

Course Plan for 2021-2022

二零二一至二二年度課程安排

First term (8 Sept 2021 to 17 Dec 2021)

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), 11 Dec 2021 at LKKG01
Language of Instruction : English
Credits: 3

CUS503

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: Tuesday/7:00 - 10:00pm
Venue: Mainly at LKK101, Lingnan University (Tuen Mun), 7 Dec and 14 Dec 2021 at LKKG01
Language of Instruction : English
Credits: 3

Elective Courses:

CUS506

Film and Television Culture 電影與電視文化 (Quota : 30)

Instructor: Prof. LI Siu-leung (Adjunct Professor)
Timetable: Wednesday/7:00 – 10:00pm
Venue: Mainly at LKK101, Lingnan University (Tuen Mun), 8 Dec and 15 Dec 2021 at LKKG01
Language of Instruction : English
Credits: 3

CUS507 **Feminism and Cultural Politics 女性主義與文化政治 (Quota : 30)**

Instructor: Prof. TANG Tse-shang Denise
Timetable: Thursday/7:00 – 10:00pm
Venue: Mainly at LKK101, Lingnan University (Tuen Mun), 9 Dec and 16 Dec 2021 at LKKG01
Language of Instruction : English
Credits: 3

CUS588 **Drama, Theatre and Performance 戲劇、劇場與表演 (Quota : 30)**

Instructor: Ms. LAI Yan-chi
Timetable: Monday/7:00 - 10:00pm
Venue: Mainly at LKK101, Lingnan University (Tuen Mun), 6 Dec and 13 Dec 2021 at LKKG01
Language of Instruction : English
Credits: 3

*** No classes on 21 Sept (Tues), 22 Sept (Wed), 1 Oct (Fri) and 14 Oct (Thurs) (Except for teacher's special arrangement).**

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

Second term (24 Jan 2022 to 16 May 2022)

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); 19 Feb at LKK301; 30 Apr, 7 May and 14 May at LBYG06.
Language of Instruction : English
Credits: 3

CUS505 **Methods in Cultural Research 文化研究的方法**

Instructor: Dr. LAW Yuen-fun Muriel
Timetable: Friday/7:00 – 10:00pm
Venue: Mainly at LKK301, Lingnan University (Tuen Mun); 29 Apr at LBYG06.
Language of Instruction : English
Credits: 3

Elective Courses:

CUS509 **Urban Culture of Hong Kong 香港城市文化 (Quota:30)**

Instructor: Prof. MA Kwok-ming (Adjunct Associate Professor)
Timetable: Saturday/10:00am - 1:00pm
Venue: Mainly at MBG12, Lingnan University (Tuen Mun); 30 Apr and 7 May at LBYG06.
Language of Instruction : English
Credits: 3

CUS510A **Workshop in Cultural Practices 文化實踐工作坊**
Creating Urban Commons: Learning from International and Local Experiences
共同體創建：國際與本土經驗分享 (Quota : 30)

Instructors: Prof. PUN Ngai , Ms. WONG Ada Ying-kay and Dr. LEUNG Daren Shi-chi
Timetable: Wednesday/7:00 - 10:00pm
Venue: Mainly at LKK301, Lingnan University (Tuen Mun); 30 March at MBG07.
Language of Instruction : Cantonese supplemented with Putonghua and English
Credits: 3

CUS514 **Independent Study 獨立專題研究**

Instructor: Prof. LAU Kin-chi (Adjunct Professor)

CUS586 **Gender and Performance 性別與展演 (Quota : 30)**

Instructor: Prof. LI Siu-leung (Adjunct Professor)
Timetable: Thursday/7:00-10:00pm
Venue: Mainly at LKK103, Lingnan University (Tuen Mun); 28 Apr and 5 May at LBYG06.
Language of Instruction : English
Credits: 3

*** No Classes on 1 - 3 Feb (Tues - Thurs), 5 Apr (Tues), 15 – 18 April (Fri-Mon), 2 May (Mon), 9 May (Mon)**
(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 :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 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	:On completion of the course, students will able to:
Outcomes (LOs)	1. LO1: outline the specific concerns and the general intellectual climate leading to the formation of cultural Studies as a discipline; 2. LO2: describe cultural studies as an engaged study of culture and the impact it may 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.
Teaching Method	:Lectures and seminar discussions.
Measurement of Learning Outcomes (LOs)	1. Understand the intricate relationship between culture and socio-economic changes; (demonstrated by student presentations and the ensuing discussions, LO1 and LO2) 2. Understand a range of issues addressed by cultural studies. (demonstrated by students’ term paper, LO1 and LO2)
Assessment	:100% continuous assessment based on participation in class discussion, class presentation and the completion of a term paper. Term paper is 70% Group Presentation is 20% Class presentation is 10%. 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. Term paper to be uploaded at Turnitin <u>by 27 December 2021:</u> Of approximate length of 8,000 characters in Chinese or 6,000 words in English. 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

Class Schedule

DateTopic

11/9 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

18/9 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)

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

2/10 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

9/10 Capitalism as a Mode of Production and Regime Change in Contemporary Capitalism (Aldridge, 28-52; Davis, 139-155; Harvey, 141-172)

16/10 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

23/10 Impacts of Regime Change II: The Rise of Cultural Industries and the Transformation of Culture as Industry (Horkheimer& Adorno, 94-136; Hesmondhalgh, 15-24)

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

30/10 Impacts of Regime Change III: The Urban Revolution(Lefebvre, 1-22)

Seminar Discussion(4): Urban Renewal as Urban Revolution

Part III: Doing Cultural Studies

6/11 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

13/11 Cultural Studies and Identity Politics(Hall 1990 & 1996; Rutherford; Young, 156-191)

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

20/11 Cultural Studies and the Significance of Hong Kong Cantonese (Abbas pp141-146; Ma(c))

Seminar Discussion(7): The Cultural Value of Hong Kong

27/11 Cultural Studies and Politics of Memory (Benjamin(b) ; Hall 2002)

Part IV: Conclusion

4/12 Conclusion I: The Foucault Effects on Cultural Studies (Bennett, 60-84)

11/12 Conclusion II: Overview of Culture & Politics (Marcuse, 1-48)

Readings:

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

Adams, 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.

Ranjit 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.

Horkheimer, Max & Adorno, Theodor W. (2002), *Dialectic of Enlightenment*. Stanford,

StanfordUniversity Press.

Inglis, Fred (2004) *Culture*.Cambridge. Polity Press.

Jameson, Fredric (1998) *The Cultural Turn*. London. Verso.

Jameson, Fredric (1993) "On 'Cultural Studies'" in *Social Text*, No.33, Durham, Duke University Press.

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: YaleUniversity Press.

Spivak, GayatriChakravorty (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, PrincetonUniversity 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: OxfordUniversity Press.

Young, Iris Marion (1990) *Justice and the Politics of Difference*. New Jersey, Princeton University Press.

CUS503 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

Discipline :Cultural Studies

Prerequisite(s) :Nil

Co-requisite(s) :Nil

Exclusion(s) :Nil

Exemption :Nil

Requirements

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 :On completion of this course, students will be able to:

- (LOs)
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 (LOs) :	• 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	:Students are assessed on the basis of 100% Continuous Assessment with the following grade distribution: <table> <tr> <td>Class Participation</td><td>15%</td></tr> <tr> <td>Group presentation on readings</td><td>25%</td></tr> <tr> <td>Term paper</td><td>60%</td></tr> </table> Term paper: at least 6,000 words in Chinese or 4,000 words in English Class presentation (15 minutes) 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	Class Participation	15%	Group presentation on readings	25%	Term paper	60%
Class Participation	15%						
Group presentation on readings	25%						
Term paper	60%						

- 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

Class Schedule

I. Experience of learning

Wk1 (9.14) Introduction: Pedagogy, Modernity, and Cultural Studies

(1) 《窗边的小豆豆》

(2) *Danger School*

(3) *How Children Fail*

(4) Debates on modern education (Gandhi vs Tagore; Tao Xingzhi; Liang Shuming)

(9.21 make-up class is on 10.19)

II. Critical perspectives of knowledge

Wk2 (9.28) (5) Institutionally validated knowledge (Doyle McCarthy: Introduction; Chapter 1 “What is knowledge?”; Chapter 3 “The structures of knowledge”, in *Knowledge as Culture*)

Wk3 (10.5) (6) Subjugated knowledge (Michel Foucault: “So is it important to think?”; “Two lectures” in *Power and Knowledge: Selected Interviews and Other Writings 1972-1977*)

Wk4 (10.12) (7) Critical thinking (Michel Foucault: “The subject and power”, in *Essential Works of Foucault 1954-1984, Vol.3, Power*)

III. Ecology and modern development

Wk5 (10.19) Campus farming and food preparation

(4-10pm) (8) The politics of food

(Michael Pollan: *How Cooking Can Change Your Life*

<https://youtu.be/TX7kwfE3cJQ>; *In Defense of Food* <https://youtu.be/I-t-7lTw6mA>; *Eating Education – Eating Oil. Eating Sunshine*

<https://youtu.be/T2sIDxmABpl>)

Wk6 (10.26) (9) Andean culture confronting western notions of development (Chapter 1 “Introduction”, in *The Spirit of Regeneration*)

Wk7 (11.2) (10) Climate change and environmental challenges (劉健芝 黃小媚 何志雄: 《福島/輻島: 十年回首詰問》 pp.1-102)

Wk8 (11.9) Students' group presentations

IV. The question of the modern subject

Wk9 (11.16) (11) Governmentality (Mitchell Dean: Chapter 1 "Basic concepts and themes", in *Governmentality*; Michel Foucault: "Governmentality")

Wk10 (11.23) (12) Enlightenment and the modern subject (Michel Foucault: "What is enlightenment?", in *Foucault Reader*)

(13) Biopolitical governmentality ("Neoliberalism and biopolitical governmentality", in *Foucault, Biopolitics and Governmentality*)

(14) The subject in global capitalism (Hardt and Negri: Introduction; Chapters 1 and 2, in *Declaration*)

V. Radical rethinking in the making of a different future

Wk11 (11.30) (15) Three Ecologies ("Translator's Introduction", in *The Three Ecologies*)

Wk12 (12.7) (16) Catastrophic times (Isabelle Stengers: Preface; Introduction, Chapter 1, in *In Catastrophic Times: Resisting the Coming Barbarism*)

(17) Politics in the new climatic regime (Bruno Latour: *Facing Gaia*, Introduction, Ch.1; *Down to Earth*, Ch.1-6).

Wk13 (12.14) Discussion seminar on Readings (11, 15, 16)

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 8 and week 13, followed by discussions by the whole class.

Assignments:

1. Reading the required texts covered in the lectures
2. For weeks 8 and 13, students will make a group presentation
3. Term paper (at least 6,000 words in Chinese or 4,000 words in English) (to be submitted by Tuesday, Dec 28, 2021; both hard copy and moodle soft copy)

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。

劉健芝 黄小媚 何志雄 (2021): 《福岛/辐岛：十年回首诘问》，北京：三联。

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.

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

Bowers, C.A. (2001): "Introduction", "Chapter 4", in *Educating for Eco-Justice and Community*. Georgia: University of Georgia Press

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.

Foucault, Michel: "So is it important to think?" in *Power/Knowledge: Selected Interviews and Other Writings 1972-77*

- 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.
- Herrera, Remy and Lau Kin Chi, eds. (2015): *The Struggle for Food Sovereignty: Alternative Development and the Renewal of Peasant Societies Today*. London: Pluto.
- 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.
- Howard, Albert. (2011) *The Soil and Health: A Study of Organic Agriculture*. USA: Oxford City.
- Jensen, Bernard and Mark Anderson. (1990). *Empty Harvest: Understanding the Link between Our Food, Our Immunity and Our Planet*. New York: Avery.
- Katz, Sandor E. (2006), *The Revolution will not be Microwaved: Inside America's Underground Food Movements*. Vermont: Chelsea Green. Ch 4
- Kumar, Satish ed. (1980): *The Schumacher Lectures*. London: Blond and Briggs.
- Latour, Bruno (2017): *Facing Gaia: Eight Lectures on the New Climatic Regime*. Cambridge: Polity.
- Latour, Bruno (2018): *Down to Earth: Politics in the New Climatic Regime*. Cambridge: Polity.
- 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.
- Ohlson, Kristin. (2014) *The Soil Will Save Us: How Scientists, Farmers and Foodies are Healing the Soil to Save the Planet*. New York: Rodale.
- Oldenziel, R. and Zachman, K. (eds) (2009), *Cold War Kitchen: Americanization, technology and European users*. Cambridge and Massachusetts: The MIT Press
- Patel, Raj (2008). *Stuffed and Starved: The Hidden Battle for the World Food System*. Brooklyn, NY: Melville House Pub. Chapter 8
- Pollan, Michael (2006). *The Omnivores's Dilemma: A natural history of four meals*. New York: Penguin
- Pollan, Michael (2013). *Cooked: A Natural History of Transformation*. New York: Penguin
- 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.
- Reed, Matthew (2010). *Rebels for the Soil: The Rise of the Global Organic Food and Farming Movement*. London: Earthscan.
- 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.
- Shanahan MD, C. and Shanahan MFA, L. (2013) *Deep Nutrition: Why your genes need traditional food*. Bog Box Books
- Shiva, Vandana (1991) *The Violence of Green Revolution: Third World Agriculture, Ecology and Politics*. London: Atlantic Highlands, N.J.: Zed Books
- Stengers, Isabelle. (2015). *In Catastrophic Times: Resisting the Coming Barbarism*. Luneburg: Open Humanities Press.
- Wilk, Richard (ed) (2006), *Fast Food/Slow Food: The Cultural Economy of the Global Food System*. Lanham: Altamira 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.

CUS506 Film and Television Culture 電影與電視文化

Course Title :Film and Television Culture 電影與電視文化

Course Code :CUS506

No. of :3

Credits/Term

Mode of Tuition :Lecture

Class Contact :3 hours per week

Hours

Category :Elective course

Discipline :Cultural Studies

Prerequisite(s) :Nil

Co-requisite(s) :Nil

Exclusion(s) :Nil

Exemption :Nil

Requirements

Brief Course Description :This Masters level course delves into more advanced concepts of TV and films through thematic study. The first part of the course investigates the dynamics of television and everyday life: from the perspectives of institution, representation and audience, the course sheds light on the array of prominent theories around media cultural studies. Students will also learn of approaches to counteracting this 'mainstream hegemony' – the growing forms of alternative media as resistance and making visible the voices of the 'marginalized'.

The second part of the course deals with "film culture" with a specific focus. Set under the theme of 'representation', this module probes into the narrativity of different genres of film: martial arts film and alternative film making. It then probes into the languages of gendered genres, from female friendship to science fictions,

Aims :

1. To help students develop a more in-depth understanding of the more advanced theories around television and film studies through thematic studies;
2. To train students' ability to conceptualize current phenomena around media apply these theories into current Hong Kong and international situation;
3. To drill students with the necessary research methodologies in media and cultural studies, e.g. Textual and discourse analysis, audience reception

studies to ethnography;

4. To train students' ability of critical reflection and formulation of opinions on media issues.

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

(LOs)

1. LO1 : identify and discuss the basic concepts from semiotics, Marxist media theories, representation, institutions, to audience theories, media globalization and new media studies;
2. LO2 : demonstrate the ability to apply these concepts to the analysis of case studies in Hong Kong and the international scene;
3. LO3 : apply relevant research tools to the research of current media and cultural phenomena;
4. LO4: formulate well informed opinion and critical awareness of current news and media practices, and contribute from their own background to the collective formation of this critical awareness.

Indicative Content :

1. TV and the Everyday: Meaning Creation and Reception
2. TV Dramas, Collective Memory and Identity
3. Media and (National) Event
4. Representing Violence and Terrorism: News as Discourse
5. (Mediated) events and audiences
6. Cinematic Representation, Time and Narrative
7. Backlash Hollywood films
8. Gender in science fiction

Teaching Method :

1. Classes are conducted in sectional mode to foster healthy discussion environment for students of different walks of life to share their own experiences while reflecting on critical issues;
2. Overseas media will be juxtaposed with local ones for comparative analysis. Guest lectures will be arranged, on a range of local and international examples.

Measurement of Learning Outcomes (LOs)

1. Students demonstrate knowledge of the concepts, theories and ethical issues through the term paper (40%); (LO1)
2. Students demonstrate ability to apply these knowledge in the analysis of case studies and current issues as well as readings report and TV/ film analysis (20% for each reading report); (LO2)
3. Students demonstrate full knowledge of relevant research skills in their

term paper/ project (40%); (LO3)

4. Students display and express their critical awareness of and well-informed opinions on current media and cultural studies issues in their oral presentations and active class participation (20%). (LO4)

Assessment :Group oral presentations and commentary: 20%
TWO reading reports: 40% (20% each)
Term paper/ project: 40%

The group presentation ranges from 30 to 45 minutes. Term paper: Of approximate length of 4,000 characters in Chinese or 3,000 words in English. Reading Reports: 2-4 pages each). 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

Required Readings:

Carter, Cynthia, Linda Steiner and Lisa McLaughlin. The Routledge companion to media and gender. London: Routledge, 2014.

Davies, Máire Messenger & Mosdell, Nick. Practical research methods for media and cultural studies: Making people count. Edinburgh: Edinburgh University Press, 2006.

Durham, Meenakshi Gigi and Douglas M. Kellner (eds). Media and Cultural Studies: keywords. Malden: Wiley-Blackwell, 2012.

Recommended Readings:

Allan, Stuart. News Culture. London: Open University Press, 2000.

Brooker, Will and Deborah Jermyn (eds). The Audience Studies Reader, London & New York: Routledge, 2003.

Crane, Diana (ed et al.). Global Culture: Media, Arts, Policy, and Globalization, London & New York: Routledge, 2002.

Curran, James and Myung-Jin Park. De-Westernizing Media Studies, London: Routledge, 2000.

Evans Elizabeth. Transmedia television: audiences, new media, and daily life. New York: Routledge, 2011. Gauntlett, David Media. Gender and Identity: an Introduction, London: Routledge, Taylor &

Francis Group, 2002.

Gripsrud, Jostein. *Television and Common Knowledge*, London: Routledge, 2000.

Hartley, John. *Communication, Cultural and Media Studies: the Key Concepts*, London & New York: Routledge, 2002.

Lister, Marin, Jon Dovey et al. (eds.). *New Media: a Critical Introduction*, London and New York, Routledge, 2003.

Machin, David. *Ethnographic Research for Media Studies*, London: Arnold, 2000.

Murray, Susan and Laurie Ouellette (eds.). *Reality TV: Remaking Television Culture*. New York: New York University Press, 2009

Pertierra, Anna Cristina and Graeme Turner. *Locating television, zones of consumption* Abington, Oxon, [UK]: Routledge. 2012

Tay, Jinna and Graeme Turner. *Television Studies after TV*. New York, NY: Routledge, 2009

Thornham, Helen. *Renewing Feminisms: Radical Narratives, Fantasies and Futures in Media Studies*. London: I.B.Tauris, 2013

CUS507 Feminism and Cultural Politics 女性主義與文化政治

Course Title :Feminism and Cultural Politics 女性主義與文化政治

Course Code :CUS507

No. of :3

Credits/Term

Mode of Tuition :Lecture and seminar

Class Contact :3 hours per week

Hours

Category :Elective course

Discipline :Cultural Studies

Prerequisite(s) :Nil

Co-requisite(s) :Nil

Exclusion(s) :Nil

Exemption :Nil

Requirements

Brief Course :How do we understand feminism and its relation to the making of our bodies?

Description What is intimacy and how are intimate relations formed? How are sexualities constructed in Asian societies? What is the relationship between feminism, bodies, intimacy and sexualities? From bell hooks' approach on feminism is for everybody to Chimamanda Ngozi Adichie's statement on We Should All Be Feminists to Cinzia Arruzza, Tithi Bhattacharya and Nancy Fraser's manifesto on Feminism for the 99%, students will begin with learning how gender is socially constructed, cultural ideologies are produced and reproduced, and how feminism is practiced in everyday life. Feminism is more than seeking equality with men, rather it takes into account various notions of difference, intersecting identities, femininities and masculinities.

This course will draw upon theoretical strands in feminist studies, cultural studies, queer studies and trans studies as critical tools to understand the social construction of bodies, intimacies and sexualities. By studying case studies and ethnographic research, you will be exposed to the challenges and obstacles in conducting research on intimate subject matters. Through a close reading of cultural representations, you will learn to analyze the meanings behind media representations on gender identities, heterosexuality and non-normative sexualities. This advanced course examines how the body as a physical entity and a performative act is recognized, negotiated and regulated in closely linked yet diverse Asian societies. You will not only be learning the key theoretical

approaches and emerging debates in the field of gender and sexuality studies, but rather, you will contribute by making debates on course materials and coming up with new interpretations of feminisms, bodies, intimacy and sexualities during the course.

Aims	: • To introduce students to different feminist concepts and theories; • To identify and analyse issues related to gender; • To encourage students to engage in feminist debates involving media representations of gender and sexualities.
Learning Outcomes (LOs)	:On completion of the course, students will able to: 1. LO1: Understand key theoretical concepts and emerging debates in feminist studies. 2. LO2: Examine the social construction of bodies, intimate relations and sexualities in diverse Asian societies. 3. LO3: Use gender as an analytical category in the critique of cultural representations; Study media representations of heterosexuality and non-normative sexualities. 4. LO4: Evaluate different feminist theoretical paradigms from global, regional and local perspectives
Indicative Content	: 1. Cultural constructions of gender, sexualities and the body; 2. Introduction to liberal, radical, postmodern, cyberfeminism, intersectional feminism; 3. Gender and representation politics, e.g. in writings, films, visual arts; nation- building; 4. Cultural politics around the gender-sexuality matrix (sexual expression and censorship, sex/body at work, LGBTQI+ and identity politics). 5. Gender, everyday life politics and online intimacies;
Teaching Approach and Class Format	:I regard teaching as a learning process, a platform to clarify assumptions and concepts, and a sounding board for ideas. Lectures will give you an overview of the topic by providing different perspectives and bringing up cross-cultural case studies. Multimedia texts, mainly television, film / video clips and web media will be used to bring up current topics for discussion. For each class, I will begin with a lecture and leave an hour before the end of class for in-class presentations, course consultation and other discussion. The classroom is an interactive space. I will pose questions and facilitate in-class dialogues but at the same time, I would

like to encourage you to ask questions as well. I am not looking for perfect questions or model answers, but asking questions can be a way to express curiosity and interest in the subject itself. With that said, I cannot emphasize more the importance of keeping an open mind and being respectful of opinions different from ours. Course materials and class announcements will be posted on Moodle.

Course Expectations :I am prepared to give you what I have been academically trained to do, as an educator and a researcher on the subject. Feedback on course assignments will be given in a timely manner. Class attendance is essential. Please e-mail me in advance if you cannot make it to class. If there are any concerns with course materials, come and discuss with me after class or e-mail me to make an appointment. I expect you to actively participate in class and tutorials by doing the readings, completing the assignments, going online on Moodle, giving constructive feedback to your classmates during in-class presentations and most importantly, making this class your own. Own the class. Treat it as a valuable time and an active learning space to question socio-cultural norms about bodies, intimacies and sexualities.

Measurement of Learning Outcomes (LOs) : (The numbers in brackets indicate corresponding LOs)

1. Research essay measures the student's effective command of the knowledge, concepts and theories learned in class. (LO1, LO2 & LO4)
2. Presentations require students to give coherent summaries and critiques of assigned readings, explain the theoretical concepts and conduct informed discussions in class. (LO1 – 4)
3. Autoethnographic project measure students' ability to organize and analyze everyday life by making use of feminist concepts (LO1, LO2 & LO4)
4. Class participation indicates how the students apply the concepts critically (LO1 - 4)

Assessment : Coursework

Participation & Presentation	40%
Autoethnographic Project (2500 words in Chinese, 1500 words in English)	20%
Research Essay (5000 words in Chinese, 3000 words in English)	40%
Total	100%

Participation & Presentation (40%)

Depending on the number of students enrolled, the class will be divided into groups of two. Each group will be responsible for presenting one topic for 30 – 45 minutes and facilitating a discussion for 30 minutes. Rather than simply presenting on the required reading, you are expected to add a dimension of daily life by drawing on everyday examples or case studies in society. This assessment component is an exercise in applying theories to our familiar surroundings. Presenting academic arguments, research findings or survey of a field require one to understand abstract thoughts and to present empirical evidence in an accessible manner. A PowerPoint presentation is required. It is best to prepare a set of questions in order to facilitate a productive dialogue following your group presentation. Visual materials can also be used to facilitate discussion. Presentations can be conducted in English, Cantonese or Putonghua.

Presentation topics are as follows:

1. Personal as Political
2. Intersectionality and Transnational Feminism
3. Autoethnography
4. Gender and Cultural Politics in Asia
5. The Body and Society
6. Modernity and Intimacy
7. Online Intimacies
8. Age, Bodies and Same-sex Desires
9. Transgender Ethnographies

CUS588 Drama, Theatre and Performance 戲劇、劇場與表演

Course Title :Drama, Theatre and Performance 戲劇、劇場與表演

Course Code :CUS588

No. of :3

Credits/Term

Mode of Tuition :Seminar

Class Contact :3 hours per week

Hours

Category :Elective course

Discipline :Cultural Studies

Prerequisite(s) :Nil

Co-requisite(s) :Nil

Exclusion(s) :Nil

Exemption :Nil

Requirements

Brief Course :This course examines the theory and practice of performing in theatrical contexts.

Description The goal is to develop students' appreciation and understanding of dramatic theories and aesthetics from various literary-cultural traditions, as well as a variety of techniques and of the processes by which they are theatrically realised. The focus is not the dramatic text itself but the piece in performance in specific social-cultural context via the acting body. Students will first revisit the literary approaches to drama and explore the major dramatic theories from Asia and Euro-America as part of the respective theatrical traditions in performance. The traditional aesthetics and practice of acting in Asia, US and Europe will be analysed in connection to the study of influential modern theatrical systems/methods of Konstantin Stanislavsky, Bertolt Brecht, Augusto Boal and others. The last part of the course will scrutinize, in light of poststructuralist theories, linguistic performativity and theatrical performance, the search for a biology of acting, physical theatre, and the politics of street theatre; i.e., breaking down the barriers between public/private space, theatre/performance by interrogating the urban context of performance in our everyday life.

- Aims :
1. To incubate students' creative thinking and academic research in the theory and practice of performing in theatrical contexts;
 2. To enhance students' knowledge of traditional and contemporary theatrical performance theory and practice;

3. To expand students' critical reflection on the creativity and performance of the on-going and multivalent process of theater arts in mapping communities and addressing the challenges of living in an urban environment.

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

- Outcomes (LOs)
- LO1: present verbally and in writing the general issues concerning performance in theatrical contexts;
 - LO2: delineate and discuss traditional dramatic theories and aesthetics with reference to classical sources;
 - LO3: do practical criticism in contemporary theater arts in regard to acting methods and practices, space and theater, and street performance.

- Indicative Content :
1. Classical and contemporary theatre/performance: Re-visit the history of theatre and analyse plays with practical theatre/performance knowledge. Discuss a broad concept of theatre ranging over the traditional performing arts to avant-garde and cross-over forms.
 2. Analytical approach to the practices of everyday life: theatre as an art form and social cultural phenomenon. Encounter different types of theatre in a globalised world, blending high culture with popular and commercial cultural forms. Examine performances, events and productions as well as their cultural and social aspects, both historical and contemporary.
 3. Identifies trends in modern theatre/performance and analysis its value - be it aesthetic, political, social, emotional and what they articulate about contemporary culture. Trends examined might include: post-dramatic theatre, relational aesthetics, performative public activism, and responses to cultural and social contexts.

Teaching Method: Lecture and class discussion (in groups), with student reports on productions/events/performance and project outlines. Emphasis is put on student participation in the analysis of different theatre and performance aesthetics, relating their own views and experience of different art forms to the critical questions addressed in the course framework.

- Measurement of Learning Outcomes (LOs) :
1. Discussion and oral presentation to evaluate students' general knowledge of issues in performance in theatrical contexts; (LO 1)
 2. Tutorial/performative presentation to assess students' ability in carrying

out practical criticism in contemporary theatrical theories and practices;
(LO 3)

3. Written assignment to test students' competence in formulating productive topics, questions, and arguments in drama and theater studies.
(LO 1, 2, 3)

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

Assessment

- Scheme
1. Class Participation (40%)
 - Class Presentation/discussion on assigned topics. (10%)
 - Two project outlines (2-4 pages each) on any assigned topics. (20%)
 - Term Paper PROPOSAL and roundtable discussion. (10%)
(* Presentation: in English, Cantonese or Putonghua)
 2. Mid-term (Short) Assignment (20%)
 - An analysis of a piece of theatre or drama or performance event chosen by the student. Word length: Approximately 2,500 characters in Chinese, or 1,500 words in English.
 - Due 25 Oct 2021
 3. Term Paper (40%)
 - 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 21 Dec 2021
 - *> An outline proposal of the Term Paper (300-500 words) is due by 29 Nov 2021.*

Class presentation referring to individual or group presentation (30 to 45 mins). 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 materials/productions/events/performance
- 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 Syllabus & Schedule (Tentative) 13 Sep : Introduction to the Dramatic traditions in Asia and Europe;
Suggested readings

Altruz, Megan, Julia Listengarten, and M. Van Duyn Wood, eds. *Playing with Theory in Theatre Practice*. New York: Palgrave Macmillan, 2011.

Leach, Robert. *Theatre Studies: The Basics*. New York: Routledge, 2013.

Wetmore, Kevin J. Jr., Siyuan Liu, and Erin B. Mee. *Modern Asian Theatre and Performance 1900-2000*. London: Bloomsbury Methuen Drama, 2014.

20 Sep : Traditional dramatic theories and Theatre aesthetics

Suggested readings

Horowitz, Arthur. Prospero's "True Preservers": *Peter Brook, Yukio Ninagawa, and Giorgio Strehler: Twentieth-Century Directors Approach Shakespeare's The Tempest*. Newark: University of Delaware Press, 2004.

27 Sep : Acting and Performance

Suggested readings

Gordon, Robert. *The Purpose of Playing: Modern Acting Theories in Perspective*. Ann Arbor: University of Michigan Press, 2006.

Allain, Paul, and Jen Harvie. *The Routledge Companion to Theatre and Performance*. London: Routledge, 2014.

Rick, Kemp. *Embodied Acting: What Neuroscience Tells Use about Performance*. London: Routledge, 2012.

4 Oct No Lesson

11 Oct : Playing and Improvisation

Suggested readings

Frost, Anthony, and Ralph Yarrow. *Improvisation in Drama, Theatre and Performance: History, Practice, Theory*. London: Palgrave Macmillan, 2015.

Gordon, Robert. *The Purpose of Playing: Modern Acting Theories in Perspective*. Ann Arbor: University of Michigan Press, 2006.

Augusto Boal, *Games for Actors and Non-Actors*, Routledge; Édition : 2 (22 août 2002)

18 Oct : Acting theories of Brecht and Stanislavsky

Suggested readings

Lutterbie, J. *Toward a General Theory of Acting: Cognitive Science and Performance*. New York: Palgrave, 2011.

Horowitz, Arthur. Prospero's "True Preservers": *Peter Brook, Yukio Ninagawa, and Giorgio Strehler: Twentieth-Century Directors Approach Shakespeare's The Tempest*. Newark: University of Delaware Press, 2004.

25 Oct : Noh theatre and Commedia Dell'Arte

Suggested readings

John Rudlin, *Commedia Dell'Arte: An Actor's Handbook*, Routledge 1994

Kunio Komparu, *The Noh Theater: Principles and Perspectives*, Floating World, 2005

1 Nov People's Theatre : Theatre of the Oppressed

Suggested readings

Augusto Boal, *Theatre of the Oppressed*, Pluto Press, 2000

Augusto Boal , *Legislative Theatre*, Routledge 1998

8 Nov : People's Theatre : Community theatre and Street Theatre

Suggested readings

Eugène Van Erven, Gent Jacqueline Van, *Community Theatre: Global Perspectives*, Psychology Press, 2001_

Helen Nicholson, *Applied Drama (2nd Edition) : The Gift of Theatre* , Red Globe Press 2015

Alison Oddey ,*Devising Theatre: A Practical and Theoretical Handbook*, Routledge; 1996

15 Nov : Physical Theatre

Suggested readings

Murray, Simon, and John Keefe. *Physical Theatres: A Critical Introduction*. London: Routledge, 2016.

賈克．樂寇：詩意的身體，譯者：馬照琪，國家表演藝術中心國家兩廳院，2018

Jacques Lecoq , Jean-Gabriel Carasso , Jean-Claude Lallias, *Le corps poétique: enseignement de la création théâtrale*, Actes sud (1997)

22 Nov : Ritual and theory of Chinese Opera and Cantonese Opera

Suggested readings

Lei, Daphne. *Alternative Chinese Opera in the Age of Globalization: Performing Zero*. New York: Palgrave, 2011.

Ma, Haili. *Urban Politics and Cultural Capital: The Case of Chinese Opera*. Farnham, Surrey: Ashgate, 2015.

Ng, Wing Chung. *The Rise of Cantonese Opera*. Urbana: University of Illinois Press, 2015.

29 Nov : Consultation or discussion of each thesis Topic

6 Dec : Group/individual presentation

13 Dec : Group/individual presentation and Round Up

Required Readings:

Frost, Anthony, and Ralph Yarrow. *Improvisation in Drama, Theatre and Performance: History, Practice, Theory*. London: Palgrave Macmillan, 2015.

Gordon, Robert. *The Purpose of Playing: Modern Acting Theories in Perspective*. Ann Arbor: University of Michigan Press, 2006.

Augusto Boal, *Theatre of the Oppressed*, Pluto Press, 2000

Recommended Readings:

Augusto Boal, *Games for Actors and Non-Actors*, Routledge; Édition : 2 (22 août 2002)

Murray, Simon, and John Keefe. *Physical Theatres: A Critical Introduction*. London: Routledge, 2016.

Allain, Paul, and Jen Harvie. *The Routledge Companion to Theatre and Performance*. London: Routledge, 2014.

Altruz, Megan, Julia Listengarten, and M. Van Duyn Wood, eds. *Playing with Theory in Theatre Practice*. New York: Palgrave Macmillan, 2011.

Horowitz, Arthur. *Prospero's "True Preservers": Peter Brook, Yukio Ninagawa, and Giorgio Strehler: Twentieth-Century Directors Approach Shakespeare's The Tempest*. Newark: University of Delaware Press, 2004.

Keene, Donald. *Nō: The Classical Theatre of Japan*. Revised paperback edition.

Tokyo: Kodansha International Ltd., 1973.

Leach, Robert. *Theatre Studies: The Basics*. New York: Routledge, 2013.

- Lei, Daphne. *Alternative Chinese Opera in the Age of Globalization: Performing Zero*. New York: Palgrave, 2011.
- Lutterbie, J. *Toward a General Theory of Acting: Cognitive Science and Performance*. New York: Palgrave, 2011.
- Ma, Haili. *Urban Politics and Cultural Capital: The Case of Chinese Opera*. Farnham, Surrey: Ashgate, 2015.
- Rick, Kemp. *Embodied Acting: What Neuroscience Tells Us about Performance*. London: Routledge, 2012.
- Sasaguchi, Rei. *Nakamura Jakuemon IV: The Art of Onnagata Acting*. Published by Rei Sasaguchi, edited by Victoria James, Mio Yamada and Elizabeth Ingrams, produced by Ōwa Printing Co. Ltd. Tokyo: 2004.
- Ng, Wing Chung. *The Rise of Cantonese Opera*. Urbana: University of Illinois Press, 2015.
- Ortolani, Benito. *The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism*. Princeton: Princeton University Press, 1995.
- Scholz-Cionca, Stanca, and Samuel L. Leiter, eds. *Japanese Theatre and the International Stage*. Leiden: Brill, 2001.
- Wetmore, Kevin J. Jr., Siyuan Liu, and Erin B. Mee. *Modern Asian Theatre and Performance 1900-2000*. London: Bloomsbury Methuen Drama, 2014.

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 :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 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

Learning	:On completion of the course, students will be able to:
Outcomes (LOs)	1. LO1 : demonstrate a critical understanding of the relationship between popular culture and everyday life in the contemporary context; 2. LO2 : discuss critical insights on a range of examples encountered in local contexts relating to the experience of popular culture as a dimension of the everyday life; 3. LO3: present in-depth analysis of individual cases of popular culture formation with a relevant critical perspective.
Indicative Content :	1. Popular culture and cultural studies: the question of culture and <i>value</i> 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 <i>ordinary experience</i> in the contemporary contexts; the critical concept and functions of <i>mediation</i> in popular culture; <i>play, performance</i> and <i>consumption</i> 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. Guest speakers are invited to share perspectives from the industry points of view when appropriate.
Measurement of Learning Outcomes (LOs)	1. Class Participation • 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).

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

1. Group Presentation (10%)
2. TWO Reading Reports (2-4 pages each) on any assigned materials.
(10% x 2 = 20%)
3. Term Paper Proposal (10%)
(* Presentation: in English, Cantonese or Putonghua)
4. Mid-term (Short) Assignment (30%)
5. Term Paper (30%)
 - On a focused study of any one of the topics/areas discussed in the course, of approximate length of 4,000 characters in Chinese or 3,000 words in

English.

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

Required Readings: Core Texts:

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 development of students' reflexive 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 that 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, postcolonial studies, drama and performance, and education.
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 Outcomes (LOs)	:On completion of the course, students will able to:
	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
Teaching Approach and Class Format	:The delivery of the course is informed by the philosophy and pedagogical principles of flipped classroom and action strategies. Students will take part in lectures, seminars, group and discussion of readings and practical work. The emphasis is on student participation in the analysis of issues, relating their own views, experience and observations to the critical questions addressed in the course framework.
Measurement of Learning Outcomes (LOs)	:Students will be assessed on their ability 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. The learning outcomes will be measured in the following ways. 1. Group Discussion Participation in discussion of assigned materials requires that students review concepts and theories learnt and preview materials in preparation for class. (LO1, LO2) 2. Group Presentations Group presentations on selected topics aim to test students' understanding of assigned readings, grasp of theoretical materials, and application of conceptual framework to local examples. Students would demonstrate their abilities in applying research methods to reflect and solve practical or academic problems. (LO1, LO2) 3. Individual Written Work Individual paper requires that students understand the research methods chosen and reflect on the process of applying them in researching the contexts that concern them. (LO1, LO2)

Course :The course adopts 100% continuous assessment basing on the following types of assessment.

Assessment Scheme	Assessment Type (%)	Description
	1. Commentary and reflections on readings (CRR) (20%)	4 assigned readings for group discussions to review topics learnt and preview topics to cover
	2. Group presentations (40%)	2 group presentations of 2 topics in class
	3. Individual Essay (40%)	1 individual paper, 3000-5000 words, in English or Chinese

Assessment Tasks :1. Commentary and Reflection on Readings (CRR) (Group work) (20%, 4 assigned course materials, 5%@)

Throughout the course, students will engage in four guided group reading exercises to develop understanding of various issues in cultural research. The guiding questions should prepare students to review the theories and concepts learnt and preview new ones.

Schedule of the assigned readings and guiding questions will be given in due course.

2. Two Group Oral Presentations (40% = 1st, 15% + 2nd, 25%)

In groups, students will present two topics chosen from “Topics for Group Presentation and Individual Paper” in class.*

- 1st presentation carries 15% and will be conducted at mid-term.
- 2nd presentation carries 25% and will be conducted in the last lesson.

Each group needs to submit the PowerPoint slides and a 2-page summary + a reference list one day ahead of the presentation date. No written report is required.

Peer assessment will be conducted as a reference for assessment of individual’s contribution to the group presentation.

3. An Individual Paper (40%)

Students will write an individual paper (in 3000-5000 words, in English or Chinese) on a topic chosen from “Topics for Group Presentation and Individual Paper”.*

The paper should contain two parts:

- a. A preliminary but comprehensive, critical and analytical account derived from the materials; and
- b. A critical self-reflection upon the methodological issues adopted.

* The submission due dates and “Topics for Group Presentation and Individual Paper” will be given in due course

Required Readings:

- Saukko, P. (2003). *Doing research in cultural studies: An introduction to classical and new methodological approaches*. London: SAGE.
- Gray, A. (2003). *Research practice for cultural studies: Ethnographic methods and lived cultures*. London; Thousand Oaks, Calif.: SAGE.
- Pickering, M. (Ed). (2008). *Research methods for cultural studies*. Edinburgh University Press.

Recommended Readings:

- 吳俊雄, 曾嘉燕, 2002, 《16+少女口述歷史》, 香港: 新婦女協進會。
- 張潔盈編, 2014, 《1894 香港鼠疫》教育劇場計劃 結集》。香港: 香港教育劇場論壇有限公司。
- 游美惠, 2000, 〈內容分析、文本分析與論述分析在社會研究的運用〉, 《調查研究》第 8 期, 頁 4-42。
- 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》, 第 63 輯第 4 期, 頁 1-36。
- 龍彥, (2004), 〈經驗: 在黑暗與光明之間——女大學生流產研究〉, 《社會性別》第一期, 頁 137-160。
- 羅浩源, (2012), 〈性別與數學: 傳意在兩性學習數學上的角色〉, 載於蔡寶瓊, 陳潔華編著, 《教育的性別視角: 課室與教學實證研究》。香港: 香港城市大學出版社。
- 羅婉芬, 歐怡雯, 韋淑敏, 2017, 《香港學校戲劇節中學組別劇本故事大綱內容分析, 2008-2016》
- Bingham, C. (2010). Hermeneutics. *International Encyclopedia of Education*, 6, p.63-68.
- Brooks, R., & Waters, J. (2021). International students and alternative visions of diaspora. *British Journal of Educational Studies*, 69(5), 557-577, DOI: 10.1080/00071005.2021.1948501.
- Choi, K. W. Y. (2010). *Remade in Hong Kong: How Hong Kong people use Hong Kong Disneyland*. Saarbrücken, Germany: LAP Lambert Academic Publishing.
- Farrell, T. S. C. (2012). Reflecting on Reflective Practice: (Re) Visiting Dewey and Schön. *TESOL Journal* 3(1), 7-16.
- Fincham, B., McGuinness, M., & Murray, L. (2010). Introduction. In Fincham, B., McGuinness, M., and Murray, L. (Eds). *Mobile methodologies*, pp. 1-10. Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan.

- George, T. (2020, December 9) "Hermeneutics", The Stanford Encyclopedia of Philosophy, Edward N. Zalta (ed.) <https://plato.stanford.edu/archives/fall2021/entries/hermeneutics/>
- 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: 8 December 2021).
- Grossberg, L. (2010). Cultural Studies in the future tense. Durham NC: Duke University Press.
- Guba, E. G., & Lincoln, Y. S. (1994). Competing Paradigms in Qualitative Research. In Denzin, N., & Lincoln, Y. S. (Eds.), Handbook of qualitative research, pp. 105-117. London: Sage.
- Gubrium, J., & Holstein, J. (2002). From the individual interview to the interview society. In Gubrium, J., & Holstein, J. (Eds). Handbook of Interview Research, pp. 3-32. Thousand Oaks: SAGE Publications.
- Gutting, G. (2005). Archaeology; Genealogy. In Foucault: A very short introduction, pp. 32-53. Oxford: Oxford University Press.
- Hall, S. (1993). Encoding, decoding. In Derrida, J. (Ed). The cultural studies reader, pp. 90-103. London & New York: Routledge.
- Hesse-Biber, S. N., & Leavy, P. L. (Eds). (2014). Feminist research practice: A primer, pp. 1-14. Thousand Oaks: SAGE Publications.
- Johnson et al (2004). Time please! Historical perspectives. In The practice of cultural studies, pp. 119-134. London; Thousand Oaks, Calif.: SAGE.
- King, N., Horrocks, C., & Brooks, J. (2019). Philosophical assumptions. In Interviews in qualitative research, pp. 6-26. London: Sage Publications Ltd.
- Lai, R. Y. S. and Choi, S. Y. P. (2019). Premarital sexuality, abortion, and intergenerational dynamics in China." Modern China, 1-27.
- Lam, Y. K., et al. (2017). An Alternative Path: A Physical and Metaphorical Group-devised Ethnodrama. The Journal of Drama and Theatre Education in Asia 7(1), 29-52
- Law, M. Y. F. (2018). A critical analysis of drama curricular practice as the practice of hope in schools in neoliberal societies. Drama Research: international journal of drama in education, v9, 1-21.
- Martin, F. (2017). Mobile self-fashioning and gendered risk: Rethinking Chinese students' motivations for overseas education. Globalization, Societies, and Education 15(5); 706-720.
- Misztal, B. A. (2003). Studying memory. In Theories of social remembering, pp. 126-155. Maidenhead, Philadelphia, PA: Open University Press.
- Moran J. (2005). Introduction: Waiting, cultural studies and the quotidian. In Reading the everyday, pp. 1-28. Milton Park, Abingdon, Oxon; New York: Routledge.
- Pollock, D. (2005) (Ed). Remembering: Oral history performance. New York: Palgrave Macmillan.
- Reason, M., & Heinemeyer, C. (2016). Storytelling, story-retelling, storyknowing: Towards a participatory practice of storytelling. Research in Drama Education: The Journal of Applied Theatre and Performance, DOI: 10.1080/13569783.2016.1220247
- Rollins, J. (1996). Invisibility, consciousness of the other, and resentment among black domestic

- workers. In Macdonald, C. L., & Sirianni, C. (Eds). *Working in the service society*, pp. 255-270. Philadelphia: Temple University Press.
- Sayer, A. (1992) "Knowledge in Context." In *Method in Social Science: A Realist Approach*, pp. 12-44. London: Routledge.
- Shu, J. (2020). Ethnodrama with Hong Kong problem gamblers and their family: Between ethnographic reality and dramatic fiction. *Research in drama education*, 25(2), 302-308.
- Small, M. L. (2009). "'How many cases do I need?' On science and the logic of case selection in field-based research." *Ethnography* 10(1), 5-38.
- Stokes, J. (2003). *How to do media & cultural studies*. London: Sage.
- Summerfield, P. (1998). *Reconstructing women's wartime lives: Discourse and subjectivity in oral histories of the Second World War*. Manchester; New York: Manchester University Press.
- Van Manen, M, (1990). *Researching lived experience: Human science for an action sensitive pedagogy*. Albany, N.Y.: State University of New York Press.

CUS509 Urban Culture of Hong Kong 香港城市文化

Course Title :Urban Culture of Hong Kong 香港城市文化

Course Code :CUS509

No. of :3

Credits/Term

Mode of Tuition :Lecture

Class Contact :3 hours per week

Hours

Category :Elective course

Discipline :Cultural Studies

Prerequisite(s) :Nil

Co-requisite(s) :Nil

Exclusion(s) :Nil

Exemption :Nil

Requirements

Brief Course Description :Recently Hong Kong—the city and its culture—has often been characterized as hybrid, in-between, in perpetual transit, plural, postcolonial, (post)modern, cosmopolitan, commercial, pragmatic, and so on. With such a proliferation of incompatible concepts and descriptions of Hong Kong, it is apparent that there are serious flaws and misunderstandings about Hong Kong. This seminar investigates specific dimensions of Hong Kong urban culture that involve processes of border-crossing, self-reflexivity, and self-reinvention: the emergence of a Hong Kong urbanscape and local identity in relation to the city's negotiation between China and the world, the past and the present; the cosmopolitan imagination of Hong Kong as a dialectic of desire and fear in the process of becoming "China"; the making of the Hong Kong popular as a crossing of boundaries in culture, nation, gender and ethnicity. The course will re-examine the various assumptions on the social formations of Hong Kong by discussing various cultural texts including film, writing and architecture. In particular, the course will re-examine the richness of the Cantonese language spoken by people growing up in Hong. At the same time it will examine notions of the intercultural, multicultural, transnational, global/local, postmodern, postcolonial and others.

- Aims** :
- To provide a critical overview of the culture of Hong Kong as a cosmopolitan city.
 - To introduce students to major issues of cultural politics and the dynamic

perspectives of contemporary urban cultural studies.

- To raise students' awareness of cultural, social and political issues in contemporary Hong Kong and to foster their in-depth understanding of and critical reflections on specific current issues that concern Hong Kong society at large.

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

- Outcomes (LOs)
1. LO1 : define, describe, discuss, analyze and evaluate the overall condition of the culture of Hong Kong in the broad context of globalization and cosmopolitanism in relation to the reinvention of local culture;
 2. LO2: apply critical and systematic approaches in interpreting major issues of cultural politics from the perspectives of contemporary urban cultural studies;
 3. LO3: explain and argue—verbally and in written discourse of considerable length—on specific cultural issues that concern the general Hong Kong community.

- Indicative Content :
- The nature of city and what it means to see Hong Kong as a city.
 - The production of space and the peculiarities of the social space of Hong Kong.
 - The significance of spatial practice carried out on a daily basis.
 - Limitations of current views of Hong Kong.
 - Hong Kong as a meeting of empires.
 - The political implications of Hong Kong musicals.
 - The significance of the Cantonese language as spoken in Hong Kong.

Teaching Method :Lecture, student's class presentation and seminar discussion

- Measurement of : 1. Students' knowledge and skills on narrating and analyzing aspects of the culture of Hong Kong with reference to local culture, globalization and Learning
Outcomes (LOs)
1. Students' knowledge and skills on narrating and analyzing aspects of the culture of Hong Kong with reference to local culture, globalization and cosmopolitanism will be measured by their course papers which require an academic format and style with a critical-analytical orientation. Class discussion will test students' ability to carry out informative and critical dialogues interpersonally in a group situation; (LO1)
 2. Short written assignments assess students' acquisition of conceptual knowledge of cultural politics in contemporary urban settings. Class discussion requires students to reflect on their understanding of theoretical concepts through a questioning process; (LO2)

3. Oral presentations require students to demonstrate their substantial understanding of the polemics of specific current cultural issues of their own choice in well-organized speeches and/or multimedia delivery. Course papers assess students' skills in presenting elaborated arguments and sophisticated speaking positions concerning specific cultural and social controversies using. (LO2, LO3)

Assessment : 1. Term paper (70%)
2. Class presentation (20%)
3. Class participation (10%)

Research paper: Of approximate length of 8,000 characters in Chinese or 6,000 words in English. 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

Required Readings:

Abbas, Ackbar, Hong Kong: Culture and the Politics of Disappearance. Hong Kong, Hong Kong University Press, 1997, pp. 63-90.

Benjamin, Walter. "On Language as Such and on the Language of Man." Reflections, New York: Schocken Books, 1978, pp314-332.

Benjamin, Walter. "Paris, capital of the nineteenth century." Reflections. NY: Schocken Books, 1978, 146-162.

Cuthbert, Alexander "Under the Volcano: Postmodern Space in Hong Kong." Postmodern Cities and Spaces. Eds. Sophie Watson and Katherine Gibson.

Ip, lam-chong (1998), "The Specters of Marginality and Hybridity" in Man Si-wai and Lo Sze-ping eds, Chinese Sociology & Anthropology Spring 1998, Armonk, M.E. Sharpe, pp45-64.

Lefebvre, Henri (1991), The Production of Space. Oxford, Blackwell Publishers. pp26-46.

Li, Siu Leung "Embracing Glocalization and Hong Kong-Made Musical Film." China Forever: Shaw Brothers and Diasporic Cinema. Ed. Poshek Fu. U of Illinois P.

Martindale, Don. "Prefatory Remarks: Theory of the City" in Max Weber, *The City*. New York, The Free Press, 1958, pp. 9-62.

Sinn, Elizabeth (2003), "The Tung Wah Hospital Committee as the Local Elite" in David Faure ed., *Hong Kong: A Reader in Social History*. Hong Kong, Oxford University Press.

Soja, Edward. "Exopolis: The Restructuring of Urban Form" in Miles, Malcolm and Hall, Tim, *City Cultures Reader*. London, Routledge, 2000.

Wong Kin Yuen, "On the Edges of Spaces: Blade Runner, Ghost in the Shell and Hong Kong's Cityscape." *Science Fiction Studies* 27.1 (Mar. 2000)

Suggested Readings:

Dear, Michael. "Los Angeles and the Chicago School: Invitation to a Debate" in Kleniewski, Nancy ed., *Cities and Social Theory*. Oxford, Blackwell Publishing, 2005.

Harvey, David, *The Urban Experience*. Baltimore, The Johns Hopkins University Press, 1989, pp 17-58.

Miners, Norman (2003), "The Attempt to Abolish the Mui Tsai System in Hong Kong, 1917-41, in David Faure ed., *Hong Kong: A Reader in Social History*. Hong Kong, Oxford University Press.

Ng, Janet "Repatriating from Globalization" from *Paradigm City: Space, Culture, and Capitalism in Hong Kong*

Sassen, Saskia, "Overview of Global Cities" in Kleniewski, Nancy ed., *Cities and Social Theory*. Oxford, Blackwell Publishing, 2005.

Savage, Mike & Warde, Alan, "Modernity, Postmodernity & Urban Culture" in Kleniewski, Nancy ed., *Cities and Social Theory*. Oxford, Blackwell Publishing, 2005.

Siu, Helen, F. (1999), "Hong Kong: Cultural Kaleidoscope in a World Landscape" in Gary G. Hamilton ed., *Cosmopolitan Capitalists: Hong Kong and the Chinese Diaspora at the End of the Twentieth Century*. Seattle and London, University of Washington Press.

Sum Yuen 心猿, *Crazy Horse in a Frenzied City* 《狂城亂馬》

**CUS510A Workshop in Cultural Practices 文化實踐工作坊 Creating Urban Commons:
Learning from International and Local Experiences 共同體創建：國際與本土經驗分享**

Course Title	:CUS510A Workshop in Cultural Practices 文化實踐工作坊 Creating Urban Commons: Learning from International and Local Experiences 共同體創建：國際與本土經驗分享
Course Code	:CUS510A
No. of	:3
Credits/Term	
Mode of Tuition	:Lecture & Tutorial
Class Contact Hours	:3 hours per week
Category	:Elective course
Prerequisite(s)	:Nil
Co-requisite(s)	:Nil
Exclusion(s)	:Nil
Exemption	:Nil
Requirements	
Brief Course Description	:This course is the mixture of conceptual debates and grounded practices that introduces the concept and practice of urban commons in the context of cultural studies. It focuses on the ways in which institutional and cultural factors affect the planning, development and management of urban commons in contemporary societies. Issues of alternative democracy, social economy, participatory community, spatial justice, and gendered and classed subjectivity will be discussed in the context of specific forms and processes of cultural governance.
Aims	: 1. To introduce students the basic concept of urban commons and theoretical debates relating to the shaping of different forms of commons; 2. To familiarize students with the alternative and grounded practices of democracy, equality and community sharing in the process of formulating various forms of commons.
Learning Outcomes (LOs)	:LO1: demonstrate an analysis of urban commons concepts related to cultural institutions and practices; LO2: raise meaningful questions in the area of urban commons, especially regarding the questions of democracy, equality and sharing;

LO3: write feasible proposal about the formulation of urban commons in a specific area or focus.

- Indicative Content:
1. What is urban commons? Theories, debates, and models
 2. A feminist and cultural studies approach toward economies
 3. Feeding the people: food, rural-urban relation, and the environment
 4. The collective: Women, workers, and co-ops
 5. Social innovation: creativity, design, and application
 6. Commoning as method: knowledge, participation, and intervention

Teaching Method :Workshops supplemented by lectures.

- Measurement of Learning Outcomes (LOs) :
1. Scrutinizing students' written works (such as evaluation reports or project proposals) to measure;
 2. Performance/participation in the workshop to examine.

Course Assessment :100% continuous assessment, including class participation (20%), group presentation (20%) and a term project (60%).

Students are asked to work on a self-defined project to drive change in their respective fields of professional practices by adopting the ideas, skills and tools learned in this course. The project will be assessed continuously in different checkpoints over the course period. Checkpoint assessments and final project presentation will determine overall course rating.

The group presentation ranges from 30 to 45 minutes. Term project: Of approximate length of 7,000 characters in Chinese or 5,000 words in English. 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

Required Readings:

Amin, Ash, and Philip Howell (eds). 2016. *Releasing the Commons: Rethinking the Futures of the Commons*. Routledge.

Bollier, David, and Silke Helfrich (eds). 2015. *Patterns of Commoning*. Amherst, MA: Commons Strategies Group.

Borch, Christian, and Martin Kornberger (eds). 2015. *Urban Commons: Rethinking the City*. Routledge.

Dellenbaugh, Mary, Markus Kip, Majken Bieniok, Agnes Müller, Martin Schwegmann, and Agnes Müller (eds). 2015. *Urban Commons: Moving beyond State and Market*. Basel/Berlin/Boston: Walter de Gruyter GmbH.

Gibson-Graham, J. K., Jenny Cameron, and Stephen Healy (eds). 2013. *Take Back the Economy: An Ethical Guide for Transforming Our Communities*. Minneapolis: University of Minnesota Press.

Gibson-Graham, J. K. 2006. *The End of Capitalism (as We Knew It): A Feminist Critique of Political economy*. Minneapolis: University of Minnesota Press.

Roelvink, Gerda, Kevin St. Martin, and J K Gibson-Graham. 2015. *Making Other Worlds Possible : Performing Diverse Economies*. Minneapolis: University of Minnesota Press.

Eric O. Wright. 2021 *How to be an anti-capitalist in the 21st century*. Verso.

鄒崇銘、黃英琦、阮耀啟 主編 共享香港：從社會企業、公平貿易、良心消費到共享經濟（上、下）

潘毅、陳鳳儀、顧靜華、盧燕儀, 2013, 《不一樣的香港社會經濟》，香港：香港商務出版社。

Recommended Readings:

Amin, Ash. 2013. "Land of Strangers." *Identities: Global Studies in Culture and Power* 20(1): 1-8.

潘毅、嚴海蓉、顧靜華、古學斌, 2014, 《社會經濟在中國——超過我的社會的理論和實踐》，北京文獻：社會科學。

許寶強, 2007, 《資本主義不是甚麼》，上海：上海人民出版社。

鄒崇銘、王岸然編, 2003, 《不是烏托邦：社區經濟理論與實踐》，香港：樂施會。

CUS514 Independent Study 獨立專題研究

Course Title	:Independent Study 獨立專題研究
Course Code	:CUS514
No. of	:3
Credits/Term	
Mode of Tuition	:Individual Supervision
Class Contact Hours	:10 to 14 hours per course
Category	:Elective course
Discipline	:Cultural Studies
Prerequisite(s)	:A CGPA 3.33 or above
Co-requisite(s)	:Nil
Exclusion(s)	:Each student is allowed to register for this course ONCE. Normally, part-time students should take the course in the 2nd term during the first year of study or thereafter
Exemption	:Nil
Requirements	
Brief Course Description	:The course allows a student to work independently under individual supervision on a reading and research and/or practicum project. The student will do an in-depth study in an area not covered in the other MCS courses (for MCS students) or MPS courses (for MPS students), develop specific scholarly work and gain practical experience through a well-designed and focused advanced independent project.
Aims	:To train independent research and critical skills through an intensive study on a pertinent topic in any area of cultural studies.
Learning Outcomes (LOs)	:On completion of the course, students will be able to: 1. LO1 : write a research topic in cultural studies; 2. LO2 : demonstrate an analysis of appropriate cultural research methods and be aware of the limitations and merits of the methods employed; 3. LO3 : complete a piece of research work independently within manageable scope and time; 4. LO4 : critically discuss at an advanced level cultural issues related to the topic of research chosen for study
Indicative Content	:Not applicable

Teaching Method :Regular supervision meeting between the student and the supervisor. Each student is expected to spend 5 study hours in preparation for a 1 hour consultation.

Measurement of Learning Outcomes (LOs)

- :1. Research proposal / academic report is to measure students' ability to define and formulate a research topic in cultural studies; (LO1)
2. Log book/ reflection / discussion is to measure students' competency in making use of appropriate cultural research methods and be aware of the limitations and merits of the methods employed; (LO2)
3. Research paper / written feedback from supervisor is to measure students' ability to complete a piece of research work or students' ability of engagement in practical work independently within manageable scope and time; (LO3)
4. Research paper / written feedback from supervisor is to measure student's competency in critically discussing in an advanced level cultural issues related to the topic of research chosen for study. (LO4)

Assessment :100% continuous assessment, including class discussion (20%) and research paper (80%)

Research Paper: Of approximate length of 10,000 characters in Chinese or 8,000 words in English. Class Discussion. If student is keen on raising relevant questions and expressing one's views to facilitate his/her research, course teacher will give additional marks for him/her.

Required Readings:

To be determined jointly by the supervisor and the student

CUS586 Gender and Performance 性別與展演

Course Title :Gender and Performance 性別與展演

Course Code :CUS586

No. of :3

Credits/Term

Mode of Tuition :Seminar

Class Contact :3 hours per week

Hours

Category :Elective course

Discipline :Cultural Studies

Prerequisite(s) :Nil

Co-requisite(s) :Nil

Exclusion(s) :Nil

Exemption :Nil

Requirements

Brief Course Description :This course picks up the wide-ranging postmodern challenges to preconceptions of the male/female gender bipolarity and addresses the theories and debates in the contexts of the performing arts, different historical temporalities, and everyday performance. Beginning with the conceptual assumption of “gender is performance,” the course examines theories of gender performativity, differences in gender constructions, and how femininity and masculinity were performed in different historical moments in different cultures. Attention will be paid to transgender performance in social life at large and in a variety of theatrical contexts specifically, with special reference to the theatrical performance of male and female cross-dressing in Euro-America, China, Japan, and other cultural locations, focusing on the figures of drag, nandan and nüsheng, and onnagata.

Aims :

1. To incubate students’ theoretical knowledge in gender performativity/gender as performance;
2. To familiarize students with the important historical constructions of the male-female bipolar concepts of gender and the challenges to this gender binary in different cultures;
3. To deepen students’ intellectual understanding of and critical reflection on female impersonation, male impersonation, the third gender, and the transgender in social and artistic/theatrical performance.

Learning	:On completion of the course, students will be able to:
Outcomes (LOs)	1. LO1 : elucidate the concepts of theories of gender performativity and to argue in debates around this topic; 2. LO2 : delineate various historical constructions of gender and expose the constructedness of those gender notions; 3. LO3: outline the artistic characteristics and discuss the cultural politics of gender impersonation and transgender performance in Asian and Euro-American theatrical contexts, including but not limited to the artistic traditions of onnagata and nandan, and drag performance in show business.
Indicative Content :	1. Judith Butler, Eve Kosofsky Sedgwick, and theories of gender performativity; 2. History of cross-dressing in Europe and China; 3. Nandan and nüsheng in Chinese opera; 4. Onnagata in Kabuki; 5. Drag performance; 6. Female masculinity; 7. Masculine constructions; 8. Body, embodiment, gender, and performance; 9. Queer performance.
Teaching Method :	1. Class discussion by students with instructor's critical intervention to hone students' critical and analytic skills; 2. Expository teaching in the form of short lecture to enhance students' understanding of conceptual tools and to facilitate their reading of the required texts; 3. Students' oral presentations with optional creative/performative elements to improve students' faculty of formulating questions and presenting arguments.
Measurement of Learning Outcomes (LOs)	1. Discussion and oral presentation to evaluate students' theoretical knowledge of and critical competence in the academic topic of gender performativity; (LO1) 2. Tutorial/performative presentation to assess students' research competence, organizational ability, and speech skills in discussing issues in performing gender; (LO1, LO3) 3. Written assignment to test students' competence in formulating productive topics, questions, and arguments in performance and

transgender studies. (LO1, LO2, LO3)

Assessment :Continuous Assessment (100%):

1. One tutorial presentation 30%
2. One journal essay length paper 50%
3. Class discussion 20%

The tutorial presentation can be conducted individually or in a group and it ranges from 30 to 45 minutes. Journal Essay length paper: Of approximate length of 5,000 characters in Chinese or 4,000 words in English. Class Discussion: 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 presentation

- 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

Required Readings:

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.

Campbell, Alyson, and Stephen Farrier, eds. *Queer Dramaturgies: International Perspectives on Where Performance Leads Queer*. New York: Palgrave Macmillan, 2016.

Foster, Susan. "Choreographies of Gender." *Signs: Journal of Women in Culture and Society* 24.1 (1998): 1-33.

Migdalek, Jack. *The Embodied Performance of Gender*. New York: Routledge, 2015.

Recommendation Readings:

Ackroyd, Peter. *Dressing Up: Transvestism and Drag: The History of an Obsession*. New York: Simon & Schuster, 1979.

Aspden, Suzanne. *The Rival Sirens: Performance and Identity on Handel's Operatic Stage*. Cambridge: Cambridge University Press, 2013.

Baker, Roger. *Drag: A History of Female Impersonation on the Stage*. London: Triton, 1968.

Barbin, Herculine. *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaphrodite*. Introduced by Michel Foucault. Trans. Richard McDougall. New York: Pantheon Books, 1980.

Berger, Maurice, Brian Wallis and Simon Watson, eds. *Constructing Masculinity*. New York:

Routledge, 1995.

Besnier, Niko, and Kalissa Alexeyeff, eds. *Gender on the Edge: Transgender, Gay, and Other Pacific Islanders*. Honolulu: University of Hawai'i Press, 2014.

Buikema, Rosemarie, and Iris van Dertuin, eds. *Doing Gender in Media, Art and Culture*. London: Routledge, 2007.

Bullough, Vern L. and Bonnie Bullough. *Cross Dressing, Sex, and Gender*. Philadelphia: U of Pennsylvania P, 1993.

Bulma, James C. *Shakespeare Re-dressed: Cross-gender Casting in Contemporary Performance*. Madison, NJ: Fairleigh Dickinson University Press, 2008.

Campbell, Alyson, and Stephen Farrier, eds. *Queer Dramaturgies: International Perspectives on Where Performance Leads Queer*. New York: Palgrave Macmillan, 2016.

Ekins, Richard. *Male Femaling: A Grounded Theory Approach to Cross-dressing and Sex-changing*. New York: Routledge, 1997.

Fisher, Jennifer, and Anthony Shay, eds. *When Men Dance: Choreographing Masculinities Across Borders*. Oxford: Oxford University Press, 2009.

Ferris, Lesley, ed. *Crossing the Stage: Controversies on Cross-Dressing*. New York: Routledge, 1993.

Garber, Marjorie. *Vested Interests: Cross-dressing and Cultural Anxiety*. New York: Routledge, 1992.

Goodman, Lizbeth, and Jane de Gay, eds. *The Routledge Reader in Gender and Performance*. New York: Routledge, 1998.

Halberstam, Judith. *Female Masculinity*. Durham: Duke University Press, 1998.

Li, Siu Leung. *Cross-dressing in Chinese Opera*. Paperback edition. Hong Kong: Hong Kong University Press, 2006.

Lim, Eng-Beng. *Brown Boys and Rice Queens: Spellbinding Performance in the Asias*. New York: New York University Press, 2014.

Marlow, Christopher. *Performing Masculinity in English University Drama, 1598-1636*. Burlington, VT : Ashgate, 2013.

Parker, Andrew, and Eve Kosofsky Sedgwick, eds. *Performativity and Performance*. London: Routledge, 1995.

Purvis, Philip, ed. *Masculinity in Opera: Gender, History, and New Musicology*. New York: Routledge, 2013.

Senelick, Laurence, ed. *Gender in Performance: The Presentation of Difference in the Performing*. Hanover, NH: UP of New England, 1992.

Shakespeare and Gender in Practice. Macmillan International Higher Education, 2 déc. 2015_

Solomon, Alisa. *Re-dressing the Canon: Essays on Terri Power*. Theatre and Gender. Psychology Press, 1997

Spatz, Ben. *What a Body Can Do: Technique as Knowledge, Practice as Research*. New York: Routledge, 2015.

Suthrell, Charlotte, *Unzipping Gender: Sex, Cross-dressing and Culture*. New York: Berg, 2004.

Wu, Chao-Jung. "Performing Postmodern Taiwan: Gender, Cultural Hybridity, and the Male Cross-dressing Show." PhD Diss., Wesleyan University, 2008.

Xie, Wei. "Female Cross-dressing in Chinese Opera and Cinema." PhD Diss., Yale University, 2010.