

Course Plan for 2020-2021

二零二零至二一課程安排

First term (10 Sept 2020 to 18 Dec 2020)

Hybrid mode of teaching: face-to-face and online teaching. Face-to-face teaching may need to be suspended due to circumstances arising from the COVID situation.

Core Courses:

CUS501

Perspectives in Cultural Studies 文化研究視野

Instructor: Prof. MA Kwok-ming (Adjunct Associate Professor)

Timetable: Saturday/2:30 - 5:30pm

Venue: Mainly at MBG09, Lingnan University (Tuen Mun), 12 Dec 2020 at LKK101

Language of Instruction : English

CUS503A

Pedagogy and Cultural Studies 教學法與文化研究

Instructors: Dr. HUI Shiu-lun and Prof. LAU Kin-chi (Adjunct Associate Professor)

Timetable: Monday/7:00 - 10:00pm

Venue: LKK101, Lingnan University (Tuen Mun)

Language of Instruction : Chinese (Putonghua)

CUS503B

Pedagogy and Cultural Studies 教學法與文化研究

Instructor: Prof. HUI Po-keung (Adjunct Associate Professor)

Timetable: Wednesday/7:00 - 10:00pm

Venue: LKK101, Lingnan University (Tuen Mun)

Language of Instruction : Chinese (Cantonese)

Elective Courses:

CUS511U

Topics in Cultural Institution and Policy: The Modern and the Postmodern 現代與後現代 (Quota : 30)

Instructor: Prof. LAW Wing-sang (Adjunct Associate Professor)

Timetable: Tuesday/7:00 – 10:00pm

Venue: LKK101, Lingnan University (Tuen Mun)

(Make-up class at LKK101 from 7pm to 10pm on 15 Dec 2020 (Tue))

Language of Instruction : English

Credits: 3

CUS510K

Workshop in Cultural Practices - The Cultural Politics of Eating 吃的文

化政治學 (Quota : 30)

Instructors: Dr. HUI Shiu-lun and Prof. LAU Kin-chi (Adjunct Associate Professor)
Timetable: Friday/7:00 - 10:00pm
Venue: LKK101, Lingnan University (Tuen Mun)
Language of Instruction : Chinese (Putonghua)
Credits: 3

CUS512Z

Topics in Cultural Representation and Interpretation : Music and Popular Culture of Hong Kong 音樂與香港流行文化 (Quota : 30)

Instructor: Prof. YU Siu-wah (Adjunct Professor)
Timetable: Thursday/7:00 - 10:00pm
Venue: LKK101, Lingnan University (Tuen Mun)
Language of Instruction : English
Credits: 3

*** No classes on 1 Oct (Thurs), 2 Oct (Fri) and 26 Oct (Mon) (Except for teacher's special arrangement).**

LKK = Leung Kau Kui Building; MB = Patrick Lee Wan Keung Academic Building;

Second term (23 Jan 2021 to 15 May 2021)

Hybrid mode of teaching : face-to-face and online teaching. Face-to-face teaching may need to be suspended due to circumstances arising from the COVID situation.

Core Courses:

CUS502

Critical Thinking through Popular Culture 普及文化的批判思考

Instructor: Dr. LEUNG Yee-man Yvonne
Timetable: Saturday/2:30 – 5:30pm
Venue: Mainly at LKK101, Lingnan University (Tuen Mun), 8 May and 15 May 2021 at LKKG01
Language of Instruction : English

CUS505

Methods in Cultural Research 文化研究的方法

Instructor: Prof. IP lam-chong
Timetable: Friday/7:00 – 10:00pm
Venue: Mainly at LKK101, Lingnan University (Tuen Mun), 30 April, 7 May and 14 May 2021 at LKKG01
Language of Instruction : English

Elective Courses:

CUS504 History in Cultural Studies 文化研究中的歷史 (Quota : 30)

Instructor: Prof. MA Kwok-ming (Adjunct Associate Professor)
 Timetable: Saturday/10am-1pm
 Venue: LKKG01, Lingnan University (Tuen Mun)
 Language of Instruction : English
 Credits: 3

CUS515B Special Topics in Cultural Studies - Cultural Politics of Emotion 情感的文化政治 (Quota:30)

Instructor: Prof. HUI Po-keung (Adjunct Associate Professor)
 Timetable: Wednesday/7:00-10:00pm, 27 Jan, 10 Feb, 24 Feb, 10 Mar, 24 March, 7 April and 21 April 2021
 (Make-up class at LKKG01 from 7pm to 10pm on 5 May 2021 (Wed))
 Venue: LKK101, Lingnan University (Tuen Mun)
 Language of Instruction : Chinese (Cantonese)
 Credits: 1.5

CUS515K Special Topics in Cultural Studies - Cultural Economy 文化經濟學 (Quota : 30)

Instructor: Prof. HUI Po-keung (Adjunct Associate Professor)
 Timetable: Wednesday/7:00-10:00pm, 3 Feb, 17 Feb, 3 March, 17 March, 31 March, 14 April and 28 April 2021
 Venue: Mainly at LKK101, Lingnan University (Tuen Mun), 28 April 2021 at LKKG01
 Language of Instruction : Chinese (Cantonese)
 Credits: 1.5

CUS585A Special Topics on Performance Studies – In the Hong Kong Context 在香港背景下表演研究專題 (Quota : 30)

Instructor: Prof. MOK Chiu-yu (Adjunct Associate Professor)
 Timetable: Thursday/7:00-10:00pm
 Venue: Mainly at LKK101, Lingnan University (Tuen Mun), 29 April and 6 May 2021 at LKKG01
 Language of Instruction : English
 Credits: 3

*** No Classes on 12-15 Feb (Fri-Mon), 2-6 April (Fri - Tue) and 1 May (Sat) (Except for teacher's special arrangement)**

LKK = Leung Kau Kui Building

CUS501 Perspectives in Cultural Studies 文化研究視野

Course Title :Perspectives in Cultural Studies 文化研究視野

Course Code :CUS501

No. of :3

Credits/Term

Mode of Tuition :Lecture and tutorial

Class Contact Hours :3 hours per week

Category :Core course

Discipline :Cultural Studies

Prerequisite(s) :Nil

Co-requisite(s) :Nil

Exclusion(s) :Nil

Exemption :Nil

Requirements

Brief Course Description :This course provides an overview of key themes, concepts, theories and issues in cultural studies. It introduces students to the origins and foundational concerns of cultural studies as an academic discipline and an intellectual practice; examines selected critical notions and problems with reference to specific contexts; and look at the work of cultural studies in relation to social, historical and institutional conditions. The course also addresses such issues as the role of theory and analysis in the practice of cultural studies, the relevance of cultural studies for government and public cultures, as well as the constraints and possibilities cultural studies workers face today in their divergent attempts to engage themselves on location in critical projects of our time.

Aims :

1. To introduce the basic aims and perspectives of cultural studies as an academic discipline and as an intellectual practice;
2. To look at different dimensions of culture and acquaint students with a range of issues addressed by cultural studies;
3. To provide insight into the complex nature of the relation between the cultural field and the social and economic spheres.

Learning Outcomes (LOs) : Understand the specific concerns and the general intellectual climate leading to the formation of cultural studies as a discipline.

Understand the intricate relationship between culture and socio-economic changes.

Become acquainted with a range of issues addressed by cultural studies.

Understand cultural studies as an engaged study of culture and the impact such a study can have on society.

Indicative Content :
1. The concept of culture and the intellectual trajectories of cultural studies;
2. The implications of the “cultural turn” in contemporary societies;
3. The culture of everyday life and the question of identity;
4. Cultural Studies as an engaged study of culture.

Class Format : The weekly 3-hour session will consist of lecture (90 min.) and a seminar discussion period (75 min.) on weeks marked with a discussion topic. Students are required to form groups of two or three to present their views on a designated topic. Every student should actively participate in the seminar discussion after the lecture. Arrangements for class presentations will be announced by the lecturer. For those who can only take part in on-line learning, in place of taking part in class presentation, a short essay on one of the designated seminar topic should be submitted before the end of course

Teaching Method : Lectures and seminar discussions.

Measurement of Learning Outcomes (LOs) : Understand the intricate relationship between culture and socio-economic changes. (demonstrated by student presentations and the ensuing discussions)

Understand a range of issues addressed by cultural studies. (demonstrated by students’ term paper)

Assessment : 100% continuous assessment based on participation in class discussion, class presentation or short essay, and the completion of a term paper, to be submitted **by 28 December 2020.**

Class Schedule

Date Topic

12/9 Introductory Lecture: The Idea of Culture & The Peculiarity of Cultural Studies as a Discipline (During 1-18; Jameson 1993; Mulhern, xiii-xxi)

Part I: Intellectual Trajectory of Cultural Studies

19/9 The Emergence of British Cultural Studies I: The Cold War and the New Left (Davis, 30-63; Eagleon (2008); Mulhern, 49-73; Turner, 33-68)

26/9 The Emergence of British Cultural Studies II: Marxism and Literary Studies (Hall, 1992; Miliband, 3-25; Williams, 75-100)

3/10 Cultural Studies for Hong Kong & Mainland China(Dean, 153-185; Ma(a); Pei, 17-44)

Seminar Discussion(1): Making sense of current situations in Hong Kong & China

Part II: The Cultural Logic of Capitalism

10/10 Capitalism as a Mode of Production and Regime Change in Contemporary

Capitalism (Aldridge, 28-52; Davis, 139-155; Harvey, 141-172)

17/10 Impacts of Regime Change I: The Cultural Turn in the Economy (Harvey, 284-307; McGuigan, 81-94)

Seminar Discussion(2): Viewing the Regime Change in Hong Kong or China

24/10 Impacts of Regime Change II: The Rise of Cultural Industries and the Transformation of Culture as Industry (Horkheimer & Adorno, 94-136; Hesmondhalgh, 15-24)

Seminar Discussion(3): The Cultural Industries of Hong Kong or Mainland China

31/10 Impacts of Regime Change III: The Urban Revolution(Lefebvre, 1-22)

Seminar Discussion(4): Urban Renewal as Urban Revolution

Part III: Doing Cultural Studies

7/11 Cultural Studies and The Culture of Everyday Life (de Certeau, 29-42, 45-60; Fiske, 1992)

Seminar Discussion(5): The culture of Everyday Life as the source and essence of localism in Hong Kong

14/11 Cultural Studies and Identity Politics(Hall 1990 & 1996; Rutherford; Young, 156-191)

Seiminar Discussion(6): Identity Politics in Hong Kong or Mainland China

21/11 Cultural Studies and the Significance of Hong Kong Cantonese(Abass pp141-146; Ma(c))

Seminar Discussion(7): What Mainland China Should Learn from Hong Kong

28/11 Cultural Studies and Politics of Memory (Benjamin(b) ; Hall 2002)

Part IV: Conclusion

5/12 Conclusion I: The Foucault Effects on Cultural Studies (Bennett, 60-84)

12/12 Conclusion II: Overview of Culture & Politic (Marcuse, 1-48)

Readings:

Abbas, Ackbar (1997): *Hong Kong: Culture and the Politics of Disappearance*, Hong Kong: Hong Kong University Press

Adamson, Walter L. (1980) *Hegemony and Revolution: Antonio Gramsci's Political and Cultural Theory*. Berkeley and Los Angeles. University of California Press.

Aldridge, Alan (2003) *Consumption*. Cambridge, Polity Press.

Bauman, Zygmunt (1996) 'From Pilgrim to Tourist-or a Short History of Identity' In *Questions of Cultural Identity*. Eds. Stuart Hall & Paul du Gay. London, Thousand Oaks & New Delhi: SAGE, pp.18-36.

Benjamin(a), Walter (1978) "Critique of Violence" in *Reflections*. New York. Schocken Books, pp 277-300

Benjamin(b), Walter (1978) "A Berlin Chronicle" in *Reflections*. New York. Schocken Books, pp 3-60.

Bennett, Tony (1995) *The Birth of the Museum*. London: Routledge.

--- (1998) *Culture: A Reformer's Science*. London, Thousand Oaks & New Delhi: Sage.

Butler, Judith (1997) 'Critically Queer.' In *Playing With Fire: Queer Politics, Queer Theories*. Ed. Shane Phelan. New York & London: Routledge, pp. 11-29.

Chan, Ching-kiu (2002) 'Building Cultural Studies for Postcolonial Hong Kong: Aspects of the Postmodern Ruins in between Disciplines.' In *Cultural Studies: Interdisciplinarity and Translation*. Ed. Stefan Herbrechter, for *Critical Studies* vol. 20 (Gen. Ed. Miriam Diaz-Diocaretz), Amsterdam and New York: Rodopi, pp. 217-237. Also published as 《從文學到文化研究：香港的視角》 'From Literary to Cultural Studies: A Hong Kong Perspective' (in Chinese). In *Methodologies: Routes of Research on Literature*. Ed. Han-Liang Chang. Taipei: National Taiwan Univ. Pr., pp. 283-315. A slightly different version appears as 《在廢墟中築造文化研究：並論當代大學教育的頹敗形式與意義》 in the special issue on University, *E+E*, vol. 6 (2003), 10-22.

Crawford, Margaret (1992) 'The World in a Shopping Mall' in Miles, Malcolm & Hall, Tim eds, *The City Cultures Reader*, London, Routledge, 2000. pp. 125-140

Davis, Ioan (1995) *Cultural Studies and Beyond*. London: Routledge.

- de Certeau, Michel (1984) "'Making Do": Uses and Tactics,' 'Foucault and Bourdieu,' *The Practice of Everyday Life*. Trans. Steven F. Rendall. Berkeley, Los Angeles & London: University of California Press, pp. 29-42, 45-60.
- Dean, Kenneth (1998), "Despotic Empire/Nation-State" in Chen, Kuan-Hsing ed., *Trajectories: Inter-Asia Cultural Studies*. London, Routledge.
- During, Simon (2005) *Cultural Studies: A Critical Introduction*. London, Routledge.
- Eagleton, Terry (1976), *Marxism and Literary Criticism*. London: Methuen Co. Ltd.
- Eagleton, Terry (2008), "Culture Conundrum" *Guardian*, 21 May, 2008.
- Edwards, Tim (2000) *Contradictions of Consumption: Concepts, Practices and Politics in Consumer Society*. Buckingham, Open University Press.
- Fiske, John (1989) 'Shopping for Pleasure: Malls, Power and Resistance' in *The Consumer Society*. Eds. Juliet B. Schor and Douglas B. Holt. New York, The New Press. pp 306-328.
- Fiske, John (1992) 'Cultural Studies and the Culture of Everyday Life.' In *Cultural Studies*. Eds. Lawrence Grossberg et al. New York & London: Routledge, pp. 154-173.
- Flew, Terry (2004) 'Creativity, the "New Humanism" and Cultural Studies.' *Continuum: Journal of Media and Cultural Studies*, vol. 18, no. 2, 161-178.
- Frow, John (1986) *Marxism and Literary History*. Oxford. Blackwell.
- Gramsci, Antonio (1973) *Selections from the Prison Notebooks of Antonio Gramsci*. Eds. and trans. Quintin Hoare & Geoffrey Nowell Smith. London: Lawrence & Wishart. Extracts on the subaltern/subordinate/instrumental class.
- Grossberg, Lawrence (1996) 'Identity and Cultural Studies: Is That All There Is?' In *Questions of Cultural Identity*. Eds. Stuart Hall & Paul du Gay. London, Thousand Oaks & New Delhi: SAGE, pp. 87-107.
- Guha, Ranajit (1988) "Preface," 'On Some Aspects of the Historiography of Colonial India,' 'A note on the terms "elite", "people", "subaltern", etc. as used above.' In *Selected Subaltern Studies*. Eds. Ranajit Guha & Gayatri Chakravorty Spivak. Oxford & New York: Oxford University Press, pp. 36-44. Also extracts from 'The Prose of Counter-Insurgency,' pp. 45-88.
- Hall, Stuart (1990) "Cultural Identity and Diaspora" in Jonathan Rutherford ed., *Identity: Community, Culture, Difference*. London, Lawrence & Wishart, pp 222-239.
- Hall, Stuart (1992) "Cultural Studies and Its Theoretical Legacies" In *Cultural Studies*. Eds. Lawrence Grossberg et al. New York & London: Routledge, pp.277-294.
- Hall, Stuart (1996) 'Who Needs "Identity"?' In *Questions of Cultural Identity*. Eds. Stuart Hall & Paul du Gay. London, Thousand Oaks & New Delhi: SAGE, pp. 1-17.
- Hall, Stuart (2002) "Whose Heritage? Unsettling 'the Heritage', Re-imagining the Post Nation" in *The Third Text Reader on Art, Culture and Theory*. Eds. Rasheed Araeen, Sean Cubitt & Ziauddin Sardar. London, Continuum, pp 72-84.
- Harvey, David (1990) *The Condition of Postmodernity*. Cambridge MA & Oxford. Blackwell.
- Hesmondhalgh, David (2002) *The Cultural Industries*. London, Sage Publications.

- Hetherington, Kevin (1998) *Expressions of Identity*. London, Sage Publications.
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- Inglis, Fred (2004) *Culture*. Cambridge. Polity Press.
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- Law, Wing Sang (2008) 羅永生, 〈邁向具主體性的本土性?〉見《本土論述 2008》, 香港, 上書局, 頁 165-178。
- Lefebvre, Henri *The Urban Revolution*. Minneapolis, University of Minnesota Press, 2003
- Ma(a), Kwok Ming (2015) 馬國明, 〈香港的本土性與本土論述〉, unpublished manuscript.
- Ma(b), Kwok Ming (2015) 馬國明, 《兩傘擋不住的暴力》, 香港, 進一步多媒體。
- Ma(c), Kwok Ming (2019) 馬國明, 〈不能取代的香港廣東話〉
- Marcuse, Herbert (1972) *From Luther to Popper*. London: Verso.
- McGuigan, Jim (1996) *Culture and the Public Sphere*. London: Routledge.
- Miliband, Ralph (1983) *Class Power & State Power*. London: Verso.
- Mulhern, Francis (2000) *Culture/Metaculture*. London: Routledge.
- Pei, Minxin (2008), *China's Trapped Transition: The Limits of Developmental Autocracy*. Cambridge, Massachusetts, Harvard University Press.
- Philips, Anne (1993) 'Fraternity,' 'So What's Wrong with the Individual?' *Democracy and Difference*, Cambridge: Polity Press, pp. 23-54.
- Rutherford, Jonathan (1990), "A Place Called Home: Identity and the Cultural Politics of Difference" in Jonathan Rutherford ed., *Identity: Community, Culture, Difference*. London, Lawrence & Wishart, pp. 9-27.
- Said, Edward (1994) 'Representations of the Intellectual,' in *Representations of the Intellectual: the 1993 Reith Lectures*, London: Vintage, pp. 3-18.
- Scott, James C. (1990) *Domination and the Arts of Resistance: Hidden Transcripts*. New Haven & London: Yale University Press.
- Spivak, Gayatri Chakravorty (1988) 'Can the Subaltern Speak?' In *Marxism and the Interpretation of Culture*. Eds. Lawrence Grossberg and Cary Nelson. Urbana & Chicago: University of Illinois Press, pp. 271-316.
- Taylor, Charles (1994), *Multiculturalism*. New Jersey, Princeton University Press.
- Turner, Graeme (2003) *British Cultural Studies*. London, Routledge.
- Urry, John (1990) *The Tourist Gaze*. London, Sage Publications.
- Williams, Raymond (1977) *Marxism and Literature*. Oxford: Oxford University Press.
- Young, Iris Marion (1990) *Justice and the Politics of Difference*. New Jersey, Princeton University Press.

CUS503A Pedagogy and Cultural Studies 教學法與文化研究

Course Title	:Pedagogy and Cultural Studies 教學法與文化研究
Course Code	:CUS503
No. of	:3
Credits/Term	
Mode of Tuition	:Lecture
Class Contact Hours	:3 hours per week
Category	:Core course
Prerequisite(s)	:Nil
Co-requisite(s)	:Nil
Exclusion(s);	:Nil
Brief Course Description	:This core course will question the 'ordinary' ways we learn to see, speak, know and experience things; that is, how we learn to behave both as subjects of our own actions and when we are subjected to the actions of others. Theoretical approaches in cultural studies to pedagogical processes formative of the person will be introduced to open up familiar aspects of our behaviour for critical discussion. These include language, memory, experience, culture, technology, knowledge, identity, and power. On the practical side, the course will examine how education as an institutional practice works to perpetuate established power relations. It will also examine how a 'decolonizing' approach to pedagogy can bring together learning experiences that are normally excluded or marginalized in formal education. The history and practice of education in Hong Kong will be the main focus of students' investigations.
Aims	: • To analyze existing educational practices; • To introduce transformative models and practices of pedagogy;
Indicative Content	: • Rethinking education with theoretical insights from cultural studies; • Issues of language and discourse; politics of representation; critical literacy; knowledge and power relations; culture and experience; • Existing pedagogical practices in Hong Kong; • Case studies of alternative practices in decolonizing education.
Learning Outcomes (LOs) :	On completion of this course, students will be able to: 1. Reflect on the formative processes of subjectivity and appreciate the pedagogical process as a process of interactional relationships;

2. Reflect on the underlying assumptions and structures of modern development;
3. Demonstrate a critical attitude towards pedagogy in education, social work and cultural work.

Teaching Method	- Lectures provide a conceptual frame for understanding pedagogical processes in the formation of subjectivity, and deal with conceptual works on education, development, and alternatives - Students' presentations on theoretical texts after team discussions will demonstrate their ability to grasp conceptual works as well as rethink their own pedagogical experiences - Term papers are individual endeavours by students to demonstrate their grasp of theoretical concepts and application to specific case studies.						
Measurement of Learning Outcomes	- Students' presentations on theoretical texts will demonstrate their ability to discuss among themselves and to develop a critical attitude towards pedagogy (LO2); - In term project, through individual work, students will demonstrate how well they reflect on the underlying assumptions of their own pedagogical experiences against the social and political setting of Hong Kong or mainland China (LO1).						
Assessment	:100% continuous assessment: <table> <tr> <td>Class participation</td><td>10%</td></tr> <tr> <td>Seminar presentations and discussions</td><td>30%</td></tr> <tr> <td>Term paper</td><td>60%</td></tr> </table>	Class participation	10%	Seminar presentations and discussions	30%	Term paper	60%
Class participation	10%						
Seminar presentations and discussions	30%						
Term paper	60%						
Assignments	: - Reading the required texts covered in the lectures - For weeks 5 and 13, students will present and discuss their reading and interpretation of the texts - Term paper (at least 6,000 words in Chinese or 4,000 words in English) (to be submitted by Monday, Dec 28, 2020, to moodle)						

- 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/>.

Class Schedule

I. Experience of learning

Wk1 (9.14) Introduction: Pedagogy and Cultural Studies

- (1) 《窗边的小豆豆》; *Divasvapna (Daydreaming)*;
- (2) *Danger School*
- (3) *How Children Fail*
- (4) Debates on modern education (Gandhi vs Tagore; Tao Xingzhi; Liang Shuming)

II. Critical perspectives of knowledge

Wk2 (9.21)

- (5) Institutionally validated knowledge (Doyle McCarthy: Introduction; Chapter 1 “What is knowledge?”; Chapter 3 “The structures of knowledge”, in *Knowledge as Culture*)
- (6) Structuralism (Michel Foucault: “Structuralism and post-structuralism”, in *Essential Works of Foucault 1954-1984, Vol.2, Aesthetics*)

Wk3 (9.28)

- (7) Subjugated knowledge (Michel Foucault: “So is it important to think?”;

“Two lectures” in *Power and Knowledge: Selected Interviews and Other Writings 1972-1977*)

Wk4 (10.5)

(8) Genealogy (Michel Foucault: “Nietzsche, genealogy, history”, in *Essential Works of Foucault 1954-1984, Vol.2, Aesthetics*)

(9) Critical thinking (Michel Foucault: “The subject and power”, in *Essential Works of Foucault 1954-1984, Vol.3, Power*)

Wk5 (10.12) Discussion seminar on Readings (7) and (9)

III. Education and modern development

Wk6 (10.19)

(6 hours: 4pm to 10pm, Venue: Sangwoodgoon, Kam Tin)

Farming, food preparation, and history of farming in Hong Kong

Wk7 (11.2)

(10) A different logic of development (C.A. Bowers: Introduction; Chapter 4 “Elements of an Eco-Justice Curriculum”, in *Educating for Eco-Justice and Community*)

Wk8 (11.9)

(11) Andean culture confronting western notions of development (Chapter 1 “Introduction”, in *The Spirit of Regeneration*)

(12) Critique of modern development (Crockett and Robbins: Introduction; Chapter 1 “Digital Culture”, in *Religion, Politics, and the Earth*)

IV. The question of the modern subject

Wk9 (11.16)

(13) Governmentality (Mitchell Dean: Chapter 1 “Basic concepts and themes”, in *Governmentality*; Michel Foucault: “Governmentality”)

Wk10 (11.23)

(14) Enlightenment and the modern subject (Michel Foucault: “What is enlightenment?”, in *Foucault Reader*)

(15) Biopolitical governmentality (“Neoliberalism and biopolitical governmentality”, in *Foucault, Biopolitics and Governmentality*)

Wk11 (11.30)

(16) The subject in global capitalism (Hardt and Negri: Introduction; Chapters

1 and 2, in *Declaration*)

(17) Financialized education (Matthew Tiessen: Chapter 7 “Financial ‘Innovation’, Financialized Education and Deleuzian Modulation”, in *Deleuze and Guattari, Politics and Education*)

V. Radical rethinking in the making of a different future

Wk12 (12.7)

(18) Three Ecologies (“Translator’s Introduction”, in *The Three Ecologies*)

(19) Catastrophic times (Isabelle Stengers: Preface; Introduction, Chapter 1, in *In Catastrophic Times: Resisting the Coming Barbarism*)

(20) Reconceptualization of radical politics (Clayton Crockett: Chapters 9 and 10, in *Deleuze Beyond Badiou: Ontology, Multiplicity, and Event*)

Wk13 (12.14) Discussion seminar on Readings (13) and (18)

Arrangement of seminar series:

Students will be divided into 3-4 teams, with each team making a presentation of 15 minutes in the discussion seminars in week 5 and week 13, followed by discussions by the whole class.

References:

Website for books and toys on education: www.arvindguptatoys.com

黑柳彻子 (2003): 《窗边的小豆豆》.海口: 南海.

黑柳彻子 (2004): 《小时候就在想的事》.海口: 南海.

山中康裕(2006): 《哈利波特與神隱少女》.臺北:心靈工坊.

Babiana(2005): 《給老師的信》.香港:進一步.

程介明 (1995): 《政治變動中的香港教育》. 香港: 牛津大學出版社.

陳曉蕾 (2000): 《教育改革由一個夢想開始》. 香港: 明窗出版社.

大江健三郎 (2002): 《為什麼孩子要上學》.台北: 時報.

Adam, Barbara (1998): *Timescapes of Modernity: the Environment and Invisible Hazards*. London and New York: Routledge.

Apffel-Marglin, Frederique with PRATEC (eds) (1998): “Chapter 1: Introduction”, in *The Spirit of Regeneration: Andean Culture Confronting Western Notions of Development*. London and New York: Zed.

Badheka, Gijubhai (1990). *Divasvapna (Daydreaming)*. Delhi: National Book Trust.

Bar On, Bat-Ami and Ann Ferguson eds. (1998): *Daring to be Good: Essays in Feminist Ethico-Politics*. London and New York: Routledge.

Bhattacharya, Sabyasachi, ed. (1997) *The Mahatma and the Poet: Letters and Debates between Gandhi and Tagore 1915-1941*. Delhi: National Book Trust.

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- Carlin, Matthew and Jason Wallin, eds. (2014): *Deleuze and Guattari, Politics and Education*, New York: Bloomsbury.
- Conley, Verena Andermatt (1997): *Ecopolitics: the Environment in Poststructuralist Thought*. London and New York: Routledge.
- Crockett, Clayton (2013): *Deleuze Beyond Badiou: Ontology, Multiplicity, and Event*, New York: Columbia University.
- Crockett, Clayton and Jeffrey W. Robbins (2012). *Religion, Politics, and the Earth: the New Materialism*. New York: Palgrave MacMillan.
- Culler, Jonathan (1973) "The linguistic basis of structuralism", *Structuralism: An Introduction*. Oxford: Clarendon.
- Cummins, Jim and Dennis Sayers (1995) *Brave New Schools: Challenging Cultural Illiteracy through Global Learning Networks*. New York: St. Martin's Press.
- Dean, Mitchell (1999): *Governmentality: Power and Rule in Modern Society*. London: Sage.
- Donald, James (1992): *Sentimental Education: Schooling, Popular Culture and the Regulation of Liberty*, London and New York: Verso.
- Feenberg, Andrew and Alastair Hannay eds. (1995): *Technology and the Politics of Knowledge*. Bloomington and Indianapolis: Indiana University.
- Foucault, Michel (1994): *Essential Works of Foucault 1954-1984; Volumes 2 and 3*. London: Penguins.
- Rabinow, P. ed. (1984): *The Foucault Reader*, New York: Pantheon Books.
- Gane, Mike and Terry Johnson eds. (1993): *Foucault's New Domains*. London and New York: Routledge.
- Giroux, Henry A (2000): *Stealing Innocence: Corporate Culture's War on Children*. New York: Palgrave
- Giroux, Henry, Colin Lankshear, Peter McLaren and Michael Peters (1996): *Counternarratives: Cultural Studies and Critical Pedagogies in Postmodern Spaces*. London and New York: Routledge.
- Giroux, Henry A. and Patrick Shannon eds. (1997): *Education and Cultural Studies: Toward a Performative Practice*. London and New York: Routledge.
- Gordon, Colin ed. (1980): *Power/Knowledge: Selected Interviews and Other Writings 1972-77 by Michel Foucault*. New York: Pantheon Books.
- Guattari, Felix (2000): *The Three Ecologies*. London: Athlone.
- Hardt, Michael and Antonio Negri. (2012) *Declaration*. New York: Argo.
- Harvey, Penelope and Peter Gow eds. (1994): *Sex and Violence: Issues in Representation and Experience*. London and New York: Routledge.
- Hernandez, Adriana (1997): *Pedagogy, Democracy and Feminism: Rethinking the Public Sphere*. Albany: State University of New York.

- Holt, John (1995) *How Children Fail*. New York: Merloyd Lawrence.
- hooks, bell (1994): *Teaching to Transgress: Education as the Practice of Freedom*. London and New York: Routledge.
- Kumar, Satish ed. (1980): *The Schumacher Lectures*. London: Blond and Briggs.
- Leeson, Lynn Hershman ed. (1996): *Clicking In: Hot Links to a Digital Culture*. Seattle: Bay.
- Long, Norman and Ann Long eds. (1992): *Battlefields of Knowledge: The Interlocking of Theory and Practice in Social Research and Development*. London and New York: Routledge
- McCarthy, E. Doyle (1996): *Knowledge as Culture: New Sociology of Knowledge*. London and New York: Routledge.
- McLaren, Peter and Peter Leonard eds. (1993): *Paulo Freire: A Critical Encounter*. London and New York: Routledge.
- Morley, David and KH Chen eds. (1996): *Stuart Hall: Critical Dialogues in Cultural Studies*. London and New York: Routledge.
- Nilsson, Jacob and Sven-Olov Wallenstein eds. (2013) *Foucault, Biopolitics and Governmentality*. Stockholm: Södertörn.
- Popkewitz, Thomas S, Barry M. Franklin, and Miguel A. Pereyra eds. (2001): *Cultural History and Education: Critical Essays on Knowledge and Schooling*. London and New York: Routledge Falmer.
- Richards, Glyn (2001). *Gandhi's Philosophy of Education*. Delhi: Oxford.
- Said, Edward (1994): *Culture and Imperialism*. New York: Vintage.
- Schumacher, E.F. (1973). *Small is Beautiful: A Study of Economics as if People Mattered*. London: Vintage.
- Stengers, Isabelle. (2015). *In Catastrophic Times: Resisting the Coming Barbarism*. Luneburg: Open Humanities Press.
- Williams, Raymond (1989): *The Politics of Modernism: Against the New Conformists*. London: Verso.
- Wirzbe, Norman ed. (2002): *The Art of the Commonplace: the Agrarian Essays of Wendell Berry*. Washington D.C.: Shoemaker and Hoard.

CUS503B Pedagogy and Cultural Studies 教學法與文化研究

Course Title	: Pedagogy and Cultural Studies 教學法與文化研究
Course Code	: CUS503
No. of	: 3
Credits/Term	
Mode of Tuition	: Lecture
Class Contact	: 3 hours per week
Hours	
Category	: Core course
Prerequisite(s)	: Nil
Co-requisite(s)	: Nil
Exclusion(s);	: Nil
Brief Course Description	: This core course will question the 'ordinary' ways we learn to see, speak, know and experience things; that is, how we learn to behave both as subjects of our own actions and when we are subjected to the actions of others. Theoretical approaches in cultural studies to pedagogical processes formative of the person will be introduced to open up familiar aspects of our behaviour for critical discussion. These include language, memory, experience, culture, technology, knowledge, identity, and power. On the practical side, the course will examine how education as an institutional practice works to perpetuate established power relations. It will also examine how a 'decolonizing' approach to pedagogy can bring together learning experiences that are normally excluded or marginalized in formal education. The history and practice of education in Hong Kong will be the main focus of students' investigations.
Aims	: • To analyze existing educational practices; • To introduce transformative models and practices of pedagogy.
Learning Outcomes (LOs)	On completion of this course, students will be able to: 1. LO1 : discuss the formative processes of subjectivity and outline the pedagogical process as one of interactional relationships; 2. LO2: conduct critical analysis in pedagogy in education, social work and cultural work.
Indicative Content	: • Rethinking education with theoretical insights from cultural studies;

	• Issues of language and discourse; politics of representation; critical literacy; knowledge and power relations; culture and experience; • Existing pedagogical practices in Hong Kong; • Case studies of alternative practices in decolonizing education.
Teaching Method	• Lectures provide a conceptual frame for understanding pedagogical processes in the formation of subjectivity, and deal with conceptual works on education, development, and alternatives • Students' presentations on theoretical texts will demonstrate their ability to grasp conceptual works as well as rethink their own pedagogical experiences. • Term papers are individual endeavours proposed by students and discussed during tutorials and consultation sessions; the rewriting of two drafts of the paper will enable students to improve on their presentations after taking in critical comments from the teachers and fellow students.
Measurement of Learning Outcomes	• Students presentations on theoretical texts will demonstrate their ability to discuss among themselves and to develop a critical attitude towards pedagogy; (LO2) • In term project, through individual work, students will demonstrate how well they reflect on the underlying assumptions of their own pedagogical experiences against the social and political setting of Hong Kong. (LO1)
Assessment	1. A term paper on key concepts of and a discussion of experience related to selected assigned readings (3,000-5,000 words, 40%), to be submitted by Dec 18; 2. A written project on narrative inquiry (3,000- 5,000 words, 40%), to be submitted by Nov 11; 3. Workshops and Class participation (20%).
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/>.

NOTE: PLAGIARISM is an academic crime and may lead to disciplinary action. LATE submission of assignments is subject to penalty (e.g., down-grading), unless prior permission is given under special circumstances.

* Please submit ALL assignments to the Moodle system on or before the deadlines.

Class Schedule: **I. Introduction**

Wk1 (16/9) Why Pedagogy and Cultural Studies?

許寶強(2015): 《缺學無思--香港教育的文化研究》, pp. 1-10; 17-28。

Wk2 (23/9) What is Learning and Thinking, and why is it Important? (1)

Holt, John (1964/1982): *How Children Fail*, New York: Delta/Seymour Lawrence, pp.1-7; 271-298.

Elisabeth Young-Bruehl (2006): (Why Arendt Matters) 中譯, 揚 - 布魯爾, 《阿倫特為什麼重要》, 劉北成、劉小鷗譯, 江蘇: 譯林出版社, 第三章節錄。

Wk3 (30/9) What is Learning and Thinking, and why is it Important? (2)

Heidegger, Martin (1976): *What Is Called Thinking?*, Jesse Glenn Gray (Translator, Introduction), Fred Derburg Wieck (Translator), Harper Perennial, pp.1-36.

Deleuze, Gilles (1983): *Nietzsche and Philosophy*, trans. Hugh Tomlinson, NY:

Columbia University Press. (中譯: 吉爾·德勒茲(2002): 《尼采與哲學》, 周穎、劉玉寧譯, 北京: 社會科學文獻出版社, pp.151-162)

II. Project

Wk4 (7/10) In Search of the Will to Learn (1)

Ranciere, Jacques (1991):chapter 1, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Standford University Press. (中譯:《無知的教師--智力解放五講》, 趙子龍譯, 西北大學出版社, 2020)。

*黑柳彻子 (2003):《窗边的小荳荳》.海口: 南海.

Wk5 (14/10) In Search of the Will to Learn (2)

許寶強 (2017):〈知識生產、教學法與社會運動 -- 以香港嶺南大學文化研究系為例〉,《批判式教學碰上新世代青年: 中港台教育研究》, 頁 237-265。

許寶強(2015):《缺學無思--香港教育的文化研究》, pp. 169-186。

Wk6 (21/10) Narrative Inquiry

廉兮(2008):〈教育的穿牆越界: 從理解處境出發的台灣校園故事〉,《全球化趨勢下的教育革新與展望, 兩岸四地學術研討會》, 臺灣: 國立新竹教育大學, 2008 年 5 月。

鄭曉婷(2008):〈內外之間-書寫行動中的個人與集體〉,《全球化趨勢下的教育革新與展望, 兩岸四地學術研討會》, 臺灣: 國立新竹教育大學, 2008 年 5 月。

*Film: 林連錚 (2006) :《250 公里》

III. Context

Wk7 (28/10) Hong Kong Education: Contemporary Context

許寶強(2018):《回歸人心》, pp. 49-59。

許寶強(2015):《缺學無思--香港教育的文化研究》, pp. 97-112。

Wk8 (4/11) Hong Kong Education: Historical Context

Luk, Bernard Hung-kay, Angel Lin, Po-king Choi, Ping-man Wong: "Education Reforms and Social Mobility: Rethinking the History of Hong Kong Education," *Hong Kong Mobile: Making a Global Population* ed. by Helen F. Siu and Agnes S. Ku.. Hong Kong: Hong Kong University Press, 2008, pp.293-325.

許寶強(2015):《缺學無思--香港教育的文化研究》, pp. 97-112。

*陸鴻基(2003): 《從榕樹下到電腦前 -- 香港教育的故事》，香港：進一步多媒体有限公司

Wk9 (11/11) New Challenges for Critical Pedagogy and Cultural Studies

Grossberg, Lawrence (2015): *We All Want to Change the World – The Paradox of the U.S. Left: A Polemic*,

(http://www.academia.edu/13048909/We_all_want_to_change_the_world_The_paradox_of_the_U.S._left_A_polemic).

***First Assignment (narrative inquiry) due**

III. Articulation

Wk10 (18/11) Theoretical articulation 1: Critical Pedagogy and Cultural Studies

Freire, Paulo (1997): *Pedagogy of the Oppressed*, New York: Continuum.

Illich, Ivan (1976): *Deschooling Society*, Harmondsworth: Penguin Books.

<http://www.preservenet.com/theory/Illich/Deschooling/chap1.html>

*Ranciere, Jacques (1991): chapter 4-5, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Standford University Press. (中譯：《無知的教師-智力解放五講》，趙子龍譯，西北大學出版社，2020)。

*Wright, Handel Kashope and Karl Maton (2004): "Cultural Studies and Education: From Birmingham Origin to Glocal Presence," *The Review of Education, Pedagogy, and Cultural Studies*, 26: 73-89.

*Steele, Tom (1997): *The Emergence of Cultural Studies 1945-65 -- Cultural Politics, Adult Education and the English Question*, London: Lawrence and Wishart Ltd, pp.9-32.

Wk11 (25/11) Theoretical articulation 2: Personal Knowledge and Proximal Zone of Development

李白鶴(2009): 《默會維度上認識理想的重建--波蘭尼默會認識論研究》，北京：中國社會科學出版社，pp.39-62.

Polanyi, Michael (1966): *The Tacit Dimension*, Chicago: The University of Chicago Press, pp.3-25.

王光榮(2009): 《文化的詮釋--維果茨基學派心理學》，濟南：山東教育出版社，pp.62-96。

Vygotsky, L.S. (1978): 'The Role of Play in Development', *Mind in Society: The Development of Higher Psychological Processes*, chapters 6 and 7, Cambridge,

UK: Cambridge University Press, pp.92-104. *Mitchell, Mark (2006): 'The Tacit Dimension: A New Paradigm for Knowledge,' *Michael Polanyi – the Art of Knowledge*, Wilmington, Delaware: ISI Books, pp. 59-103.

Wk12 (2/12) From the Ignorant Schoolmaster to the Facilitator

Ranciere, Jacques (1991): chapter 3, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Standford University Press. (中譯: 《無知的教師--智力解放五講》, 趙子龍譯, 西北大學出版社, 2020)。

IV. Reflection

Wk13 (9/12) Doing Cultural Studies in the Hong Kong Educational Context (Venue: MBG09)

Wk14 (16/12) An Evaluation Workshop (Venue: MBG09)

Required Readings:

Apffel-Marglin, Frederique with PRATEC eds. *The Spirit of Regeneration: Andean Culture Confronting Western Notions of Development*. London and New York: Zed, 1998.

Bowers, C.A. *Educating for Eco-Justice and Community*. Georgia: University of Georgia Press, 2001.

Dean, Mitchell. *Governmentality: Power and Rule in Modern Society*. London: Sage, 1999.

McCarthy, E. Doyle. *Knowledge as Culture: New Sociology of Knowledge*. London and New York: Routledge, 1996.

Recommended Readings:

黑柳徹子. 《窗邊的小荳荳》朱曉蘭譯. 台北市: 新潮社, 2002

黑柳徹子. 《小時候就在想的事》海口: 南海, 2004.

山中康裕. 《哈利波特與神隱少女》臺北:心靈工坊, 2006.

Babiana 學生. 《給老師的信》香港:進一步,2005.

程介明. 《政治變動中的香港教育》. 香港: 牛津大學出版社,1995.

陳曉蕾. 《教育改革由一個夢想開始》. 香港: 明窗出版社,2000.

大江健三郎. 《為什麼孩子要上學》.台北: 時報, 2002.

Adam, Barbara. *Timescapes of Modernity: the Environment and Invisible Hazards*. London and New York: Routledge, 1998.

Badheka, Gijubhai. *Divasvapna: an Educator's Reverie*. Tr, Chittaranjan Pathak. New Delhi: National Book Trust. 1990.

Bar On, Bat-Ami and Ann Ferguson eds. *Daring to be Good: Essays in Feminist Ethico-Politics*. London and New York: Routledge, 1998.

Bender, Gretchen and Timothy Druckrey eds. *Culture on the Brink: Ideologies of Technology*. Seattle: Bay, 1994.

- Conley, Verena Andermatt. *Ecopolitics: the Environment in Poststructuralist Thought*. London and New York: Routledge, 1997.
- Cummins, Jim and Dennis Sayers. *Brave New Schools: Challenging Cultural Illiteracy through Global Learning Networks*. New York: St. Martin's Press, 1995.
- Donald, James. *Sentimental Education: Schooling, Popular Culture, and the Regulation of Liberty*. London, NY: Verso, 1992.
- Feenberg, Andrew and Alastair Hannay eds. (1995): *Technology and the Politics of Knowledge*. Bloomington and Indianapolis: Indiana University, 1995.
- Freire, Paulo and Ira Shor. *A Pedagogy for Liberation: Dialogues on Transforming Education*. South Hadley, Mass : Bergin & Garvey Publishers, 1987.
- Gane, Mike and Terry Johnson eds. (1993): *Foucault's New Domains*. London and New York: Routledge, 1993.
- Giroux, Henry A *Stealing Innocence: Corporate Culture's War on Children*. New York: Palgrave, 2000.
- Giroux, Henry A. and Patrick Shannon eds. (1997): *Education and Cultural Studies: Toward a Performative Practice*. London and New York: Routledge, 1997.
- Giroux, Henry, Colin Lankshear, Peter McLaren and Michael Peters (1996): *Counternarratives: Cultural Studies and Critical Pedagogies in Postmodern Spaces*. London and New York: Routledge, 1996.
- Gordon, Colin ed. *Power / Knowledge: Selected Interviews and Other Writings 1972-77 by Michel Foucault.*, New York: Pantheon Books, 1980.
- Harvey, Penelope and Peter Gow eds. (1994): *Sex and Violence: Issues in Representation and Experience*. London and New York: Routledge, 1994.
- Hernandez, Adriana *Pedagogy, Democracy and Feminism: Rethinking the Public Sphere*. Albany: State University of New York, 1997.
- Hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom*. NY: Routledge, 1994.
- Kumar, Satish ed. *The Schumacher Lectures*. London: Blond and Briggs, 1980.
- Leeson, Lynn Hershman ed. *Clicking In: Hot Links to a Digital Culture*. Seattle: Bay, 1996.
- Long, Norman and Ann Long eds. *Battlefields of Knowledge: The Interlocking of Theory and Practice in Social Research and Development*. London and New York: Routledge, 1992.
- McLaren, Peter and Peter Leonard eds. *Paulo Freire: A Critical Encounter*. London and New York: Routledge, 1993.
- Morley, David and KH Chen eds. *Stuart Hall: Critical Dialogues in Cultural Studies*. London and New York: Routledge, 1996.
- Popkewitz, Thomas S, Barry M. Franklin, and Miguel A. Pereyra eds. *Cultural History and Education: Critical Essays on Knowledge and Schooling*. London and New York: Routledge Falmer, 2001.
- Said, Edward. *Culture and Imperialism*. New York: Vintage, 1994.
- Schumacher, E.F. *Small is Beautiful: A Study of Economics as if People Mattered*. London: Vintage, 1973.

Williams, Raymond *The Politics of Modernism: Against the New Conformists*. London: Verso, 1989.

Wirzbe, Norman ed. *The Art of the Commonplace: the Agrarian Essays of Wendell Berry*. Washington D.C.: Shoemaker and Hoard, 2002.

Website for books on education: www.arvindguptatoys.com

CUS511U Topics in Cultural Institution and Policy : The Modern and the Postmodern 現代與後現代

No. of : 3

Credits/Term

Mode of Tuition : Lecture & Seminar

Class Contact : 3 hours per week

Hours

Category in Major : Elective course

Prog.

Prerequisite(s) : None

Co-requisite(s) : None

Exclusion(s); : None

Brief Course Description : This course is intended to serve as an introduction to the advanced-level study of social and cultural theory. It takes an interdisciplinary approach by combining the theoretical resources drawn from both art criticisms and socio-historical studies. The students have to read key texts of selected contemporary social and cultural thinkers who have contributed to the ideas and theories of Modernity and Postmodernity. The students will learn not only to identify, compare and contrast the themes, features and styles of Modernism and Postmodernism in philosophy, as well as literary and artistic fields; they will also learn to explain their differences in terms of global social changes and historical transition at the institutional level. The students are also required to notice and reflect upon the relevance of these theories for the political and ethical issues we are facing nowadays.

Aims and Objectives :

1. To give the students an introduction to the major social and cultural theories of modernity and postmodernity;
2. To facilitate the students to understand the uses and purposes of the modern and the postmodern theories in different fields of social and cultural analysis;
3. To enhance the students to appreciate and evaluate the debates among different modern and postmodern theorists and the derived social discourses;
4. To help the students to make critical uses of the concepts and theories learned from this course in their deliberation of the current social and cultural issues.

Learning Outcomes	: On completion of the course, the students should be able to (i) identify the characteristic features of various modern and postmodern theories and the contexts out of which they have developed; (ii) describe and explain the relevant concepts and theories; (iii) analyze social and cultural issues by making use of the relevant concepts and theories; (iv) evaluate the theoretical as well as practical implications of those concepts and theories
Measurements of Learning Outcomes	: 1. The term papers measure the students' ability to summarize the referenced materials and to organize coherent and cogent arguments. (Learning Outcomes i, ii, iv). 2. Class discussion measures the student's effective command of the knowledge, concepts and theories (Learning Outcomes i, iii, iv); 3. Seminar presentation requires students to give coherent oral presentation of assigned reading, evaluate and discuss the significance of concepts and theories in relation to current cultural and social issues (Learning Outcomes ii, iii, iv);
Assessment	100% continuous assessment based on 1. A Final Term Paper (50%) Word limit: 1800-2500 The assigned topics will be announced by mid-November Deadline: <u>22 December</u>. 2. Participation in Class Discussion (10%) 3. Two seminar presentations on assigned readings in group Each student should also write up a short Discussion Paper for the seminar in which he/she make presentation (2x20%=40%) Word limit: 1000-1500 Deadline: Within <u>two weeks</u> after each presentation All paper has to be submitted, in PDF form, via Turnitin, on the Moodle by 22 December 2020. Moodle will automatically record any LATE submissions. Only the record on the Moodle will be counted as meeting the deadline. Failure to meet the deadlines will result in a penalty of at least one <u>sub-grade down</u> and an <u>F grade</u> for the whole course in extreme circumstances. No excuse for deferral

of submission will be entertained if not sufficiently justified and the instructor's approval obtained in advance. (Penalty will be imposed on late submissions.)

You'll find the content links and buttons for assignment submissions on the course's homepage on the Moodle. There are separate links and buttons for individual teachers. You simply drop your soft copy as attachments.

You need NOT email your assignment to any teachers.

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/>.
5. Students have to complete both parts of the assessment in order to get a passing grade of the course.

Class Schedule & Readings

15 Sep 2020 (Tue) Introduction – Modernity and the Enlightenment

Classroom: LKK101

Gillen, P. & Ghosh, D. (2007) Colonialism and Modernity, Sydney: University of New South Wales Press, Ch. 2 "Reason and Revolution", pp. 26-44.

*Hamilton, P. (1992) "The Enlightenment and the Birth of Social Science" in McGrew, T., Hall, S. & Held, D. (eds.) Modernity and its Futures, Polity Press, pp. 17-58.

McGuigan, J. (1999) Modernity and Postmodern Culture, Buckingham: Open University Press, Ch. 2 "Modernity – A Contradictory Project", pp. 31-54.

22 Sep 2020 (Tue) Modern Society and its Institutions: Marx, Weber, Foucault
Classroom: LKK101

*Giddens, A. (1990) "Institutional Dimensions of Modernity" *Consequences of Modernity*, Polity, Ch. 2, pp. 55-78.

*Poster, M. (1984) Foucault, Marxism & History, Ch. 4, "Prisons and Surveillance" New York: Polity Press, pp. 95-120.

*Heller, A. (1984) "Marx and Modernity" Thesis Eleven, 8, pp. 44-58.

Gane, N. (2002) Max Weber and Postmodern Theory, Ch 2-3, New York: Palgrave, pp. 15-45.

Bennett, J. (2011) "Modernity and its Critics" Oxford Handbooks Online, Retrieved: <http://bit.ly/2PxFFAh> 3/9/2018.

29 Sep 2020 (Tue) Modernism as an Aesthetic Style and the Postmodern Turn (I)
Classroom: LKK101

*Malpas, S. (2005) The Postmodern, Routledge, Ch. 1, pp. 11-32.

*Hassan, I. (1993) "Toward a Concept of Postmodernism" in Docherty, T. (ed.) Postmodernism: A Reader, New York: Harvester Wheatsheaf, 146-156.

6 Oct 2020 (Tue) Seminar 1: (1a) Group A; (1b) Group B; (1c) Group C
Classroom: LKK101

13 Oct 2020 (Tue) Modernism as an Aesthetic Style and the Postmodern Turn (II)
Classroom: LKK101

*Lyotard, J.-F. "Answering the Question: What is Postmodernism?" in The Postmodern Condition. A Report on Knowledge, pp. 71-82.

*Malpas, S. (2005) The Postmodern, Routledge, Ch. 2, pp. 33-55.

20 Oct 2020 (Tue) The Hyperreal and Postmodernity: Baudrillard
Classroom: LKK101

*Ritzer, G. (1997) "Jean Baudrillard: Part 1: The Basic Theoretical Ideas" in Postmodern Social Theory, McGraw-Hill, Ch. 5, pp. 76-91.

*Ritzer, G. (1997) "Jean Baudrillard: Part 2: Problems in the Contemporary World and the Possibility of Dealing with Them" in Postmodern Social Theory, McGraw-Hill, Ch. 6, pp. 92-118.

27 Oct 2020 (Tue) Postmodernity or The Cultural Logic of Capitalism: F.

Jameson

Classroom: LKK101

*Jameson, F. (1993) "Postmodernism, or, the Cultural Logic of Late-Capitalism" in Docherty, T. (ed.) Postmodernism. A Reader, Harvester Wheatsheaf, pp. 62-92.

*McGuigan, J. (1999) Modernity and Postmodern Culture, Buckingham: Open University Press, Ch. 3 "Scrambled Images", pp. 55-79.

3 Nov 2020 (Tue) Risk Society and the Compression of Time/Space: Giddens, Harvey

Classroom: LKK101

*Loyal, S. (2003) The Sociology of Anthony Giddens, Pluto Press, Ch. 6, pp. 115-128.

*Harvey, D. (1989) "Time-space Compression and the Postmodern Condition" in Condition of Postmodernity, Blackwell, pp. 284-307.

*McGuigan, J. (1999) Modernity and Postmodern Culture, Buckingham: Open University Press, Ch. 5 "The Information Age", pp. 104-121.

Beck, U. (1994) "The Reinvention of Politics: Towards a Theory of Reflexive Modernization" in Beck, U. et.al. (eds.) Reflexive Modernization: Politics, Tradition and Aesthetics in the Modern Social Order, Polity Press, Ch. 1.

Gartman, D. (1998) "Postmodernism; Or, the Cultural Logic of Post-Fordism?" The Sociological Quarterly, Vol. 39, 1, pp. 119-137.

10 Nov 2020 (Tue) Seminar 2: (2a) Group D; (2b) Group E; (2c) Group F

Classroom: LKK101

17 Nov 2020 (Tue) Postmodern Politics: Laclau & Mouffe

Classroom: LKK101

*McLennan, G. (1992) "The Enlightenment Project Revisited" in McGrew, T., Hall, S. & Held, D. (eds.) Modernity and its Futures, Polity Press, pp. 635-663.

*McGuigan, J. (1999) Modernity and Postmodern Culture, Buckingham: Open

University

Press, Ch. 4 "Fractured Identities", pp. 80-103.

*Rorty, R. (1993) "Postmodernist Bourgeois Liberalism" in Docherty, T. (ed.) Postmodernism. A Reader, Harvester Wheatsheaf, pp. 323-328.

Laclau, E. (1993) "Politics and the Limits of Modernity" in Docherty, T. (ed.) Postmodernism. A Reader, Harvester Wheatsheaf, pp. 329-343.

Fraser, N. (1981) "Foucault on Modern Power: Empirical Insights and Normative Confusions" Praxis International, 3, pp. 272-287.

24 Nov 2020 (Tue) Rescuing Modernity or Postmodern Ethics? – Habermas, Bauman

Classroom: LKK101

*Habermas, J. & Benhabib, S. (1981) "Modernity versus Postmodernity" New German Critique, No. 22, pp. 3-14.

Bauman, Z. (1993) "The Fall of the Legislator" in Docherty, T. (ed.) Postmodernism. A Reader, Harvester Wheatsheaf, pp. 128-140.

*Bauman, Z. (1993) "Introduction: Morality in Modern and Postmodern Perspective", Postmodern Ethics, Wiley, pp. 1-15.

*Smith, D. (1999) "Bauman's Vision of Modernity and Postmodernity" in Zygmunt Bauman. Prophet of Postmodernity, Polity Press, Ch. 9, pp. 136-166.

Bauman, Z. (1995) "Violence, Postmodern" in Life in Fragments, Blackwell, Ch. 6, pp. 139-162.

1 Dec 2020 (Tue) Seminar 3: (3a) Group A; (3b) Group B; (3c) Group C

Classroom: LKK101

8 Dec 2020 (Tue) Seminar 4: (4a) Group D; (4b) Group E; (4c) Group F

Classroom: MBG09

CUS510K Workshop in Cultural Practices - The Cultural Politics of Eating 吃的文化政治學

No. of Credits/Term	:3
Class Contact Hours	:3 hours per week
Category	:N/A
Prerequisite(s)	:None
Co-requisite(s)	:None
Exclusion(s);	:None
Brief Course Description	:From the production in the fields, to the processing in the factories, to distribution via markets or restaurants, to consumption at the table, undercut by transportation and warehousing all the way across countries and continents, mediating identities of consumers, the act or event of eating represents a focal point where the context, practice, objects, power relations and meaning of eating could be examined from the sociological, anthropological, philosophical, political, economic and cultural studies perspectives.

By importing almost all food from the mainland and abroad, Hong Kong constitutes a big but vulnerable consumer in the global food trade. Examples including the history of vegetables, rice and fast food will be discussed to shed light on how the changing trajectory of our eating habits of these items interacts with the Hong Kong social and cultural context, and in turn affects our urban planning, idea of “the local” and means of living.

In the light of food safety and climate change, the course will also explore how eating can become a sustained effort in creating a better world, and having fun at the same time! (e.g. farmers' market, communal agriculture, locavores) Therefore, apart from theoretical analysis, film show and discussion will be adopted to enhance students' reflections of this otherwise mundane activity. The practicum part of the course is designed to let students take part in preparing and eating a meal from using locally grown food to sitting at the table.

Aims	: 1. to critically examine and problematize the context, process and consequences in which modern life has been alienated from food, with special attention on the moments of production, consumption, distribution, regulation and identity 2. to introduce cultural theories about the meanings of food and eating as a process of communication/negotiation at familial, social, national and global levels
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3. to introduce the critique of scientific rationality and subject production as the foundational approach to the analysis of modernity and everyday life related to food and eating
4. to deepen and contextualize the conceptual/theoretical reflections through students' hands-on participation in growing, learning and preparing food items and meals

Learning Outcomes : By the end of the course, students are expected to be able to:

1. have an understanding of the dynamics and major issues regarding our modern food system
2. analyze the production of the modern subject in our relations with food
3. rethink critically “modernity” and modernization through a critique of scientific rationality as shown in industrial agriculture
4. grasp the consequences of climate change and ecological crises on food production
5. experience growing and preparation of food, shopping in the market, and eating together as an intimate communication process

Indicative Content :

1. key concepts and theories of major authors on the cultural meaning and practice of food and eating, at home and away
2. processes and practices of modern food system, with special attention at the moments of production, distribution, regulation, consumption and identity, at both local and global levels
3. critique of scientific rationality and progress as the foundational critique of developmentalism
4. reflection on how climate change and ecological crises impact on food production and daily life
5. hands-on experience and reflection of the preparation of a meal, eating together, and shopping in the market

Teaching Method Lectures provide a conceptual frame for understanding pedagogical processes in the formation of subjectivity, and deal with conceptual works on education, development, and alternatives
Students’ presentations on theoretical texts after team discussions will demonstrate their ability to grasp conceptual works as well as rethink their own food and lifestyle experiences.

Term papers are individual endeavours by students to demonstrate their grasp of theoretical concepts and application to specific case studies.

Measurement of Learning Outcomes Students' presentations on theoretical texts will demonstrate their ability to discuss among themselves and to develop a critical attitude towards pedagogy (LO 1,2,3); In term (team) project and term (individual) paper, students will demonstrate how well they reflect on the underlying assumptions of their own experiences about agriculture, food and lifestyle against the social and political setting of Hong Kong or mainland China (LO 4,5)

Assessment Continuous assessment (100%) based on:

1. Class participation: 10%
2. Team Presentation in weeks 3 and 6: 20%
3. Term project in week 12/13: 20%
4. Term paper: 50%

All term projects and term papers should be submitted by moodle before Dec 28, Monday.

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/>.

Class schedule

I: The Green Revolution and Crisis of Industrial Agriculture

Wk1 (9.11) Introduction

Wk2 (9.18) The Green Revolution and Industrial Agriculture

1. Angus Wright: *The death of Ramon Gonzalez: the modern agricultural dilemma*
2. Raj Patel: *The Green Revolution* (<https://youtu.be/zE7PUy8gJc0>)
3. Vandana Shiva: *The violence of green revolution*
4. Graham Harvey: *We Want Real Food*

Wk3 (9.25) Food preparation: making noodles or iced mooncake
Students' presentation: Examining ingredients of food in our diet

II. Food Crises and Food Movements

Wk4 (10.9)

- (5) Bryce Plank: *The Future of Farming* (documentary)
(<https://www.youtube.com/watch?v=Qmla9NLFBvU>)
- (6) Rebecca Hosking: *A Farm for the Future* (documentary)
(<https://www.dailymotion.com/video/xv7mj2>)
(<https://www.rebeccahosking.co.uk/a-farm-for-the-future/>)
- (7) Robert Kenner: *Food Inc.* (documentary)
(<http://www.documentarymania.com/player.php?title=Food%20Inc>)
- (8) Louise Howard: *The Soil and Health*
- (9) Sandor Ellix Katz: *The Revolution Will Not be Microwaved*

Wk5 (10.16)

- (10) Bernard Jensen and Mark Anderson: *Empty Harvest*
- (11) Julius Hensel: *Bread from Stones*
- (12) Lau Kin Chi and Remy Herrera: *Struggle for Food Sovereignty*

Wk6 (10.23) Students' presentation: personal experiences in relation to the readings

III. Ecological Crises and Neo-Liberalism

Wk7 (10.30) Climate change

- (13) Isabelle Stengers; *In Catastrophic Times*
- (14) Leonardo DiCaprio: *Ice on Fire* (documentary)
- (15) Al Gore: *Inconvenient Truth* (documentary)
(<https://www.youtube.com/watch?v=WgAflG6MW1c>)

Wk8 (11.6) Nuclear catastrophes

(16) Lau Kin Chi and He Zhixiong: *The Fukushima Catastrophe*

(17) 福岛：依然要播种

<https://www.youtube.com/watch?v=SXvgL6jY7hY> (documentary)

Wk9 (11.13) Marketization and Financialization

(18) 四千年的原产国，不到二十年，彻底失去了大豆主权

(https://mp.weixin.qq.com/s/K7AxxgdxT2IW_IYBKWoLOg)

(19) Iciar Bollain: *Even the Rain* (film)

IV. Community Response and Resistance

Wk10 (11.20) Mexico: Zapatista resistance

(20) 戴锦华 刘健芝：《蒙面骑士》

(21) *The Zapatista Autonomous Government Reader*

Peru: PRATEC

(22) PRATEC: *The Spirit of Regeneration*

(23) E.F. Schumacher: *Small is Beautiful*

Wk11 (11.27) Venezuela under sanction

(24) El Maizal commune

Brazil: agrarian reform and MST resistance

(25) Petra Costa: *The Edge of Democracy* (documentary)

(26) Marta Harnecker: *Landless People Building a Social Movement*

Wk12 (12.4) Students' term project presentation

Wk13 (12.11) Students' term project presentation

Wk14 (12.18) Cultural politics of food and community organizing

(27) Rebecca Solnit: *Revolutionary Plots*

(28) Michel Foucault: "So is it important to think?"

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- Eric, S. (2002). *Fast Food Nation*. New York: HarperCollins. Chapter 5
- Foucault, Michel (1994): *Essential Works of Foucault 1954-1984; Volumes 2 and 3*. London: Penguins.
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- Foucault, Michel: "The subject and power", in *Essential Works of Foucault 1954-1984, Vol.3, Power*.
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Zapatista Autonomous Government Reader

陳弘美 (2012) , 《日本 311 默示：瓦礫堆裏最寶貴的紀念》。臺北：麥田。

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劉志偉 (2011). 〈國際農糧體制與國民飲食：戰後臺灣麵食的政治經濟學〉，中國飲食文化, 7.1, pp.1-60

石川拓治 (2009) 《這一生，至少當一次傻瓜 -- 木村阿公的奇蹟蘋果》台北：圓神。

Videos:

home grown revolution - <https://www.youtube.com/watch?v=DGmS6Jv6L3U>

“Dan Barber”, *Chef's Table* - <https://www.netflix.com/watch/80007950?trackId=200257859>

《我餵蔬菜，蔬菜餵我》 香港首部關於農業的動畫短片

<https://www.youtube.com/watch?v=FWvKnuhJYQc>

CUS512Z Topics in Cultural Representation and Interpretation : Music and Popular Culture of Hong Kong 音樂與香港流行文化

Course Title : Topics in Cultural Representation and Interpretation : Music and Popular Culture of Hong Kong 音樂與香港流行文化

Course Code : CUS512Z

No. of : 3

Credits/Term

Mode of Tuition : Lecture and tutorial

Class Contact Hours : 3 hours per week

Category : Core course

Discipline : Cultural Studies

Prerequisite(s) : Nil

Co-requisite(s) : Nil

Exclusion(s) : Nil

Exemption : Nil

Requirements

Language of instruction: English

For the sake of fair evaluation, students are encouraged to deliver their final presentations in English. By the same token, term papers should also be written in English. Term papers in Chinese will be entertained only on a case by case basis.

Aims and Expectations : The course focuses on music and the “popular” culture of Hong Kong. It aims to develop students’ critical insight from a wide spectrum of perspectives. Taking a multi-disciplinary approach, the course incorporates concepts from cultural studies, literature, history, anthropology, sociology, musicology, and politics to the study of music. In order to cultivate students’ cultural sensitivity in their understanding of music, be it popular or traditional, the course is designed to provide a solid foundation in critical perspective instead of covering Hong Kong popular culture exhaustively. Students are strongly advised to be active in identifying update examples in their research. Suggestions on topics that one would like to be covered in the course are always welcome.

Texts and course materials : Examples will be drawn heavily from the movies and novels from Hong Kong, Taiwan and China. Students are responsible to view complete versions of the chosen examples in the syllabus at homes or in libraries. Partial viewing and understanding of any composition or work of art are doomed to be misleading and will do injustice to the art works and artists in question.

Learning Outcomes (LOs) : By the end of the course, the students should be able to develop an ability of **independent and critical thinking**. They should feel comfortable with commenting on works of music, literature and movies in a critical way supported by well-informed research. With hands-on experience of independent research, presentation and paper writing, students are supposed to be adequately equipped to read into the social, cultural, and political complex of various kinds of popular culture and the multifarious meanings behind them. As a result, students' oral and writing skills as well as their sensitivity to cultures and the politics behind them will be enhanced.

Measurement of Learning Outcomes : On completion of the course, students will be able to:

1. LO1 : demonstrate a critical understanding of the intricate relationship between Music and Popular Culture. (demonstrated by student presentations and the ensuing discussions);
2. LO2 : present a range of issues addressed by cultural studies. (demonstrated by students' term paper)

Measurement of Learning Outcomes (LOs):

1. Students demonstrate knowledge of the concepts and theories through the final essay ; LO1 and LO2
2. Students demonstrate ability to apply these knowledge in the analysis of case studies and current issues as well as Music and Polar culture. LO1 and LO2

Scheme for Course Assessment : All students should select as soon as possible, a topic of his or her choice, for the final presentation and term paper (on the same topic). Each student is expected to come up with an **oral report** on the proposed topic of his/her final project in early October.

Final Presentation 40%

Tentatively: 15-minute talk, 5-minute discussion, depending on the number of students enrolled.

Students should give an oral presentation in December, with the help of power point if necessary. All students should be present throughout **all** final sessions of oral presentation and participate by asking relevant questions and commenting on the presentations of their fellow classmates. Credits will be given to intelligent comments and questions.

Term Paper 60%

The final assignment is a fully written paper developed from students' final presentations. Common practice in scholarly writings such as making footnotes, citations and bibliography **should be strictly observed**. Students should make every effort to acquire such basic academic skills.

Due Date : A term paper should be submitted via Turnitin by 24 Dec 2020

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/>. PLAGIARISM is an academic crime and may lead to disciplinary action. LATE submission of assignments is subject to penalty (e.g., down-grading), unless prior permission is given under special circumstances.

Topics and Schedule

1. 10 Sept
Introduction:
The Politics of Disappearance (Abbas) & Orientalism (Said)
Grand shows of the PRC: The East is Red (1964);
Popular Show of Hong Kong reunion (1997); Beijing Olympics (2008)

2. 17 Sept

Abbas' theory in relation to Narrative *naamyam* 廣東南音 as a symbol of bygone Hong Kong:

Ann Hui's "Song of Exile" 《客途秋恨》 Stanley Kwan's "Rouge" 《胭脂扣》

The revival of the genre:

國家級非物質文化遺產承傳人吳詠梅博士:

梅姨之師娘腔南音

3. 24 Sept

Anita Mui 梅艷芳 in "Kawashima Yoshiko" 《川島芳子》

"The Reincarnation of Golden Lotus" 《潘金蓮之前世今生》

4. 8 Oct

Report and Discussion on proposed topics of final presentation

Globalization and identities in 21st century Chinese movie music

《見龍卸甲》 《十面埋伏》 《鴻門宴》

5. 15 Oct

Identities: ethnic, regional, national, cultural, and political

Love, seduction, eroticism, and politics in 〈天涯歌女〉

電影《馬路天使》(1937) and 《色/戒》(2007)

6. 22 Oct

History and Politics of the National Anthem & Potential

Candidates of "The Hong Kong Anthem":

義勇軍進行曲 香夭 獅子山下

男兒當自強 海闊天空 願榮光歸香港

7. 29 Oct

The Imagination and Construction of the Disappeared &

Disappearing Hong Kong

The World of Suzie Wong;

Days of Being Wild 《阿飛正傳》

"Mr. Cinema" 《老港正傳》

8. 5 Nov

Cross-dressing

女文武生 Yam Kim Fai 任劍輝 of HK Cantonese opera & movies.

《梅蘭芳》、林青霞:《刀馬旦》、《東方不敗》

9. 12 Nov

Dreams: “*Prélude à l'après-midi d'un faune*”

(Debussy, Nijinsky, Mallarmé 1912)

Peony Pavilion: 崑曲《遊園驚夢》

陳國富《我的美麗與哀愁》(Peony Pavilion, 1995 劉若英)

10. 19 Nov

Butterflies: “Madame Butterfly” and “M. Butterfly”;

Butterfly Lovers 梁祝 stories: 任、芳, 李翰祥, 徐克, 杜國威

The violin concerto by 何占豪、陳鋼

11. 26 Nov

The seven-stringed zither Qin in Chinese movies

電影《赤壁》; 金庸小說與徐克電影《笑傲江湖》

John Woo’s “Red Cliff” (2008), Tsui Hark’s “The Swordsman” (1990)

12. 3 Dec

Student presentations

13. 10 Dec

Student presentations

Paper Submission! Late papers may incur penalty!!!

Key references:

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2008 *City Between Worlds: My Hong Kong*. Cambridge: Harvard University Press.

Abbas, Ackbar,

1997 *Hong Kong Culture and the Politics of Disappearance*, Hong Kong University Press.

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1978 *Orientalism: Western Conceptions of the Orient*. London: Penguin Books.

Yu Siu Wah

2014 "Ng Wing Mui (Mui Yee) and the Revival of the *Sineung* (Blind Female) Singing Style in Cantonese *Naamyam* (Southern Tone)" in *Chinoperl: Journal of the Chinese Oral Performing Literature*. 33.2, Dec: 121 - 134.

2013 "The Making of a Cantonese Popular Song amidst National Crises in China: From *Jiang Jun Ling* to "Once Upon a Time in China" in Yau, Shukting ed., *Natural Disasters and Reconstruction in Asian Economies*. New York: Palgrave Macmillan Press, 151- 170.

2011a "Movies and Politics in the History of a Chinese Popular Song: From Tang Wei, Li Koran, Zhou Xuan to Abing the Blind" in *Asian Musicology*, Seoul, Council for Asian Musicology, Vol. 17, 2011: 105 – 142.

2011b "Forging a Cultural Heritage in Chinese Movies: Sinifications and Self-imposed Distancing from Chinese Culture in a Globalized Industry" in Yau, Sukting, Kinnia ed., *East Asian Cinemas: From China, Kong Kong to Japan and South Korea*. New York: Palgrave Macmillan Press, 27 - 52.

2004 "Two Practices Confused in One Composition: Tan Dun's Symphony 1997: Heaven, Earth, Man," in Frederick Lau & Yayoi U. Everett ed., *Locating East Asia in Western Art Music*, Middletown: Wesleyan University Press, 57 - 71。

2002 Review on Andrew Jones's *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age*, in *The China Review*. Hong Kong: Chinese University Press, Fall, Vol. 2, no. 2: 144 - 147.

黃泉鋒主編

2019 《聽賞中國音樂》香港大學出版社。

余少華

2019 「英台山伯盡劍輝：梁祝電影的多角色演練」載吳君玉編《光影中的虎度門：香港粵劇電影研究》香港電影資料館：70 – 79。

https://www.lcsd.gov.hk/CE/CulturalService/HKFA/documents/2005525/7439981/ebook_chi_02.pdf

2017 「中日韓音樂的古今交錯」載蕭錦華編《東亞三國之融合與分歧》香港：天地圖書，25 - 65。

2014 「師娘腔南音承傳人梅姨與港澳文化」載文潔華主編《粵語的政治：香港粵語的異質與多元》香港中文大學出版社，21 - 41。

2013a 「中國音樂的邊緣（他者）：少數民族音樂」載彭麗君主編《邊城對話：香港．中

國·邊緣·邊界》，香港中文大學出版社，59 – 96。

2013b 《粵語歌曲解讀 - 銳變中的香港聲音》(與楊漢倫合著) 香港：匯智出版社。

2013c 「香港五〇年代「國樂」與國、粵語電影的互動」載鄭政恆編《痛苦中有歡樂的時代：五〇年代香港文化》香港：中華書局，51 - 72。

2013d 「論香港潮劇電影中潮粵音樂交流的特色」載吳君玉編《香港潮語電影尋跡》香港電影資料館，114 – 125。

2012a 「五十年代廈語片：從其音樂看香港文化互動」載吳君玉編《香港廈語電影訪蹤》香港電影資料館，110 - 127。

2012b 「五十年代黃飛鴻電影音樂及其承載的歷史文化」載浦鋒、劉嶽編《主善為師：黃飛鴻電影研究》香港電影資料館，106 - 127。

2011 「《家》的電影音樂初探」載藍天雲編《我為人人：中聯的時代印記》香港電影資料館，48 - 51。

2008 「香港國語電影配樂經歷與見聞」載《香港電影音樂》*HKinema*, No.3, Hong Kong: 香港電影評論學會, Jun 2008: 4 - 5.

2005 《樂猶如此》*Such are the Fading Sounds*. Hong Kong: International Association of Theatre Critics (IATC) 香港演藝評論家協會 (香港分會)。

2003a 「電影《小雲雀》中的音樂」載廖金鳳、卓伯棠、傅葆石、容世誠編《邵氏影視帝國：文化中國的想像》臺北：麥田出版社，323 – 339。

2003b 「黃梅調電影中的音樂鄉愁」載《藝評》IATC Hong Kong: Feb 16th。

2001a 《樂在顛錯中：香港雅俗音樂文化》香港：牛津大學出版社。

2001b 「從四個港產《梁祝》版本看大陸文化在香港的本土化」香港中文大學音樂系、中國藝術研究院音樂研究所、中國傳統音樂學會合編《中國音樂研究在新世紀的定位國際學術研討會論文集》北京：人民音樂出版社，1042 - 1058。

2000 「歷史、政治與香港電影配樂」載《樂友》Vol. 80, 香港音樂專科學校，11 - 13。

CUS502 Critical Thinking through Popular Culture 普及文化的批判思考

Course Title	: Critical Thinking through Popular Culture 普及文化的批判思考
Course Code	: CUS502
No. of	: 3
Credits/Term	
Mode of Tuition	: Lecture
Class Contact Hours	: 3 hours per week
Category	: Core course
Prerequisite(s)	: Nil
Co-requisite(s)	: Nil
Exclusion(s);	: Nil
Brief Course Description	: This course focuses on the relationship between critical theories and popular culture. It examines how the mediation of popular culture affects the ways in which our everyday life experience is shaped. Our main concern is that a renewed understanding of the everyday experience through popular culture can provide illuminating examples and patterns of critical thinking much needed for public cultural education today. Students will learn about different approaches to the many forms of popular culture, from cinema to popular journalism, from advertisement to shopping mall culture, to video games, fan stories and the internet. We aim to see how the popular ways of life can be analyzed as representing complex negotiations of power and pleasure, solidarity and resistance, distinction and community formation in a field increasingly characterized by multiple centers and domains of value.
Aims	: 1. To introduce the basic approaches to popular culture in Cultural Studies so as to allow students to undertake the analysis of individual cases in relevant social contexts; 2. To provide a dynamic inter-disciplinary platform for the discussion of social, ideological, ethical and aesthetic issues through the perspectives of popular culture
Indicative Contents	: 1. Popular culture and cultural studies: the question of culture and value re-visited; debates on the critical attitude toward and status of

popular culture in its many forms (e.g., fiction, fashion journalism, advertisement, tourism, shopping, media and cyber culture);

2. **Analytical approach to the practices of everyday life:** culture as ordinary experience in the contemporary contexts; the critical concept and functions of mediation in popular culture; play, performance and consumption as the key dimension of popular experience for cultural analysis on the everyday;
3. **Interface with popular sensuality, commodity and everyday culture:** culture as event, spectacle and meaningful acts; popular culture and the experience of home, community, the state and the globe; identity and difference; social relation, aesthetics, history and politics; globalization, fetishism, and the society of the spectacle (cases to be examined may include: celebrity and fan culture; shopping, tourism, and consumer culture; sport, eating, digital and cyber cultural activities).

Teaching Method : Lecture and class discussion (in groups), with student reports on readings and project outlines. Emphasis is put on student participation in the analysis of issues, relating their own views and experience of popular culture to the critical questions addressed in the course framework.

Learning Outcomes : On completion of the course, students will be able to:

1. demonstrate a critical understanding of the relationship between popular culture and everyday life in the contemporary context;
2. discuss with critical insights a range of examples encountered in local contexts relating to the experience of popular culture as a dimension of the everyday life;
3. present an in-depth analysis of individual cases of popular culture formation with a relevant critical perspective.

Measurement of : 1. **Class Participation**

Learning Outcomes

- Group presentations and discussions on selected topics to test students' understanding of assigned readings, grasp of theoretical materials, and application of conceptual framework to local examples;
- Reading reports on the assigned materials give an opportunity for students to follow up on their oral presentations in class, and develop

critical understanding on a small issue in the form of reading notes or analytical reflections;

- Class discussions (in roundtable format) on term paper proposals help students to formulate initial project ideas, develop critical problems for in-depth study, and share with others their viewpoints on selected topics/cases through dialogues (LO2).

2. Mid-term Assignment

- An analysis of either (i) a single popular cultural text, or (ii) a well-defined site or process of everyday/popular cultural production and/or consumption of meanings, or (iii) a specific event/activity in everyday lives where cultural meanings are made, mediated and circulated.
- This aims to focus students' work in critical analysis on a particular item/site/process in the making of popular culture. Students choose to do either
 - (a) a close reading of the text/site/event that addresses issues as framed within the broader context involved (which the student must identify and discuss); or
 - (b) a critical analysis of an issue or concept studied in the course with reference to the particular case chosen (LO1 & LO2).

3. Term Paper

- A well-focused study of a specific topic discussed in the course, which reveals students' command of their critical and analytical ability in handling a contextualized problem or case of popular/everyday life culture effectively. Students' ability to present and examine the case/topic with an effective framework of critical analysis would be assessed (LO1 & LO3).

Course Assessment : 100% Continuous Assessment, to be based on:

Scheme

1. Class Participation (40%)

- Class Presentation/discussion on assigned readings. (10%)
- TWO Reading Reports (2-4 pages each) on any assigned materials. (20%)
- Term Paper PROPOSAL and roundtable discussion. (10%)

(* Presentation: in English, Cantonese or Putonghua)

2. Mid-term (Short) Assignment (30%)

- An analysis of a single popular cultural TEXT or SITE or EVENT chosen by the student. Word length: Approximately 2,500 characters in Chinese, or 1,500 words in English.
- **Due 13 March 2021**

3. Term Paper (30%)

- On a focused study of any one of the topics/areas discussed in the course, of approximate length of 5,000 characters in Chinese or 3,000 words in English.
- **Due 25 May 2021**
- > An outline ***proposal*** of the Term Paper (300-500 words) is **due by 17 Apr 2021.**

Class presentation (30 to 45 mins) is group presentation. If a particular student is keen on answering questions and expressing one's views, course teacher will give additional marks for that student.

Criteria for group presentation assessment

- Quality of Interpretation of the readings
- The relevance of the case to the arguments raised
- Organization of flow
- Clarity of the presentation/ commentary
- Relevance of questions raised
- Response to classmates' questions

NOTE: PLAGIARISM is an academic crime and may lead to disciplinary action. LATE submission of assignments is subject to penalty (e.g., down-grading), unless prior permission is given under special circumstances.

*****Please submit assignment(s) via Moodle*****

Class Schedule

1. Introduction: Culture, the Popular, and the Everyday (23/01/2021)

[Couldry, *Inside Culture*, 20-43: "Questions of Value – or, Why do cultural studies?"]

[Williams: "Culture is Ordinary"; also in Highmore, *The Everyday Life*

Reader, 91-100]

[Freud, "Parapraxis"; Benjamin "On Some Motifs in Baudelaire"; in
Highmore: *The Everyday Life Reader*, 37-49]

2. Questions of the Popular (30/01/2021)

[Couldry, *Inside Culture*, 44-66: "The Individual 'in' Culture"]

[Highmore, *Ordinary Lives*, 44-57: "Everyday Aesthetics"]

[Langlois 236-251: "Impersonal Subjectivation from Platforms to Infrastructures"]

3. The Problem of Ordinary Experience (06/02/2021)

[Silverstone 1-12: "The Texture of Experience"]

[Corner 60-69: "Flow"]

[Highmore, *Ordinary Lives*, 114-138: "Absentminded Media"]

*****No Class on 13/02*****

4. Popular Mediation as Process (20/02/2021)

[Silverstone 13-18: "Mediation"]

[Negus 66-85: "Mediations"]

[Couldry 373 - 391: "Mediatization or Mediation? Alternative Understandings
of the Emergent Space of Digital Storytelling"]

5. Play as Mediation and the Popular Genres (27/02/2021)

[Silverstone 57-67: "Dimension of Experience: Play"]

[Huizinga 137-140: "The Nature and Significance of Play as a Cultural
Phenomenon"]

[de Certeau, "General Introduction to *The Practice of Everyday Life*," in
Highmore, *The Everyday Life Reader*, 63-75]

[Bareither 111 - 118: " 'That Was So Mean :D' – Playful Virtual Violence and the
Pleasure of Transgressing Intersecting Emotional Spaces"]

6. Performance as a Dimension of Everyday Experience (06/03/2021)

[Silverstone 68-77: "Dimension of Experience: Performance"]

[Goffman 61-65: "Performances: Belief in the Part One is Playing"]

[Gabler 76-77: "Life the Movie"]

[Zhao & Zappavigna 1735-1754: "Beyond the Self: Intersubjectivity and the Social
Semiotic Interpretation of the Selfie"]

7. Rethinking Consumption and the Mediation of Experience (13/03/2021)

[Silverstone 78-85: "Dimension of Experience: Consumption"]

[Silverstone 114-124: "Making Sense: Trust"]

[Couldry & Turow 1710-1726: "Advertising, Big Data, and the Clearance of the Public Realm: Marketers' New Approaches to the Content Subsidy"]

***** 13/03 Mid-Term Paper DUE*****

8. Popular Formations: Celebrity, Spectacle, and the Question of (anti) Fandom (20/03/2021)

[Kellner 63-92: "The Sports Spectacle, Michael Jordan & Nike"]

[Click et.al. 360-379: "Making Monsters: Lady Gaga, Fan Identification, and Social Media"]

[Gilbert 62-80: "Hatewatch with Me: Anti-Fandom as Social Performance"]

9. Entertainment, Fantasy and Communication (27/03/2021)

[Silverstone 125-133: "Making Sense: Memory"]

[Gaines 100-113: "Dream/Factory"]

[Boler & Davie 75-85: "The Affective Politics of the 'Post-Truth' Era: Feeling Rules and Networked Subjectivity"]

*****No Class on 03/04*****

10. Home and the Popular: Ordinary Experience & Events (10/04/2021)

[Silverstone 86-95: "Location of Action & Experience: House & Home"]

[Scannell 75-92: Eventfulness]

[Silverstone 48-56: "Erotics"]

11. Shaping Community and the Popular (17/04/2021)

[Silverstone 96-104: "Location of Action & Experience: Community"]

[Hjorth 3-14: "Pokemon Go: Mobile Media Play, Place-Making, and the Digital Wayfarer"]

[Light and Cassidy 1169 - 1184: "Strategies for the Suspension and Prevention of Connection: Rendering Disconnection as Socioeconomic Lubricant with Facebook"]

***** 17/04 Term Paper Proposal DUE*****

12. Rethinking Ordinary Experience: Personalization and Affective Landscapes (24/04/2021)

[Couldry & Turow 1710-1726: "Advertising, Big Data, and the Clearance of the Public Realm: Marketers' New Approaches to the Content Subsidy"]

[Grossberg 91-109: "Affective Landscapes"]

*****No Class on 01/05*****

13. Concluding Session: Roundtable on Students' Term Projects (08/05/2020
at LKKG01)

14. Concluding Session: Roundtable on Students' Term Projects (15/05/2020
at LKKG01)

Roundtable on students' work towards the term paper with participation by all
Further details TBA

*****25/05 Term Paper DUE*****

Required Readings:

Couldry, Nick. *Inside Culture: Re-imagining the Method of Cultural Studies*. London, Thousand Oaks & New Delhi: Sage Publications, 2000.

Highmore, Ben. *Ordinary Lives: Studies in the Everyday*. London and New York: Routledge, 2011.

Silverstone, Roger. *Why Study the Media?* London, Thousand Oaks and New Delhi: Sage Publications, 1999.

Recommended Readings:

Aas, Katja Franko, Helene Oppen Gundhus and Heidi Mork Lomell eds. *Technologies of InSecurity: The surveillance of everyday life*, Oxon/New York, Routledge/Cavendish, 2009.

Adorno, Theodore W. *The Culture Industry: Selected Essays on Mass Culture*. (1991) 2nd ed. Ed. And intro. J. M. Bernstein. London and New York: 2001.

Bell, Gordon and Jim Gemmell, *Total Recall, How the E-Memory Revolution Will Change Everything*, New York: Dutton/Penguin, 2009

Chua, Beng-huat. *Structure, Audience, and Soft Power in East Asian Pop Culture*. Hong Kong: Hong Kong University Press, 2012.

Couldry, Nick & Joseph Turow. "Advertising, Big Data, and the Clearance of the Public Realm: Marketers' New Approaches to the Content Subsidy." *International Journal of Communication* 8 (2014): 1710-1726.

Danesi, Marcel. *Popular Culture: Introductory Perspectives*. 3rd. Ed. Blue Ridge Summit: Rowman &

Littlefield Publishers, 2015.

Debord, Guy. *The Society of the Spectacle* (Paris, 1967), trans. Donald Nicholson-Smith, New York: Zone Books, 1994.

de Certeau, Michel. *The Practice of Everyday Life*, trans. Steven F. Rendall, Berkeley, Los Angeles and London: University of California Press, 1984.

Ellis, John. "Television as Working Through." In *Television and Common Knowledge*, ed. Jostein Grisprud. London and New York: Routledge, 1999.

Fitzsimmons, Lorna, and John A. Lent, eds. *Asian Popular Culture in Transition*. Milton Park and New York: Routledge, 2013.

Hall, Stuart. "Encoding/Decoding." In *Popular Culture: Production and Consumption*, eds. C. Lee Harrington and Denise D. Bielby. Oxford and Malden, Mass.: Blackwell, 2001 123-132.

Haugen, David M, and Susan Musser, eds. *Popular Culture*. Farmington Hills, MI: Greenhaven Press, 2011.

Kellner, Douglas. *Media Spectacles*. London & New York: Routledge, 2003.

Lefebvre, Henri. *Critique of Everyday Life*, vol. 1: Introduction (Paris, 1947), trans. John Moore, London and New York: Verso, 1991.

Marshall, P. David. *Celebrity and Power: Fame in Contemporary Culture* (1997). Minneapolis and London: University of Minnesota Press, 2014.

Morris, Meaghan. *Too Soon, Too Late: History in Popular Culture*, Bloomington and Indianapolis: Indiana University Press, 1998.

Moskowitz, Marc L. *Popular Culture in Taiwan: Charismatic Modernity*. London and New York: Routledge, 2011.

Negus, Keith. *Popular Music in Theory: An Introduction*. Cambridge: Polity Press with Blackwell, 1996.

Papenburg, Jens Gerrit, and Holger Schulze. *Sound as Popular Culture: A Research Companion*. 2016.

Van Dijck, José. *The Culture of Connectivity*. New York: Oxford University Press, 2013.

Waskul, Dennis D., and Phillip Vannini. *Popular Culture as Everyday Life*. London & New York: Taylor and Francis, 2016.

CUS505 Methods in Cultural Research 文化研究的方法

Course Title : Methods in Cultural Research 文化研究的方法

Course Code : CUS505

No. of : 3

Credits/Term

Mode of Tuition : Lecture and seminar

Class Contact : 3 hours per week

Hours

Category : Core course

Discipline : Cultural Studies

Prerequisite(s) : Nil

Co-requisite(s) : Nil

Exclusion(s); : Nil

Exemption : Nil

Requirements

Brief Course Description : This core course enhances the students to develop a reflexive attitude about and critical abilities of different methods used by cultural researchers. Method here is understood not only as research techniques, procedures, and practices, but also as involving the theories and perspectives that inform the production of a particular kind of research and justify it in terms of knowledge-making. Practical examples will be used to illustrate diverse cultural studies methods such as textual analysis, ethnographic methods (e.g. interview, focus groups, storytelling, participatory action research), oral history, archival work, etc. Discussion of methodological issues involved in those examples will help students map out the trajectories in which cultural studies as a discipline developed in the past and the implications they have nowadays.

Aims :

1. To guide students to pay critical attentions to the techniques and procedures of doing cultural research in such different areas as literature, film and media, popular culture, gender studies and postcolonial studies;
2. To provide a platform for students to discuss different perspectives on research methods and related issues such as research ethics, knowledge, and power.

Learning : On completion of the course, students will be able to:

Outcomes (LOs)

LO1: apply at least one of the methods learnt in the course to handle a practical or research problem;

LO2: present a critical reflection of the research method(s) used and the process of research based on methodological issues discussed in class.

Indicative Content :

1. Philosophical basis of cultural research
2. Studying lived experience and resistance
3. Ethnography and understanding the Other
4. Reading discourse and ideology
5. Semiotics and genealogy
6. Studying space

Measurement of Learning Outcomes : The ability of students to apply at least one of the methods learnt to handle a chosen topic in cultural research and to reflect critically upon the research method(s) used and the process of research will be measured by:

1. Individual paper and short commentary require students to understand and reflect upon the research methods and the process of research. (LO2, LO1)
2. Participation in discussion requires students to demonstrate their ability to apply research methods to reflect and solve the practical or academic problem. (LO2)

Course : 1) (40%) Individual Paper (Due Date: May 17)

Requirements and Assessment

- Students should choose one of the topics suggested by the instructor. Instructor will explain them in the lecture accordingly.
- The paper should contain two parts:
 - a. A preliminary but comprehensive, critical and analytical account derived from the materials;
 - b. A critical self-reflection upon the related methodological issues
 - c. Around 3,000-5,000 words, in Chinese or English.

2) (10% x 2=20%) Two short commentaries, around 500-1000 words per piece, in Chinese or English. Topics and due dates will be given in advance.

- 3) (40%) Group or individual presentation (oral, 20%) and participation in discussion (20%)

Students should choose one of the topics suggested by the instructor.

No presentation report is needed. Please also discuss the strength and limitations of this method.

You are REQUIRED to submit a SOFT COPY of each of your assignments on the Moodle. Moodle will automatically record any LATE submissions.

Only the record on the Moodle will be counted as meeting the deadline. Failure to meet the deadlines will result in a penalty of at least one subgrade down and an F grade for the whole course in extreme circumstances. No excuse for deferral of submission will be entertained if not sufficiently justified and the instructor's approval obtained in advance. (Penalty will be imposed on late submissions.)

You'll find the content links and buttons for assignment submissions on the course's homepage on the Moodle. You need NOT email your assignment to any teachers.

NOTE: PLAGIARISM is an academic crime and may lead to disciplinary action. LATE submission of assignments is subject to penalty (e.g., down-grading), unless prior permission is given under special circumstances.

Suggested topics for individual paper and group presentation. Please make reference to the assigned readings:

Topic 1: Take a media text, such as a film or a magazine article.

Step 1: Discuss what kind(s) of politics, consensus, or regimes does the text support? Is your interpretation different from or similar to others?

Step 2: Reflection on your and others' readings and how they are socially situated.

Topic 2: Select a research article or report, quantitative or qualitative.

- a. Thoroughly examine it to reveal gender bias embedded in the method the researcher(es) is/are using. Discuss how this bias is related to gender inequalities in the broader context.

- b. Or reveal its adequacy of addressing gender experience and/or standpoint.

State clearly from which school of feminist methodological approach you are drawing upon.

Topic 3: Take an example of memory site, memory text(s) or local historical text(s) and analyze how they help challenge or offer an interpretation alternative to the conventional understanding. The concrete object of analysis can take many different forms such as memorial places, museum exhibitions, media representations, rituals or shared beliefs. It could also be literary, visual, performative or virtual.

Topic 4: Choose a kind of lived experience. This could be anything from participating in social movement to school behavior or enjoying certain popular cultural forms. Do a mini-research on this experience, such as conducting interview or field observation. Based on your research findings, discuss the meanings of this experience.

Topic 5: Analyze a form of knowledge you gained from others' experiences (such as your parents, friends, etc.) as a constructing and negotiating process engaged by multiple agents and ways (e.g. "ethnographic dance"). Evaluate how far your account of it is true to different lived experiences and critical of the concepts that we have used to frame experiences.

Topic 6: Think of a phenomenon related to mobility which reconfigures space. Collect some statistical data, news reports and conduct a preliminary analysis. Complement your analysis with an interview with someone who is a stakeholder in the process you are analyzing. Discuss whether this view confirms or contradicts your previous analysis and their implications for political/policy project.

Topic 7: Describe your own or someone else's lived experience about something. Collect popular texts that describe the same or similar lived experience. Analyze the commonalities and differences between the lived experience and the texts. To what extent is the lived experience shaped by the discourses of the texts? Does the experience challenge or criticize the discourses?

Topic 8: Interview two people who belong to a particular social group and ask them to analyze the popular texts and evaluate their impact on them. Discuss the role that the discourses have played in shaping their experience.

Syllabus &
Schedule

Jan 29: Introduction to the Philosophical Basis of Cultural Research: From Logical Positivism to Hermeneutics

Required readings

Sayer, Andrew. (1992) "Knowledge in Context." in *Method in Social Science: A Realist Approach*. 2nd Edition. London: Routledge, 12-44.

The 1st short commentary (Due date: Mar 11): What are the major differences, in terms of their approaches and methodologies, between article 1 and 2/3? What new insights you can gain from interpretative approach to addiction (please choose one example, such as online addiction, gaming addiction or drug addiction)?:

- 葉穎思、陳志慧、何錦超、曾國良、孔憲正（社會工作員）〈香港協助網絡成癮青少年的工作成效評估〉，*The Hong Kong Journal of Social Work* Vol. 42, No. 1/2 (Summer/Winter 2008) 119–134。
- 姬廣緒，2019，〈制造成癮——青少年網絡成癮的人類學考察〉，《*思想戰綫*》，45(6): 41-49。
- Chappell, D. *et al.* (2006) 'EverQuest—it's just a computer game right? An interpretative phenomenological analysis of online gaming addiction', *International journal of mental health and addiction*, 4(3), pp. 205–216.

Suggested readings

Johnson, R. *et al.* (2004) *The Practice of Cultural Studies*, SAGE, Ch. 1, "Cultural Studies and the Study of Culture: Disciplines and Dialogues", pp. 9-25.

Blaikie, N. (1993) *Approaches to Social Enquiry*, Polity, Ch. 2-3, pp. 11-92.

Johnson, R. *et al.* (2004) *The Practice of Cultural Studies*, SAGE, Ch. 5, "Theory in the practice of research", pp. 87-103.

Becker, Howard S., "History, Culture, and Subjective Experience: An Exploration of the Social Bases of Drug-Induced Experiences," *Journal of Health and Social Behavior* 8 (1967): 163-176.

George Herbert Mead, *Mind, Self, and Society* (Chicago: University of Chicago Press, 1934)

Mantzavinos, C., "Hermeneutics", *The Stanford Encyclopedia of Philosophy* (Winter 2016 Edition), Edward N. Zalta (ed.), URL = <https://plato.stanford.edu/archives/win2016/entries/hermeneutics/>.

Feb 5: Introduction to the Philosophical Basis of Cultural Research:

Postmodernism

Required readings

Vallely, Neil. 2016. "Practicing Disappearance: A Postmodern Methodology", *Electronic Book Review*, December 4, 2016.

沈清松, 〈從現代到後現代〉, 《哲學雜誌》, 第四期 (台北 哲學雜誌社, 1993), 頁 4-25。

Blackman, Shane. 2005. Youth Subcultural Theory: A Critical Engagement with the Concept, its Origins and Politics, from the Chicago School to Postmodernism. *Journal of Youth Studies* 8(1): 1-20.

Suggested readings

Saukko, P. (2003) *Doing Research in Cultural Studies*, SAGE, Ch.1, "Combining Methodologies in Cultural Studies", pp. 11-35.

Johnson, R. et.al. (2004) *The Practice of Cultural Studies*, SAGE, Ch. 3, "Method and the Researching Self", pp. 44-61.

Feb 12: No class

Feb 19: Research: Quantitative or Qualitative?

Required readings

Small, Mario Luis. 2009. "'How many cases do I need?' On science and the logic of case selection in field-based research." *Ethnography* 10(1): pp. 5-38.

Discussion: the qualitative insight from quantitative research

Wong, Hok-Wui, Ngok Ma and Wai-man Lam. 2016. "Migrants and Democratization: The Political Economy of Chinese Immigrants in Hong Kong." *Contemporary Chinese Political Economy and Strategic Relations: An International Journal* Vol.2, No.2, Aug. /Sept., pp.909-940.

蔡玉萍, 2016, 〈移民與民主化——與黃鶴回 馬嶽 林蔚文商榷〉, 《明報》, 「觀點版」, 8月29日。

張家樂、蔡玉萍, 2016, 〈移民是政治中立還是保守? 重新分析得出不同結果〉, 《香港獨立媒體網》, 11月14日。

<http://www.inmediahk.net/node/1045840>

Suggested readings

Deacon, David. 2008. "Why Counting Counts." Research Methods for Cultural Studies. Edited by Michael Pickering. Edinburgh University Press, pp. 89-104.

Feb 26: Ideological and Textual Analysis

Required readings

Stokes, J (2003) *How to do Media & Cultural Studies*. London: Sage, 51-97.

游美惠, <內容分析、文本分析與論述分析在社會研究的運用>

Graham, L. J. (2005) 'Discourse Analysis and the Critical Use of Foucault', in *The Australian Association of Research in Education Annual Conference. The Australian Association of Research in Education Annual Conference*. Available at: <https://eprints.qut.edu.au/2689> (Accessed: 6 January 2021).

Suggested readings

Barrett, Michele. 1991. *The Politics of Truth: From Marx to Foucault*. Stanford: Stanford UP, Chapter 1&2.

Eagleton, Terry. Ideology and its Vicissitudes in Western Marxism. Mapping Ideology.

Hall, Stuart. Discourse and Power. Formations of Modernity. 291-296.

Hall, Stuart, ed. (1997) Representation: Cultural Representation and Signifying Practices. London, Thousand Oaks & New Delhi: Sage Publications, with The Open U, pp.15-39. (required); pp. 41-61.

Hall, Stuart. "Encoding, decoding." In *The Cultural Studies Reader*. Ed. Simon During. London & New York: Routledge (1993), pp. 90-103.

Saukko, P. (2003) *Doing Research in Cultural Studies*, SAGE, Ch. 5, "Reading Ideology", pp. 99-114.

Mar 5: Ethnography: Studying Lived Experience

Required readings

楊巧玲, 2017, <學習做勞工, 同時做男人: 反學校文化中階級與性別的交織之民族誌研究>, 《教育研究集刊》, 63(4): 1-36。

Scheldeman, Griet. "Beyond A to B." *Redrawing Anthropology: Materials, Movements, Lines*. Ed. Tim Ingold. Farnham: Ashgate, 2011. 129-41.

張連海, 2015, <感觀民族誌: 理論、實踐與表徵>, 《民族研究》, 第 2 期: 頁 55-67。

Suggested readings

Saukko, P. (2003) *Doing Research in Cultural Studies*, SAGE, Ch. 2, "Studying Lived Resistance", pp. 39-54.

Mar 12: Between Experience and Discourse

Required readings

Vannini P (2007) *Social Semiotics and Fieldwork: Method and Analytics*.

Qualitative inquiry: QI 13(1). SAGE Publications Inc: 113–140.

Discussion: Please think about a case featuring the dynamics between experience and discourse

Vannini P and McCright AM (2004) To Die For: The Semiotic Seductive Power of the Tanned Body. *Symbolic Interaction* 27(3): 309–332.

Suggested readings

Muller, M. 2013. Text, Discourse, Affect and Things. Kuus, M. Ed. *The Routledge Research Companion to Critical Geopolitics*. London: Routledge, 49-68.

Mar 19: Feminist Methodologies

Required readings

Rollins, J. (1996) 'Invisibility, consciousness of the other, and resentment among black domestic workers', *Working in the service society*.

龍彥, 〈經驗：在黑暗與光明之間——女大學生流產研究〉

Lai, Ruby and Choi, Susanne. 2019. "Premarital Sexuality, Abortion, and Intergenerational Dynamics in China." *Modern China*

Suggested readings

Sprague, J. (2005) *Feminist Methodologies for Critical Researchers: Bridging Differences*. AltaMira Press, pp. 1-52; pp. 119-164.

Nagy, S. & Hess-Biber (2011) *Handbook of Feminist Research. Theory and Practice*. London: Sage, Ch. 1, "Feminist Research. Exploring, Interrogating, and Transforming the Interconnections of Epistemology, Methodology, and Method", pp. 3-26.

Martin, Emily. 1991. "The Egg and the Sperm: How Science Has Constructed a Romance Based on Stereotypical Male-Female Roles." *Signs*, Vol. 16, No. 3 (Spring, 1991), pp. 485-501.

Mar 26: What is Critique?

Required readings

Foucault. "Practicing Criticism."

Gutting, Gary. "Archaeology"; "Genealogy"

蕭育和, 〈傅柯的考古學與系譜學〉

(<https://philomedium.com/blog/81178>)

Suggested readings

Foucault. "What is Critique?"

Lemke, Thomas. "Critique and Experience in Foucault."

Apr 2: No class

Apr 9: Cultural history

Required readings

陳建守, 2006, 〈文化史的由來、實踐及意義－介紹兩本討論文化史的著作〉, 《思與言: 人文與社會科學期刊》, 44 卷 2 期 (2006/06), 243-267。

余芳珍, 2002, 〈從 Robert Darnton 之 "Workers Revolt: The Great Cat Massacre of the Rue Saint-Severin" 談新文化史結合歷史學與人類學的研究取徑〉, 政大史粹 ; 4 期 (2002 / 07 / 01), p.147 – 162。

楊瑞松, 2005, 〈想像民族恥辱:近代中國思想文化史上的「東亞病夫」〉

楊瑞松, 2008, 〈睡獅將醒?:近代中國國族共同體論述中的「睡」與「獅」意象*〉

Suggested readings

王笛, 2009, <新文化史、微觀史和大眾文化史——西方有關成果及其對中國史研究的影響>, 《近代史研究》, 第一期, 126-140。

Pickering, Michael (2008) "Engaging with History" in Research Methods for Cultural Studies, Edinburgh: Edinburgh University Press, Ch. 10, pp. 195-213.

Misztal, Barbara, A. "Studying Memory" in Theories of Social Remembering, Maidenhead, Philadelphia: Open University Press, Ch. 6, pp. 118-181.

Burns, Robert. "Introduction: Cultural History."

Chartier, Roger. "Texts, Symbols and Frenchness."

Darnton, Robert. "The Symbolic Element in History."

Apr 16: Truthfulness and Self-reflexivity

Required readings

Pack, Sam. 2006. "How They See Me vs. How I See Them: The Ethnographic Self

and the Personal Self.” *Anthropological Quarterly*, Vol. 79, No. 1 (Winter, 2006), pp. 105-122.

Discussion: “knower is part of the matrix of what is known”

Waterson, A. and Rylko-Bauer, B. 2006. “Out of the Shadows of History and Memory: Personal family narratives in ethnographies of rediscovery.” *American Ethnologist* 33(3): pp. 397–412.

Suggested readings

Hartley, John. ““Read thy self”:Text,Audience, and Method in Cultural Studies.”

Wolf, Margery. 1992. *A Thrice-Told Tale: Feminism, Postmodernism, and Ethnographic Responsibility*. Stanford: Stanford University Press.

Rabinow, Paul. 1977. *Reflections on Fieldwork in Morocco*. Berkeley: University of California Press.

Apr 23: Mobility, Space, and Place

Required readings

Fincham, Ben, McGuinness, Mark and Murray, Lesley. 2010. Introduction.

Fincham, Ben, McGuinness, Mark and Murray, Lesley. Eds. *Mobile Methodologies*. Hampshire: Palgrave 1-10.

The 2nd short commentary (Due date: May 6): With reference to Martin’s article and her methodological approach, please discuss your, a friend’s or a relative’s experience of mobility

Martin, Fran. 2017. Mobile self-fashioning and gendered risk: rethinking Chinese students’ motivations for overseas education. *Globalization, Societies, and Education* 15(5); 706-720.

Suggested readings

Ang, I. (2001) “Identity Blues: Rescuing Cosmopolitanism in the Era of Globalization.” In *On not speaking Chinese: Living between Asia and the West*. London: Routledge.

Castells, Manuel. 2000. “The Space of Flows.” In *Castells Reader on City and Social Theory*. Edited by Ida Susser. Malden and Oxford: Blackwell, pp. 314-366.

Appadurai,A.(1997) “Disjuncture and Difference in the Global Cultural Economy.” *Public Culture* 2(2): 1-24.

Apr 30: Presentation (or Consultation week)

May 7: Presentation

May 14: Presentation

CUS504 History in Cultural Studies 文化研究中的歷史

Course Title	:History in Cultural Studies 文化研究中的歷史
Course Code	:CUS504
No. of	:3
Credits/Term	
Mode of Tuition	:Lecture
Class Contact Hours	:3 hours per week
Category	:Elective course
Prerequisite(s)	:Nil
Co-requisite(s)	:Nil
Exclusion(s);	:Nil
Brief Course Description	:This course focuses on how different elements in contemporary culture affect our conception of history. It explores why the past matters as well as how particular representations of the past come to be what they are and the implications for the formation of meanings and value systems. Looking at cultural developments that not only result in certain representations of the past but also change our conception of history, the course examines how discursive forms, narrative structures and representational conventions inscribe particular assumptions about the past, which are circulated, mediated, modified and contested at their sites of reception and consumption. Through an analysis of these processes, students will learn to apply the conceptual tools and methods that cultural studies provides for approaching, and making an intervention in, the complex relation between history and representation. Students will also learn to see history not as an academic subject laden with dates, facts and causal explanations, but as a force field subject to the power relationship of the dominant culture.
Aims	: • To equip students with tools and methods to critically analyze representations of the past; • To examine the cultural contexts and mechanisms that shape representations of the past; • To provide insight into traditions of government, imperialism and nation-building that produce particular visions of the past; • To develop and foster strategies for a democratic, participatory and communal recovery of marginalized histories.

Learning Outcomes: On completion of the course, students will be able to:

LO1: present an analysis that the past does not simply consist of a series of events the significance of which is established by professional historians;

LO2: outline a critical understanding of the views of history and how the past is treated in contemporary culture.

- Indicative Content :
- Representations of the past in contemporary culture: literature, photography, film, fashion, museums, exhibitions, heritage sites, the built environment;
 - Discursive strategies of representing human experiences and social events: the power of narrative; the meaning of memory and tradition; the revolutionary impact of printing, photography and films.

Teaching Method : Lectures, seminar discussions and class presentations.

- Measurement of Learning Outcomes :
1. understand the complex nature of the past and the inadequacy of contemporary culture in relating the past to the present (demonstrated by student papers 70%; (LO1, LO2)
 2. engage in critical reflection of why and how the past is relevant to the present. (demonstrated in class presentations and seminar discussions, 30%, LO1, LO2)

Assessment 100% continuous assessment. Grading will be based on:

- A term paper (70%): of approximate length of 8,000 characters in Chinese or 6,000 words in English by 1 June 2021.
- Class Presentation (20%)
- Class Participation (10%)

Class presentation (30 to 45 minutes) can be individual or group presentation. If a particular student is keen on answering questions and expressing one's views, course teacher will give additional marks for that student.

Criteria for group presentation assessment

- Quality of Interpretation of the readings
- The relevance of the case to the arguments raised
- Organization of flow

- Clarity of the presentation/ commentary
- Relevance of questions raised
- Response to classmates' questions

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/>.

Class Schedule

1.23 – Introductory lecture: history and cultural studies
RR Jenkins(1991), 6-32

Part I: The Materiality of History

1.30 – history other than the written word
(Discussion: the meaning of Dragon Boat Festival)
RR: Benjamin (1968), 83-109; Chartier, 6-24

2.06 – history and printing
(Discussion: the historical significance of books)
RR: Anderson, 9-46

2.13 – Lunar New Year Holiday

2.20 – the revolutionary impact of film & photography
(Discussion: Hong Kong or Mainland films and history)
RR: Benjamin (1968), 217-251

Part II: History in Contemporary Culture

2.27 – history of museum and history in museum

(Discussion: museums of Hong Kong or Mainland)

RR: Bennett, 89-105; McClellan, 1-12; McGuigan, 1-29

3.06 – history and the heritage industry

(Discussion: preservation of heritage in Hong Kong or Mainland)

RR: Abbas, 16-47; Benjamin (1978), 3-60; Hobsbawm, 1-14

3.13 – history and the world of fashion

RR: Buck-Morss, 78-158; Lehmann, 200-239

3.20 – history and the hyper-real

(Discussion: hyper-real Hong Kong)

RR: Eco, 1-58

Part III: Rethinking the Concept of History

3.27 – history as photography\history after film

RR: Cadava, 3-44; Gilgen

4.03 – Easter Holiday

4.10 – theses on the concept of history

RR: Benjamin (1968), 253-264

4.17– post-modern history or the unfinished project of enlightenment

RR: Benjamin (1968) pp201-216; Simpson, 1-15

4.24– the end of history or the re-invention of history

RR: Janet Abu-Lughod, “On the Remaking of History: How to Reinvent the Past” in Kruger, Barburn & Mariuni, Phi eds, *Remaking History*, Seattle, Bay Press 1989, pp 111-129.

5.01– Labor Day Holiday

5.08– from disenchantment to re-enchantment

RR: Jurgen Habermas, “Walter Benjamin: Conciousness-Raising or Rescuing Critique” in Smith, Gary ed., *On Walter Benjamin: Critical Essays and Recollections*, Cambridge, Mass. MIT Press, 1991, pp 90-128.

5.15– Concluding lecture: Cultural Studies as an Intellectual Force

RR: Benjamin (1978) pp314-332

Readings:

- Abbas, Ackbar (1997): *Hong Kong: Culture and the Politics of Disappearance*, Hong Kong: Hong Kong University Press
- Anderson, Benedict (1991): *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, 2 ed., London: Verso.
- Ankersmit, F.R (2001): *Historical Representation*, Stanford: Stanford University Press.
- Auge, Marc(1995): *Non-Places: Introduction to an Anthropology of Supermodernity*, London: Verso.
- Benjamin, Walter (1968): *Illuminations*, New York: Schocken Books.
- Benjamin, Walter (1978): *Reflections*, New York: Schocken Books.
- Bennett, Tony (1995): *The Birth of the Museum: History, Theory, Politics*, London and New York: Routledge.
- Brennen, Bonnie, and Hanno Hardt eds. (1999): *Picturing the Past. Media, History, and Photography*, Urbana and Chicago: University of Illinois Press.
- Buck-Morss, Susan (1989): *Dialectics of Seeing: Walter Benjamin & the Arcades Project*. Cambridge, Mass: MIT Press.
- Cadava, Eduardo (1997): *Words of Light: theses on the Photography of History*, Princeton: Princeton University Press.
- Chartier, Roger (1995): *Forms and Meanings*, Philadelphia: University of Pennsylvania Press.
- Eco, Umberto (1986): *Travels in Hyperreality*, London: Picador.
- Faure, David (2003), "The Common People in Hong Kong History" in David Faure ed., *Hong Kong: A Reader in Social History*. Hong Kong, Oxford University Press.
- Fiske, John (1989): *Reading the Popular*, London: Routledge.
- Gilgen, Peter, "History after Film" in Gumbrecht, Hans Ulrich and Marrinan, Michael eds, *Mapping Benjamin: The Work of Art in the Digital Age*. Stanford, Stanford University Press, 2003. pp 53-62.
- Gilloch, Graeme (1996): *Myth & Metropolis: Walter Benjamin and the City*, Oxford: Polity Press.
- Gould, John (2000): *Herodotus*. London, Gerald Duckworth & Co.
- Harvey, David (2003): *Paris, Capital of Modernity*. London & New York, Routledge.
- Hobsbawm, Eric, and Terence Ranger, eds. (1984): *The Invention of Tradition*, Cambridge: Cambridge University Press.
- Hunt, Lynn ed. (1989): *The New Cultural History*, Berkeley: University of California Press.
- Jenkins, Keith (1991): *Rethinking History*, London and New York: Routledge.
- Jenkins, Keith ed. (1997): *The Postmodern History Reader*, London and New York: Routledge.
- Kruger, Barburn & Mariuni, Phi eds, *Remaking History*, Seattle, Bay Press 1989, pp 111-129.

- LaCapra, Dominick (1985): *History & Criticism*, Ithaca, New York: Cornell University Press.
- LaCapra, Dominick, and Steven L. Kaplan, eds. (1982): *Modern European Intellectual History: Reappraisals and New Perspectives*, Ithaca, New York: Cornell University Press.
- Lefebvre, Henri (2003): *The Urban Revolution*, Minneapolis: University of Minnesota Press.
- Lehmann, Ulrich (2000): *Tigersprung: Fashion in Modernity*, Cambridge, Mass. The MIT Press.
- Marrinan, Michael eds. (2003) *Mapping Benjamin: The Work of Art in the Digital Age*, Stanford, Stanford University Press. pp53-62.
- McClellan, Andrew (1999): *Inventing the Louvre*, Berkeley. University of California Press.
- McGuigan, Jim (1996): *Culture and the Public Sphere*, London and New York: Routledge.
- Pickering, Michael (1997): *History, Experience and Cultural Studies*, New York: St. Martin's Press.
- Poster, Mark (1997): *Cultural History and Postmodernity: Disciplinary Readings and Challenges*, New York: Columbia University Press.
- Resina, Joan Roman and Dieter Ingenschay eds. (2003): *After-Images of the City*, Ithaca: Cornell University Press.
- Roberts, Geoffrey ed. (2001): *The History and Narrative Reader*, London and New York: Routledge.
- Scott, Joan Wallach (1988): *Gender and the Politics of History*, New York: Columbia University Press.
- Simpson, Lorenzo C. (2001): *The Unfinished Project: Towards a Postmetaphysical Humanism*, London and New York: Routledge.
- Smith, Gary ed., *On Walter Benjamin: Critical Essays and Recollections*, Cambridge, Mass. MIT Press, 1991, pp 90-128.
- Sobchack, Vivian ed. (1996): *The Persistence of History: Cinema, Television, and the Modern Event*, London and New York: Routledge.
- Southgate, Beverley (2003): *Postmodernism in History*, London and New York: Routledge.
- Susser, Ida ed. (2002): *The Castells Reader on Cities and Social Theory*, Oxford: Blackwell Publishers.
- Thompson, E. P. (1991): *The Making of the English Working Class*, Harmondsworth: Penguin.
- Young, Robert (2004): *White Mythologies: Writing History and the West*, London and New York: Routledge.

CUS515B Special Topics in Cultural Studies - Cultural Politics of Emotion 情感的文化政治

No. of Credits/Term	: 1.5
Mode of Tuition	: Lecture
Class Contact Hours	: 3 hours per week, normally 21 hours per course
Category	: Elective course
Prerequisite(s)	: None
Co-requisite(s)	: None
Exclusion(s);	: None
Brief Course Description	: This course introduces to students the significance of boredom, fear, shame, despair, hope and love, as actual emotions and as ways of looking at the world, in contemporary societies. It discusses the histories of these emotions, as well as the consequences of the emerging culture of fear and boredom. Apart from encouraging students to examine their own experiences of these emotions, this course also draws on theoretical resources from the field of cultural studies and the field of affect studies. Specific attention will be put on the role of the mass media, political forces and commodity culture.
Aims	: 1. To introduce focused theoretical and practical tools drawing from the field of Cultural Studies for students to study and address current issues; 2. To familiarize students with the critical perspectives needed for understanding that cultural matters are significant social and public issues through in-depth study of a particular theme.
Learning Outcomes (LOs)	: On completion of this course, students should be able to: • LO1 : outline theoretical concepts and practical tools introduced in the course; • LO2: demonstrate a critical understanding of socio-cultural issues with in-depth intellectual insights.
Measurement of Learning Outcomes (LOs)	: 1. Scrutinizing students' class presentation/discussion to examine whether students are able to understand the theoretical and practical tools introduced in the course and to raise relevant and critical questions with clear and precise formulation; (LO1)

2. Students' ability to formulate in-depth comments on socio-cultural issues will be assessed in term project. (LO2)

Assessment

1. Class presentation and dialogue (20%);
2. Between session 2 to session 7, students are required to submit 1-3 question(s) to the moodle on or before the Tuesday (noon) before the Wednesday's lecture. The question(s) to be submitted should be related to the assigned reading of the corresponding week. (30%).
3. A term paper, 3,000-5,000 words, Chinese or English (50%). Deadline for submitting the writing assignment to the moodle is **May 19**.

The group presentation ranges from 15 to 20 minutes. If a particular student is keen on answering questions and expressing one's views, course teacher will give additional marks for that student.

Criteria for group presentation assessment

- Quality of Interpretation of the readings
- The relevance of the case to the arguments raised
- Organization of flow
- Clarity of the presentation/ commentary
- Relevance of questions raised
- Response to classmates' questions

NOTE: Students should be aware of the University regulations about dishonest practice in course work and the possible consequences as stipulated in the Regulations Governing University Examinations.

Schedule of class sessions

1. The Affective Turn: Thinking through Emotion (27 Jan)

Ahmed, Sara (2004): "Introduction: Feel Your Way," *The Cultural Politics of Emotion*, New York: Routledge, pp.1-19.

Walkerdine, Valerie (2005): "Emotion", in Tony Bennett, Lawrence Grossberg and Meaghan Morris eds. (2005), *New Keywords -- A Revised Vocabulary of Culture and Society*, Blackwell Publishing, pp. pp.102-104.

何春蕤、甯應斌(2012)：《民困愁城》，台北：台灣社會研究雜誌社，pp.33-50。

2. Culture of Anxiety, Fear, and Hate (10 Feb)

Appadurai, Arjun (2009): "Fear of Small Numbers", in Jennifer Harding and E. Deidre Pribram eds. *Emotions – A Cultural Studies Reader*, London and NY: Routledge, pp.235-250.

Sakecl, Renata (2004): *On Anxiety*, London and NY: Routledge, pp.49-71.

*Ahmed, Sara (2004): "The Affective Politics of Fear" and "The Organisation of Hate", *The Cultural Politics of Emotion*, New York: Routledge, pp.62-81; pp.101-121.

3. The Cultural Politics of Happiness and Love (24 Feb)

Ahmed, Sara (2004): "In the Name of Love", *The Cultural Politics of Emotion*, London and New York: Routledge, pp.122-143.

Ahmed, Sara (2010): "Happy Objects", *The Promise of Happiness*, Durham and London: Duke University Press, pp.21-49.

*Ahmed, Sara (2010): "Introduction" and "Conclusion", *The Promise of Happiness*, Durham and London: Duke University Press, pp.1-20; pp.199-223.

4. Shame, Guilt, Resentment and Melancholia/Depression (10 Mar)

Biddle, Jennifer (2009): "Shame", in Jennifer Harding and E. Deidre Pribram eds. *Emotions – A Cultural Studies Reader*, London and NY: Routledge, pp.113-125.

Deleuze, Gilles (1983): *Nietzsche and Philosophy*, trans. Hugh Tomlinson, NY:

Columbia University Press, pp.111-122. (中譯：吉爾·德勒茲(2002)：《尼采與

哲學》，周穎、劉玉寧譯，北京：社會科學文獻出版社，pp.163-181)

*Ahmed, Sara (2004): "Shame before Others", *The Cultural Politics of Emotion*, London and New York: Routledge, pp.101-121.

5. Melancholia and Depression (24 March)

何春蕤、甯應斌(2012)：《民困愁城》，台北：台灣社會研究雜誌社，pp. 63-76; 113-125。

Cvetkovich, Ann (2012): "Introduction", in *Depression – A Public Feeling*, Durham & London: Duke U Press, pp. 154-202.

*Brown, Wendy (2000): "Resisting Left Melancholia", in P. Gilroy, L. Grossberg,

A. McRobbie eds., *Without Guarantees: In Honour of Stuart Hall*, London and New York: Verso, pp.21-29. (中譯：〈抗拒左派憂鬱〉，劉人鵬等編，張永靖譯，《憂鬱的文化政治》，台北：蜃樓，pp.139-153。)

*Cvetkovich, Ann (2012): "Writing Depression – Acedia, History, and Medical Models", in *Depression – A Public Feeling*, Durham and London: Duke University Press, pp. 85-114.

6. Boredom and Capacity of Being (7 April)

Gardiner, Michael E. (2012): "Henri Lefebvre and the 'Sociology of Boredom'", *Theory, Culture & Society*, Vol. 29(2): 37-62

Zournazi, Mary (2002): "Hope, Passion, Politics – A Conversation with Chantal Mouffe and Ernesto Laclau", "'On the Side of Life' – Joy and the Capacity of being -- Conversation with Ghassan Hage", *Hope – New Philosophies for Change*, London and New York: Routledge, pp.122-171.

*Salzani, Carlo (2009): "The Atrophy of Experience: Walter Benjamin and Boredom", *Critical Studies*, No. 31, pp.127-154.

7. The Making and Unmaking of the Fascist Self (21 April)

何春蕤、甯應斌(2012)：《民困愁城》，台北：台灣社會研究雜誌社，pp.315-350。

May, Todd (2013): "Desire and Ideology in Fascism", in *Deleuze & Fascism: Security: War: Aesthetics*, Brad Evans and Julian Reid eds. London and NY: Routledge, pp.13-26.

Foucault, Michel (1983): "Preface", in Gilles Deleuze and Felix Guattari, *Anti-Oedipus – Capitalism and Schizophrenia*, University of Minnesota Press, pp.xi-xiv.

*何春蕤 (2013): 〈性別治理與情感公民的形成〉，《新道德主義》，甯應斌編，中央大學性別研究室，pp.211-232。

*Grossberg, Lawrence (2010): "Affect's Future – Rediscovering the Virtual in the Actual", in Melissa Gregg and Gregory J. Seigworth eds. *The Affect Theory Reader*, Durham and London: Duke University Press, pp.209-338.

*Recommended Readings

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/>.

CUS515K Special Topics in Cultural Studies: Cultural Economy 文化經濟學

No. of Credits/Term	:1.5
Mode of Tuition	:Lecture
Category	:Elective course
Prerequisite(s)	:None
Co-requisite(s)	:None
Exclusion(s);	:None
Brief Course Description	:This course studies the economy and economic discourses through a cultural studies perspective. The course is divided into two sections. Part one discusses what “cultural economy” is and how it works. Part two demonstrates how to do cultural economy with concrete case studies. The main aim of the course is to understand how cultural economy approaches help us to understand economic discourses and the contemporary economy by analyzing the production and consumption of culture and the issues of cultural identity, regulation and representation in relation to the economy.

Aims	• To introduce focused theoretical and practical tools drawing from the field of Cultural Studies for students to study and address current issues; • To familiarize students with the critical perspectives needed for understanding that cultural matters are significant social and public issues through in-depth study of a particular theme.
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Learning Outcomes On completion of the course, students will be able to:

(LOs):	• LO1 : outline theoretical concepts and practical tools introduced in the course; • LO2: demonstrate a critical understanding of socio-cultural issues with in-depth intellectual insights.
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Measurement of Learning Outcomes (LOs):	1. Scrutinizing students’ class presentation/discussion to examine whether students are able to understand the theoretical and practical tools introduced in the course and to raise relevant and critical questions with clear and precise formulation; (LO1) 2. Students’ ability to formulate in-depth comments on socio-cultural issues will be assessed in term project. (LO2)
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- Assessment :
1. Class presentation and dialogue (20%);
 2. Between session 2 to session 7, students are required to submit 1 question to the moodle on or before noon of the Tuesday before the Wednesday's lecture. The question to be submitted should be related to the assigned reading of the corresponding week. (30%).
 3. A term paper, 3,000-5,000 words, Chinese or English (50%). Deadline for submitting the writing assignment to the moodle is May 19, 2021.

The group presentation ranges from 15 to 20 minutes. If a particular student is keen on answering questions and expressing one's views, course teacher will give additional marks for that student.

Criteria for group presentation assessment

- Quality of Interpretation of the readings
- The relevance of the case to the arguments raised
- Organization of flow
- Clarity of the presentation/ commentary
- Relevance of questions raised
- Response to classmates' questions

NOTE: Students should be aware of the University regulations about dishonest practice in course work and the possible consequences as stipulated in the Regulations Governing University Examinations.

Class schedule **I. Introduction and Contemporary Relevance**

1. The Separation and Reunion of Culture and Economy (3 Feb)

Dumont, Louis (1992): "Genesis, III – The Emergence of the Economic Category (A Reminder)", in *Essays on Individualism – Modern Ideology in Anthropological Perspective*, Chicago and London: The University of Chicago Press, pp.104-112.

Du Gay, Paul ed. (1997): "Introduction", *Production of Culture/Cultures of Production*, London/Thousand Oaks/New Delhi: SAGE Publications, pp. 1-10.

2. Emotional Capitalism, Moral Economy, and Identity Economics (17 Feb)

Akerlof, George A. and Rachel E. Kranton (2010): *Identity Economics*, pp.3-25.

尋語讀書會(明報)系列

3. Economics as a Cultural project: Economization (3 March)

Caliskan, Koray and Michell Collon (2009): "Economization, part 1: shifting attention from the economy towards processes of economization", *Economy and Society*, Vol.38, No. 3, pp.369-398.

II. A Cultural Studies Framework and Case Study

4. Doing Cultural Economy – A Framework (17 March)

du Gay, P., S. Hall, L. Janes, H. Mackay and K. Negus (1997): *Doing Cultural Studies – The Story of the Sony Walkman*, London/Thousand Oaks/New Delhi: SAGE Publications, pp.1-120.

5. Money, Market and Debt (31 March)

Graeber, David (2011): *Debt: The First 5,000 Years*, New York: McIville House, pp. 1-19; 361-391.

許寶強(2007)：《資本主義不是甚麼》，第八章〈另類貿易〉，上海人民出版社，頁 191-230。

*Bjerg, Ole (2014): *Making Money – The Philosophy of Crisis Capitalism*, NY: Verso.

6. The Cultural Economy of Gift and Prestige (14 April)

McGoey, Linsey (2016): *No Such Thing as a Free Gift -- The Gates Foundation and the Price of Philanthropy*, pp. 1-28, NY: Verso.

Douglas, Mary (1990): "Forward – No Free Gifts", in *The Gift*, by Marcel Mauss, NY & London: W.W. Norton pp.vii-xviii.

English, James (2005): *The Economy of Prestige – Prizes, Awards, and the Circulation of Cultural Value*, Harvard University press, pp.1-14.

III. Concluding Remarks

7. Rescuing Economies from Economists, Rescuing Cultures from Moralists (28 April)

Grossberg, Lawrence (2010): "Considering Value: Rescuing Economies from Economists," in *Cultural Studies in the Future Tense*, Durham and London: Duke University Press, pp.101-168.

Bourdieu, Pierre (1998): "Is a Disinterested Act Possible?" and "The Economy of Symbolic Goods" in *Practical Reason*, Cambridge: Polity Press, pp.75-126.

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/>.

CUS585A Special Topics on Performance Studies – In the Hong Kong Context 在香港背景下表演研究專題

Course Title : Special Topics on Performance Studies – In the Hong Kong Context

Course Code : CUS585A

No. of : 3

Credits/Term

Mode of Tuition : Lecture and tutorial

Class Contact Hours : 3 hours per week

Category : Core course

Discipline : Cultural Studies

Prerequisite(s) : Nil

Co-requisite(s) : Nil

Exclusion(s) : Nil

Exemption : Nil

Requirements

Brief Course Description : This elective course provides students with up-to-date theoretical and practical knowledge in the field of performance studies. Through case studies, it examines how various kinds of performance help shape and reconstruct aspects of our social reality, our experience of the world, and indeed our view of others and of ourselves. Students will analyze the modes of performance involved, and attempt to understand how artistic practices generate, fix and deliver meaning for us in particular social contexts.

This course introduces students to performance studies which view performance as an object of inquiry and performance as a lens through which to look at the world and humanity where performance is to be seen as how people behave and display their behavior. Performance is not just something that occurs on stage, but something operating on many levels in everyday life, in both secular and sacred rituals, play, sports, legal and legislative processes, popular entertainments and protests, psychotherapy and sales promotion in the streets. So we explore performance in all its forms, extending and deepening the understanding of performance as central to the human condition. By looking at performances so defined, students will be encouraged pay attention to the social issues that have arrested the performers' interests, and the dynamics between social facts and opinions expressed in the performances, and the various social forces that shape social reality.

The course will study the following- the traditional art forms of theatre, dance etc., actual performances and events staged in many different contexts and various behaviour in everyday life and cultural expressions Hong Kong. Where appropriate, comparison will be made with the same in China or other places. This will pave way for further exploration into the growing terrain of performance studies that was initiated by people like Richard Schechner and others and furthered in China by the Shanghai Theatre Academy.

- Aims :
1. To deepen students' understanding of performance studies by way of topics and cases selected from a wide range of social and generic contexts;
 2. To familiarize students with the critical scholarship needed for understanding aspects of performance studies.

This course aims at introducing to students theories of performance studies, key concepts and key issues and concerns in performance studies. They will be encouraged to examine the theories by observation and participating in practice particularly with a reference to the context of Hong Kong. Students are led into the world of performance and performance theory as a complementary field of study besides traditional cultural studies.

Learning Outcomes : On completion of the course, students will be able to:

- (LOs)
1. LO1 : ask meaningful questions in the area of performance studies with clear and precise formulation;
 2. LO2: demonstrate a critical understanding of alternative systems of thought in the area of performance studies, and recognize and assess, as need be, their assumptions, implications, and practical consequences.

Measurement of Learning Outcomes : Scrutinizing students' term papers and class presentation/discussion to examine whether students are able to

- (LOs)
1. raise relevant and critical questions (with respect to the topics of the course) with clear and precise formulation; (LO1, LO2)
 2. critically review the assumptions of existing discourses on the subject matters of the course. (LO1, LO2)

Indicative Content : We will look at actual performances; find out how performance may be used as an organizing concept for studying and examine a wide range of behaviour and situations and how many behaviour and actions are performative. We study Hong

Kong and its performances and where appropriate, we make cross cultural comparisons. We will look at the inter-disciplinarity of performance studies.

1. The Advent of Performance Studies: **What is performance studies and its Origin?** What is performance? Is performance studies imperialistic?
Richard Schechner – his background and as founding father of performance studies -western societies in the 1960s
2. Performance Studies and Theatre : Different kinds of theatre; Theatre of the Oppressed and People's Theatre; the BITAW methodology
3. Community Cultural Development: Community Arts: playback theatre, community music, and DanceAbility - arts that are done collectively and pursued as means of empowerment, CCD in China?
4. Performance Art 1: What is performance art? Marlyn Arshem (Manifesto of Performance Art) , Marina Abramovic and Ulay, The Institutionalization of Performance Art in the 21st century: Museums, Biennials and Galleries
5. Performance Art 2: Hsieh, Ai Wei Wei, Frog King. Performance art in Taiwan, China and Hong Kong & performance art films
6. Performance & Politics: American Elections & Trump as performer
7. Performing Social Change – from protests to pressure groups to political parties, Wars & Revolution, Marches & Rallies, Violence vs Non-violence. Performances in and outside the Legislative Assembly – from the performances of the Chief Executives to the Councillors, Carrie Lam & her lieutenants, Long Hair & the opposition, Mao and his cultural revolution, President Xi.
8. Procession, Festivals & Rituals: processional performances, ritual and the surgical performances 'The Reincarnation of Saint Orhan ', festivals and festivals – and their rituals
9. Performance in everyday life and Social Performance: Image Management, E. Goffman & Sun Wai Chu. The artworks of Ching Jin Wai.
10. Theme Parks & Museums – from Ocean Park , Disneyland , Dismaland, Stalin Park, Hello Kitty, Lego Land, Elephant camps and Painting by elephants, Circus, Macau Casinos' latest shows, Buffalo Jump Museum, Tivoli Gardens,
11. Deaf films, Deaf Poetry, Deaf Art: Poetry Reading – Sign language, poetry and dance; Deaf theatre: Visual Communication Theatre; Deafhood....,Disability Arts

12. Sports & Play – the Olympics (Hitler’s Olympics and China’s Olympics), World Cup, Grand Prix, (televised sports), Rugby Seven, NBA, Wimbledon, Marathon , various forms of spectator sports; participation in Sports
13. Cross-culturalism in Theatre: Cry of Asia, Big Wind, Crossing, Lear, Peter Brook’s Mahabharata, Asian City Crossings: Pathways of Performance through Hong Kong and Singapore. Their role in shaping performing arts connections across the Sinosphere and the wider Asian region in contemporary times and intercultural exchange. Practices and politics of creative collaboration, modes of artistic production, and patterns of cultural circulation in Asia are explored
14. Love & Performances at Times of Plague

Teaching Method : Lecture and Discussion plus moving images at Lingnan University and via Zoom

Assessment :
1. Biweekly reflection after the lectures and readings
2. 1 Pecha Kuchas on specific area of study
3. A term essay of students’ own choice to measure students’ understanding of performance studies

Students are assessed on the basis of 1,2 and 3 with the following grade distribution:

Biweekly reflections (7) 30% (Due Date : 18th March 1st installment of 4; 29th April 2nd installment of 3)

1 Pecha Kucha presentations (Pecha Kucha’s 20x20 presentation format shows your 20 chosen images, each for 20 seconds. In other words, you've got 400 seconds to tell your story, with visuals guiding the way.) 30% (Presentation session on 29th April 2021) (Submit due date on 13 May 2021)

Term essay 40% (Due Date : 13th May 2021)

Term essay: Of approximate length of 4,000 characters in Chinese or 3,000 words in English. Pecha Kuchas presentation (400 seconds) can be individual presentation. If a particular student is keen on answering questions and expressing one's views, course teacher will give additional marks for that student.

Schedule

Session 1 : Performance Studies – an introduction (28 January 2021)

(i) Richard Schechner – a biography

<https://digitalcollections.nypl.org/items/d790c600-02e2-0131-1c02-58d385a7b928#/?uuid=00b4d0e0-02e3-0131-68af-58d385a7b928>

(ii) Richard Schechner – Performance Studies: the broad spectrum approach in Performance Studies Reader edited by Henry Bial

(iii) Dwight Conquergood – Performance studies: intervention and radical research in The Performance Studies Reader edited by Henry Bial

(iv) TDR 人類表演學系列 謝克納專輯 什麼是人類表演學

(v) TDR 人類表演學系列 人類表演與社會科學 人類表演學是帝國主義的嗎 (1,2,3)

Session 2 Performance Studies and Theatre (4 February 2021)

(i) Theatre of the Oppressed and other books by Augusto Boal, (ii) The Playful Revolution by Eugene van Erven, (iv) ICAF in the Picture (book and dvd)

No Class on 11 Feb 2021

Session 3 Community Cultural Development (18 February 2021)

(ii) Acts of Service by Jonathan Fox, (iii) TDR 人類表演學系列 政治與戲 古巴的錄放劇場

iv) TDR 人類表演學系列 政治與戲 追求幸福的勇气

(i) Community, Culture and Globalization ed by Arlene Goldbard and Don Adams 9

(ii) Wong Samson Kei Shun Ph.D Dissertation for Lingnan University (available

online) (iii) Proceedings and Recording of Community Music Conference - Hong

Kong, November/December 2020) (available online) (vi) Seoul Agenda (available online)

Session 4 & 5 Performance Art 1 & 2 (25 February 2021) (4 March 2021)

(i) NIPAF Festival catalogues (ii) Marilyn Arshem (Manifesto of Performance Art)

(Moodle) (iii) Wen yau (Law Nga Wing)'s Doctoral thesis on Hong Kong's Protest Movement and Performance Art submitted to Baptist University (Moodle) (iv)

Nanxi Liu's studies on Performance Art in China (Asian Art Archive) (to be supplied

on Moodle) (v) Books by Cai Qing including Experimental Art Practice ; (vi) Hong

Kong Year Book of Visual Art 2015 (Article by Sanmu, yuenjie maru and Mok

Chiu Yu) (to be supplied on Moodle) (vii) The Institutionalization of Performance

Art in the 21st century: Museums, Biennials and Galleries by Jennifer

Houdrouge (to be supplied on Moodle)

Session 6: Performance & Politics (11 March 2021)

- (i) Society for the Spectacle Guy Debord
- (ii) The Art of the Deal

Session 7: Performing Social Change & Political Performances (18 March 2021)

- (i) “ On the Poverty of Student Life” by Members of ‘On the Poverty of Student Life’ by Members of the Internationale Situationiste and Students of Strasbourg (Moodle) (ii) The Power of the Powerless by V. Havel(Moodle) (iii) books by Gandhi, Martin Luther King, Franz Fanon, Che Guevara (iv) Norman Miners – Government and Politics of Hong Kong v) Leung Yiu Chung's autobiography (vi) TDR 人類表演學系列 政治與戲 政治如戲

Session 8: Procession, Festivals & Rituals: (25 March 2021)

- (i) Richard Schechner & Willa Appel eds By Means of Performance –Intercultural Studies of Theatre and Ritual & others (ii) Henry Bial ed. The Performance Studies Reader Part 3 (iii) Falassi, Alessandro (1987). Time Out of Time: Essays on the Festival. Albuquerque: Univ. of New Mexico Press. (iv) TDR 人類表演學系列 謝克納專輯 從儀式到戲劇及其反面

Session 9: Performance in everyday life and Social Performance (1 April 2021)

- (i) The Presentation of Self in Everyday Life, Frame Analysis, Erving Goffman (ii) 社會表演學 作者：孫惠柱, 出版社(iii)Luke Ching Jin Wai's Works and Ideas (Moodle) (iv) 一個人的社會 project of Nanxi Liu (online) <https://matters.news/@anindividual>

Session 10: Theme Parks & Museums 8 April 2021

- (i) youtube footages of Dismaland, (ii) 生活萬花筒 Steven Nelson ,TDR 人類表演學系列 人類表演與社會科學
- (iii) 後現代博物館的表演與真實 Tracy C Davis TDR 人類表演學系列 人類表演與社會科學

Session 11: Deaf films, Deaf Poetry, Deaf Art (15 April 2021)

- (i) 香港聾人歷史(1) (ii) Deaf films to be supplied for viewing iii/Understanding Deaf Culture: In Search of Deafhood by Paddy Ladd

Session: 12 Sports & Play (22 April 2021)

- (i) Documentaries on Hitler's Olympics and China's Olympics & World Cup, Rugby Seven, Chartered Bank Marathon etc. (ii) Hitler's Olympics – the Facts by John R Webb (iii) When the Party Ends- China's leaps and stumbles after the Beijing

Olympics by Peh Shing Huei (iv) Henry Bial ed. The Performance Studies Reader Part 4

Session 13: Cross Culturalism (29 April 2021)

- (i) When the Big Wind Blows – edited by Mok Chiu Yu and Jennifer Tam
- (ii) Performance of Mahabharata by Peter Brook
- (iii) Theatre and the World by Rustom Bharucha
- (iv) DVD of Crossing,
- (v) Asian City Crossings : Pathways of Performance through Hong Kong and Singapore :Edited by Rossella Ferrari and Ashley Thorpe
- (vi) TDR 人類表演學系列 謝克納專輯 跨文化表演的“是”、“不是”“但是”

Session 14: Love & performances at times of Plague: (6 May 2021)

Diary of Wuhan Lockdown (Guo Jin) ,(Fong Fong) (Ai Hiu Ming) as well as Viral News by Bill Aitchison (to be supplied on Moodle) , Performance of Reading and Recording in Hong Kong during Lockdown.

- 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/>.

Required/Essential Readings:

For general reference

孫惠柱及 Richard Schechner 主編 - TDR 人類表演學系列：人類表演與社會科學
published by the Richard Schechner Center for Performance Studies at the Shanghai Theatre Academy
(5 issues TDR 人類表演學系列 謝克納專輯

TDR 人類表演學系列 平行式發展

TDR 人類表演學系列 政治與戲

TDR 人類表演學系列 人類表演與社會科學

TDR 人類表演學系列 藝術表演與社會表演

Richard Schechner - Performance Theory (a revised version of Essays on Performance Theory, 1988, revised again, 2004)

Richard Schechner - Performance Studies—An Introduction (2002, revised second edition 2006)

Performance Studies: Interventions and Radical Research in The Performance Studies

Reader edited by Henry Bial

Marvin Carlson: Performance: A Critical Introduction

Michael Huxley & Noel Witts eds. The Twentieth-Century Performance Reader

Supplementary Readings for different sessions