



UNIVERSITI TEKNOLOGI MARA

CTS423: FILM, CULTURE AND SOCIETY

Course Name (English)	FILM, CULTURE AND SOCIETY APPROVED
Course Code	CTS423
MQF Credit	3
Course Description	The course examines the close relationship between cinematic representations, society and culture by focusing upon the roles and functions film serves as a popular and influential medium. It is important to come to critical terms with the way in which films in general address and represent pressing social concerns. For films in general have functioned as a particular cultural medium in constructing and disseminating various ideas and ideals, the course also looks into film in its cultural context – as a product of culture, a reflection of culture and a shaper of culture. Concurrently, the course is structured around particular thematic issues: film and popular culture; film and ideology; representation of gender and sexuality in film; representation of race and ethnicity in film; national identity and national cinema; film as social realism; and cinephilia and the death of cinema, among others.
Transferable Skills	Demonstrate ability to identify and articulate self skills, knowledge and understanding confidently and in a variety of contexts; Demonstrate ability to apply creative, imaginative and innovative thinking and ideas to problem solving; Demonstrate maturity of thoughts when responding to multiple inputs and contexts
Teaching Methodologies	Lectures, Blended Learning, Debates, Journal/Article Critique
CLO	CLO1 Explain key concepts and approaches in cultural studies by exploring the social and cultural functions of film. CLO2 Respond to the idea of film as social and cultural institution through persuasive form of writing CLO3 Demonstrate oral discourse skills related to issues and debates on social and cultural representations in film
Pre-Requisite Courses	No course recommendations
Topics	
1. Introduction: Film and Culture 1.1) What is Cinema?; What is Culture? 1.2) Cultural Studies Approach to Cinema; 1.3) Film as a Representation of Culture (and Subculture)/ Film as a Product of Culture / Film as a Reflection of Culture/ Film as a Shaper of Culture	
2. Film, Hegemony and Ideology 2.1) Competing Definitions of Ideology; Hegemony; 2.2) Film, Propaganda and Censorship; 2.3) Apparatus Theory and ISA (Ideological State Apparatus)	
3. Film, the Culture Industry and Popular Culture 3.1) Film as Mass Media and Mass Culture; 3.2) The Culture Industry; 3.3) What is 'Popular Culture'? 3.4) Film as Popular Culture	
4. Audience, Reception, and Fandom 4.1) Defining 'Audience'?; 4.2) Three Types of Textual Reading; 4.3) Reception Studies and Theory; 4.4) Film Fandom and Consumption	

<p>5. Film Star and Genre 5.1) Popular Cinema and Star System; 5.2) Stars as a Cinematic Phenomenon 5.3) Genre as 'Myth' and 'Ritual'; 5.4) Genre and Ideology; 5.5) Culturally or Nationally Specific Genres</p>
<p>6. Identity, Subjectivity and Representation 6.1) Personhood as a Cultural Production; 6.2) Essentialism and Anti-Essentialism; 6.3) The Fracturing of Identity: The Enlightenment Subject/ The Sociological Subject/ The Postmodern Subject; 6.4) Social Theory and the Fractured Subject; 6.5) Questions of Representation and Stereotypes</p>
<p>7. Representing Gender and Sexuality in Cinema 7.1) Defining Gender and Sexuality; 7.2) Feminism and Feminist Film Theory; 7.3) Gender Theory and Theories of Masculinity; 7.4) Queer Cinema</p>
<p>8. Representing Race and Ethnicity in Cinema 8.1) Race and Ethnicity; 8.2) Religion in Films; 8.3) Questions of Hybridity; 8.4) Multiculturalism in Contemporary Cinema; 8.5) Postcolonial Theory, Orientalism, and Diasporic Cinema</p>
<p>9. Film as Social Realism 9.1) Social Realism as Art Movement; 9.2) Representations of the Poor and the (Working) Class 9.3) Italian Neo-Realism; 9.4) Critical Realism Films; 9.5) British New Wave; 9.6) India's Parallel Cinema; 9.7) Documentary, Objectivity and Realism</p>
<p>10. Representing Nation: Questions of National Cinema 10.1) What is 'Nation,' 'Nationalism,' and 'National Identity?'; 10.2) When a Cinema Becomes 'National?'; 10.3) Representing History and Historical Films</p>
<p>11. Seminar 1 11.1) n/a</p>
<p>12. Seminar 2 12.1) n/a</p>
<p>13. Discussion 13.1) n/a</p>
<p>14. Conclusion 14.1) n/a</p>

Assessment Breakdown	%
Continuous Assessment	60.00%
Final Assessment	40.00%

Details of Continuous Assessment	Assessment Type	Assessment Description	% of Total Mark	CLO
	Assignment	Students are required to write a supervised essay of 6-8 double-spaced pages (excluding cover page and references) based on one of the topics given, to be submitted during the lecture of Week 7.	20%	CLO2
	Presentation	Students (divided into groups) are required to organize and participate in a mini seminar, worth 20%, which will depend on particular topics and films (as listed below – please refer to the course schedule for presentation dates). The paper seminar/discussion should last 20 minutes, and then followed by a question-and-answer session. The discussion should also be based upon reading materials which will be provided as photocopies on a week-by-week basis.	20%	CLO3
	Written Report	Students are required to attend ALL of the screenings for the course throughout the semester. They are required to write a screening report of all screening and review each film (1 double-spaced page for each film). Students must review each film by focusing on any course topic that pertains to society and culture (e.g., ideology, representation of specific cultural elements, reflection of social issues, film as propaganda, representation of gender or ethnicity, etc.). The report of all screenings should be submitted during the lecture of Week 12.	20%	CLO1

Reading List	Recommended Text	<ul style="list-style-type: none"> • Barker, C. 2000, <i>Cultural Studies: Theory and Practice.</i>, Sage Publications London • Khoo, G. C. 2006, <i>Reclaiming Adat: Contemporary Malaysian Film and</i>, UCB Press Vancouver • Kolker, R 2002, <i>Film, Form and Culture</i>, McGraw-Hill New York • Nelmes, J 2012, <i>An Introduction to Film Studies</i>, 5th Edition Ed., Routledge London • Turner, G 1988, <i>Film as Social Practice</i>, Routledge London
Article/Paper List	This Course does not have any article/paper resources	
Other References	This Course does not have any other resources	