrama, 78-104.  Gates, "The Man's Film: Woo and the Pleasures of Male Melodrama," <i>The Journal of Popular Culture</i>, 35(1), 59-79.  Screening: <i>Far from Heaven</i> (Todd Haynes, 2002)</p>	
12	<p>Queer Melodrama  Mercer and Shingler, "Melodrama and the Gay Sensibility," Melodrama, 105-112.  Duncan, "Tears, Melodrama and 'Heterosensibility' in Letter from an Unknown Woman," <i>Screen</i> 52:2 (Summer 2011): 173-192.  Luciano, "Coming Around Again: The Queer Momentum of <i>Far from Heaven</i>," <i>GLQ</i> 13(2-3): 249-272.  Screening: <i>What Have I Done to Deserve This?</i> (Pedro Almodóvar, 1985)</p>	
13	<p>Melodrama and International Cinema  Williams, "Emotional Pictures: International Melodrama, A Virtual Report" published by Film at Lincoln Center.  Eric M. Thau, "All That Melodrama Allows: Sirk, Fassbinder, Almodovar," <i>World Cinema's 'Dialogues' with Hollywood</i>, 188-200.  Vernon, "Melodrama Against Itself: Pedro Almodóvar's 'What Have I Done to Deserve This?'," <i>Film Quarterly</i> 46 (3), 28-40.  Screening: <i>The Little Toys</i> aka <i>小玩意</i> (Sun Yu aka 孫瑜, 1933)</p>	
14	<p>Melodrama in the Chinese Context  Kaplan, "Melodrama/Subjectivity/Ideology: Western Melodrama theories and their relevance to recent Chinese Cinema," <i>Dissanayake ed., Melodrama and Asian Cinema</i>, 9-28.  Yeh, "Pitfalls of Cross-cultural Analysis: Chinese Wenyi Film and Melodrama," <i>Asian Journal of Communication</i> 19(4): 438-452.  Teo, "Chinese Melodrama: The Wenyi Genre," <i>Badley, Palmer, Schneider, eds., Traditions in World Cinema</i>, 203-213. (<a href="http://zh.scribd.com/doc/82420090/7/CHINESE-MELODRAMA">http://zh.scribd.com/doc/82420090/7/CHINESE-MELODRAMA</a>)  Han, "The Portray of Family in Early Chinese Melodrama Films," <i>Critical Arts</i> 29 (3): 419-436.  Screening: <i>Twenty-Four Eyes</i> (Keisuke Kinoshita, 1954)</p>	
15	<p>Japanese Film Melodrama  Wada-Marciaio, trans. Briciu, "Postwar Japanese Melodrama," <i>Review of Japanese Culture and Society</i> 21 (2009): 19-32.  Russell, "Insides and Outsides: Cross-cultural criticism and Japanese Film Melodrama," <i>Dissanayake ed., Melodrama and Asian Cinema</i>, 143-154.  Russell, "Overcoming Modernity:" <i>Gender and the Pathos of History in Japanese Film Melodrama</i>, <i>Camera Obscura</i> 12 (Jan 1995): 129-157.  Screening: <i>Madame Freedom</i> (Han Hyung-mo, 1956) (Available on YouTube)</p>	
16	<p>Korean Melodrama of the 1960s  McHugh and Abelman, "Introduction: Gender, Genre, and Nation," <i>McHugh and Abelman eds., South Korean Golden Age Melodrama</i>, 1-15.  McHugh, "South Korean Film Melodrama: State, Nation, Woman and the Transnational Familiar," <i>McHugh and Abelman eds., South Korean Golden Age Melodrama</i>, 17-42.  Kim, "Questions of Woman's Film: The Maid, Madame Freedom, Women," <i>McHugh and Abelman eds., South Korean Golden Age Melodrama</i>, <i>South Korean Golden Age Melodrama</i>, 43-64.  Jeong, "The Spectacle of Affect: Postwar South Korean Melodrama Films," <i>Lin and Kim eds., East Asian Transwar Popular Culture</i>, 235-260.</p>	

17	Final Paper Presentations	
18	期末考試週 Final Exam	

教學策略 Teaching Strategies

- 課堂講授 Lecture
  分組討論 Group Discussion
  參觀實習 Field Trip  
 其他 Miscellaneous:

教學創新自評 Teaching Self-Evaluation

創新教學 (Innovative Teaching)

- 問題導向學習 (PBL)
  團體合作學習 (TBL)
  解決導向學習 (SBL)  
 翻轉教室 Flipped Classroom
  磨課師 Moocs

社會責任 (Social Responsibility)

- 在地實踐 Community Practice
  產學合作 Industry-Academia Cooperation

跨域合作 (Transdisciplinary Projects)

- 跨界教學 Transdisciplinary Teaching
  跨院系教學 Inter-collegiate Teaching

- 業師合授 Courses Co-taught with Industry Practitioners

其它 other:

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學期成績計算及多元評量方式 Grading & Assessments									
配分項目 Items	配分比例 Percentage	多元評量方式 Assessments							
		測驗 會考	實作 觀察	口頭 發表	專題 研究	創作 展演	卷宗 評量	證照 檢定	其他
平時成績 General Performance	15%		✓						
期中考成績 Midterm Exam	0%								
期末考成績 Final Exam	30%				✓				
作業成績 Homework and/or Assignments	25%						✓		
其他 Miscellaneous (Abstract and Presentation of Final Paper)	30%			✓			✓		
評量方式補充說明 Grading & Assessments Supplemental instructions									
教科書與參考書目 (書名、作者、書局、代理商、說明) Textbook & Other References (Title, Author, Publisher, Agents, Remarks, etc.)									
1) Melodrama Research Group by University of Kent <a href="https://blogs.kent.ac.uk/melodramaresearchgroup/sample-page/">https://blogs.kent.ac.uk/melodramaresearchgroup/sample-page/</a> 2) Timothy Corrigan, Short Guide to Writing About Film. London: Longman, 2011. 3) Bywater, Tim and Thomas Sobchack. An Introduction to Film Criticism. London: Longman, 1989. 中譯本：《電影批評面面觀》，李顯立譯。台北：遠流，1997。 4) Jacques Aumont and Michel Marie. L'Analyse des Films. 《當代電影分析方法論》，吳佩慈譯。台北：遠流，1996。 5) Corrigan, Timothy and Patricia White. The Film Experience: An Introduction. New York: Bedford/St. Martin's, 2008. 6) Jullier, Laurent and Michel Marie, Lire Les Images de Cinema. 中譯本：《閱讀電影影像》，喬儀蓁譯。台北：積木文化，2010。									
課程教材網址(含線上教學資訊, 教師個人網址請列位於本校內之網址) Teaching Aids & Teacher's Website(Including online teaching information. Personal website can be listed here.) <a href="https://drive.google.com/drive/folders/18sCC1bU9s7DE--N1I67Tt9QUdiXwc0kB">https://drive.google.com/drive/folders/18sCC1bU9s7DE--N1I67Tt9QUdiXwc0kB</a>									
其他補充說明 (Supplemental instructions)									