MCS Course Plan for 2025-2026 二五至二六課程安排

First term (2 Sep 2025 to 5 Dec 2025)

Core Courses

CUS501 Perspectives in Cultural Studies 文化研究視野
Instructor: Prof. LI Siu Leung (Adjunct Professor)
Timetable: Thursday/7–10PM
Venue: LCH106, Lingnan University (Tuen Mun)
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/7-10PM
Venue: LCH115, Lingnan University (Tuen Mun), except for LCH101 on 5 Dec 2025 (Fri)
Language of Instruction: English
Credits:3

Elective Courses

CUS511M Topics in Cultural Institution and Policy: Reflecting Modern Chinese History 文化體制與政策專題：對中國現代歷史的反思
Instructor: Prof. TONG Xiaoxi
Timetable: Monday/7-10PM
Venue: SEK205, Lingnan University (Tuen Mun), except for 8 October (Wednesday) at LKK301
Language of Instruction: English and Putonghua
Credits: 3

CUS512AC Topics in Cultural Representation and Interpretation: Thinking with Things: Material Culture of Everyday Life 文化再現與詮釋專題: 日常之物的文化意涵
Instructor: Dr. LEUNG Yee Man Yvonne
Timetable: Tuesday/7-10PM
Venue: LCH115, Lingnan University (Tuen Mun)
Language of Instruction: English

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Credits: 3

CUS512AD Topics in Cultural Representation and Interpretation: Conceptualizing Sustainability 文化再現與詮釋專題：思考可持續性

Instructors: Dr. HUI Shiu Lun, Prof. LAU Kin Chi (Adjunct Associate Professor) and Dr. YAN Xiaohui
Timetable: Wednesday/7-10PM
Venue: LKK301, Lingnan University (Tuen Mun)
Language of Instruction: Putonghua
Credits: 3

CUS512AE Topics in Cultural Representation and Interpretation – The Cultural Politics of Labor: Industrial and Platform Workers 文化再現與詮釋專題：勞工的文化政治：產業/平臺工人

Instructor: Prof. ZHOU Yang
Timetable: Saturday/2:30-5:30PM
Venue: SEK205, Lingnan University (Tuen Mun), except for LCH118 on 1 Nov 2025 (Sat)
Language of Instruction: English
Credits: 3

* No classes on 1 October (Wednesday) and 7 October (Tuesday) and 29 October (Wednesday) (Except for teacher's special arrangement).
LKK = Leung Kau Kui Building
LCH = Lau Chung Him Building
SEK = Simon and Eleanor Kwok Building

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Second term (9 Jan 2026 to 28 Apr 2026)

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: LCH115, Lingnan University (Tuen Mun)
Language of Instruction: English
Credits: 3

CUS503 Pedagogy and Cultural Studies 教學法與文化研究
Instructor: Ms. LAI Yan Chi
Timetable: Thursday/7-10PM
Venue: LBYG01, Lingnan University (Tuen Mun), except for class on 26 February (Thursday) will be changed to 6 March (Friday) in LKK101
Language of Instruction: English
Credits:3

Elective Courses

CUS507 Feminism and Cultural Politics 女性主義與文化政治
Instructor: Dr. YANG Chin Yi Gina
Timetable: Wednesday/7-10PM
Venue: LKK301, Lingnan University (Tuen Mun)
Language of Instruction: English
Credits: 3

CUS510J Workshop in Cultural Practices: Farming and the food movement 文化實踐工作坊: 道在泥土：全球／本地農業與食物運動
Instructors: Dr. CHOW Sze Chung and other guest speakers
Timetable: Monday/7-10PM
Venue: SEK205, Lingnan University (Tuen Mun)
Language of Instruction: Cantonese
Credits: 3

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CUS512AB Topics in Cultural Representation and Interpretation The Cultural Politics of Labor: Digital Labour 文化再現與詮釋專題：勞工的文化政治：數字勞工

Instructor: Dr. SONG Xinmiao

Timetable: Tuesday/7–10PM

Venue: SEK206, Lingnan University (Tuen Mun)

Language of Instruction: English

Credits: 3

CUS514 Independent Study 獨立專題研究

Instructors: Prof. LAU Kin-chi and Dr. Wong Chun-kok

Number of Students: 5

Credits : 3

* No Classes from 16 February to 19 February (Monday to Thursday), 3 April to 7 April (Friday to Tuesday), 1 May (Friday) (Except for teacher's special arrangement)

LBY = B.Y. Lam Building

LCH = Lau Chung Him Building

LKK = Leung Kau Kui Building

SEK = Simon and Eleanor Kwok Building

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MCS(DCI) Courses 文化研究(數字與文化創新)碩士課程

MCS(DCI) Course Plan for 2025-2026 二五至二六課程安排

First term (2 Sep 2025 to 5 Dec 2025)

Core Courses

CUS501 Perspectives in Cultural Studies 文化研究視野
Instructor: Prof. LI Siu Leung (Adjunct Professor)
Timetable: Tuesday/7-10PM
Venue: LBYG06, Lingnan University (Tuen Mun), except for SEK205 on 2 September, 16 September, and 30 September 2025, and LCH102 from 2:30 to 5:30PM on 27 September 2025 (Saturday)
Language of Instruction: English
Credits: 3

CUS503 Pedagogy and Cultural Studies 教學法與文化研究
Instructor: Prof. KWAN Hiu Lap Haley
Timetable: Friday/7-10PM
Venue: LKK301, Lingnan University (Tuen Mun)
Language of Instruction: English
Credits:3

CUS516 Digital Creativity 數字創意
Instructor: Mr. CHONG Kwok Tung James
Timetable: Thursday/7-10PM
Venue: LCH115, Lingnan University (Tuen Mun), except for LKK301 on 4 Dec 2025 (Tue)
Language of Instruction: English
Credits: 3

CUS519 Creating Urban Commons: Learning from International and Local Experiences 城市共同體創建：國際與本土經驗分享
Instructor: Dr. YANG Chin Yi Gina
Timetable: Monday/7-10PM
Venue: LCH115, Lingnan University (Tuen Mun)
Language of Instruction: English

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Credits: 3

* No classes on 1 October (Wednesday), 7 October (Tuesday) and 29 October (Wednesday) (Except for teacher's special arrangement).
LBY = B. Y. Lam Building
LKK = Leung Kau Kui Building
LCH = Lau Chung Him Building
SEK = Simon and Eleanor Kwok Building

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Second term (9Jan 2026 to 28 Apr 2026)

Core Courses

CUS505 Methods in Cultural Research 文化研究的方法
Instructor: Prof. LI Siu Leung (Adjunct Professor)
Timetable: Monday/7-10PM
Venue: LKK301, Lingnan University (Tuen Mun)
Language of Instruction: English
Credits: 3

CUS517 Culture/Creative Commons: Digital Technologies, Policies, and Practices 數字與文化創新前沿：共同體、政策與實踐
Instructor: Dr. WONG Chun Kok
Timetable: Wednesday/7-10PM
Venue: LCH115, Lingnan University (Tuen Mun)
Language of Instruction: English
Credits: 3

CUS518 Cultural Policy and Community 文化政策與社群
Instructor: Dr. LEUNG Yee Man Yvonne
Timetable: Tuesday/7-10PM
Venue: LKK301, Lingnan University (Tuen Mun)
Language of Instruction: English
Credits: 3

CUS525 The Cultural Politics of Labor: Digital Labour 文化再現與詮釋專題：勞工的文化政治：數字勞工
Instructor: Dr. NA Yuqi Vicky
Timetable: Friday/7-10PM
Venue: LKK301, Lingnan University (Tuen Mun)
Language of Instruction: English
Credits: 3

* No Classes on 16 February to 19 February (Monday to Thursday), 3 April to 7 April

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(Friday to Tuesday), 1 May (Friday) (Except for teacher’s special arrangement)
LCH = Lau Chung Him Building
LKK = Leung Kau Kui Building

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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 Credits/Term	:	3
Mode of Tuition	:	Lecture and tutorial
Class Contact Hours	:	3 hours per week
Category	:	Core course
Discipline	:	Cultural Studies
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s)	:	Nil
Exemption Requirements	:	Nil

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;

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2. To look at different dimensions of culture and acquaint students with a range of issues addressed by cultural studies;

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3. To provide insight into the complex nature of the relation between the cultural field and the social and economic spheres.

Learning Outcomes (LOs):

On completion of the course, students will able to:

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: 70% (Around 8,000 words in Chinese, or 6,000 in English)

Class/Group Presentation: 20% (30-45 minutes)

Participation in Class Discussion: 10%

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:

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

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

Assessment Rubrics:

1) Term Paper (70%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main question(s); Consistent perceptive and critical engagement with relevant concepts and theories; Introduction states clearly writer's thesis or position, and conclusion clearly summarizes main arguments. The language contains very few, if any, errors in grammar and vocabulary. If slips are present, the meaning is still clear. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are	Identifies and addresses most of the main question(s). Frequent perceptive and critical engagement with relevant concepts and theories; Introduction states writer's thesis or position, and conclusion summarizes main arguments. The language is generally accurate but contains some systematic errors in complex grammar and vocabulary. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed apart from the occasional	Identifies and addresses most of the main question(s). Some perceptive and critical engagement with relevant concepts and theories; Introduction and conclusion are included and generally capture the essence of the topic and discussion. The language is mostly accurate; and errors, when they occur, are more often in complex grammar and vocabulary. Errors are distracting but the overall meaning is still intelligible. Conventions of academic writing (e.g. citation, references,	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Introduction and conclusion are unclear, lack detail or missing altogether. Very little evidence of an ability to organize the essay into paragraphs Errors in language and vocabulary are so frequent and distracting that the essay is largely incomprehensible. Does not adhere to the conventions of academic writing (e.g. citation, references, footnotes, etc.).

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followed meticulously.	oversight.	footnotes, etc.) are followed but at times inconsistencies and/or errors occur.	

2) Class/Group Presentation (20%)

*In addition to the quality of the group paper, the performance of every member, such as leadership, contributions of ideas, problem solving ability will be assessed based on the minutes of the group meetings. Members responsible for taking minutes will of course be credited.
Peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.

7%

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

13%

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main question(s) Examines the question /issue/ problem from all important perspectives. Overall	Identifies and addresses most of the main question(s). Examines the question/issue/ problem from most of the important perspectives but not	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from some of the important perspectives.	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Presentation characterized by

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logic is clear. Presenter(s) engage the audience at all times.	all relevant arguments and counter arguments are fully examined. Presenter(s) engage the audience most of the time.	Presenter(s) engage the audience most of the time	serious inaccuracies and misunderstandings. Presenter(s) seem to make little attempt to engage the audience

3) Participation in Class Discussion (10%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Participates actively and constructively all the time. Engages constructively with, all course material (assigned readings, issues, concepts). Provides insightful analyses, raises critical points, and advances and deepens group discussion. Consistently appreciates others' contribution and engages with their ideas sensitively.	Participates actively most of the time. Demonstrates a good understanding of, and engages constructively with course material. Frequently provides helpful points or asks questions that advance and deepen group discussion. Generally appreciates others' contribution and engages with their ideas sensitively.	Participates most of the time but sometimes requires prompting. Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully. Sometimes makes positive contributions that advance group discussion. Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	Student does not attend tutorial. Or if student does attend, he or she demonstrates little or no understanding of course material, lacks engagement with it, or makes little or no effort to contribute to group discussion. Little or no engagement / participation in group discussion even with prompting. Shows no appreciation of others' knowledge and skills.

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Important Notes:

(1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.

(2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.

(3) Students are required to submit writing assignment(s) using Turnitin.

(4) To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on https://pla.ln.edu.hk/.

(5) Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "*Guidelines for Using GAI Tools at Lingnan University*" and "*Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments*" can be found here: https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices.

Required Readings:

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

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

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.

During, Simon (2005) Cultural Studies: A Critical Introduction. London, Routledge.

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.

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Hesmondhalgh, David (2002) The Cultural Industries. London, Sage Publications.
Horkheimer, Max & Adorno, Theodor W. (2002), Dialectic of Enlightenment. Stanford, Stanford University Press.

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Recommended Readings:

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.

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.

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.

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 (2003) The Urban Revolution. Minneapolis, University of Minnesota Press.

Ma, Kwok Ming (2015a) 馬國明，〈香港的本土性與本土論述〉，unpublished manuscript.

Ma, Kwok Ming (2015b) 馬國明，《兩傘擋不住的暴力》，香港，進一步多媒體。

Ma, 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.

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.

Turner, Graeme (2003) British Cultural Studies. London, Routledge.

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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 Credits/Term	:	3
Mode of Tuition	:	Lecture and tutorial
Class Contact Hours	:	3 hours per week
Category	:	Core course
Discipline	:	Cultural Studies
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s)	:	Nil
Exemption Requirements	:	Nil

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;

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2. To look at different dimensions of culture and acquaint students with a range of issues addressed by cultural studies;

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3. To provide insight into the complex nature of the relation between the cultural field and the social and economic spheres.

Learning Outcomes (LOs):

On completion of the course, students will able to:

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: 70% (Around 8,000 words in Chinese, or 6,000 in English)

Class/Group Presentation: 20% (30-45 minutes)

Participation in Class Discussion: 10%

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:

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

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

Assessment Rubrics:

1) Term Paper (70%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main question(s); Consistent perceptive and critical engagement with relevant concepts and theories; Introduction states clearly writer's thesis or position, and conclusion clearly summarizes main arguments. The language contains very few, if any, errors in grammar and vocabulary. If slips are present, the meaning is still clear. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are	Identifies and addresses most of the main question(s). Frequent perceptive and critical engagement with relevant concepts and theories; Introduction states writer's thesis or position, and conclusion summarizes main arguments. The language is generally accurate but contains some systematic errors in complex grammar and vocabulary. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed apart from the occasional	Identifies and addresses most of the main question(s). Some perceptive and critical engagement with relevant concepts and theories; Introduction and conclusion are included and generally capture the essence of the topic and discussion. The language is mostly accurate; and errors, when they occur, are more often in complex grammar and vocabulary. Errors are distracting but the overall meaning is still intelligible. Conventions of academic writing (e.g. citation, references,	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Introduction and conclusion are unclear, lack detail or missing altogether. Very little evidence of an ability to organize the essay into paragraphs Errors in language and vocabulary are so frequent and distracting that the essay is largely incomprehensible. Does not adhere to the conventions of academic writing (e.g. citation, references, footnotes, etc.).

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followed meticulously.	oversight.	footnotes, etc.) are followed but at times inconsistencies and/or errors occur.	

2) Class/Group Presentation (20%)

*In addition to the quality of the group paper, the performance of every member, such as leadership, contributions of ideas, problem solving ability will be assessed based on the minutes of the group meetings. Members responsible for taking minutes will of course be credited.
Peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.

7%

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

13%

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main question(s) Examines the question /issue/ problem from all important perspectives. Overall	Identifies and addresses most of the main question(s). Examines the question/issue/ problem from most of the important perspectives but not	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from some of the important perspectives.	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Presentation characterized by

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logic is clear. Presenter(s) engage the audience at all times.	all relevant arguments and counter arguments are fully examined. Presenter(s) engage the audience most of the time.	Presenter(s) engage the audience most of the time	serious inaccuracies and misunderstandings. Presenter(s) seem to make little attempt to engage the audience

3) Participation in Class Discussion (10%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Participates actively and constructively all the time. Engages constructively with, all course material (assigned readings, issues, concepts). Provides insightful analyses, raises critical points, and advances and deepens group discussion. Consistently appreciates others' contribution and engages with their ideas sensitively.	Participates actively most of the time. Demonstrates a good understanding of, and engages constructively with course material. Frequently provides helpful points or asks questions that advance and deepen group discussion. Generally appreciates others' contribution and engages with their ideas sensitively.	Participates most of the time but sometimes requires prompting. Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully. Sometimes makes positive contributions that advance group discussion. Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	Student does not attend tutorial. Or if student does attend, he or she demonstrates little or no understanding of course material, lacks engagement with it, or makes little or no effort to contribute to group discussion. Little or no engagement / participation in group discussion even with prompting. Shows no appreciation of others' knowledge and skills.

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Important Notes:

(1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.

(2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.

(3) Students are required to submit writing assignment(s) using Turnitin.

(4) To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on https://pla.ln.edu.hk/.

(5) Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "*Guidelines for Using GAI Tools at Lingnan University*" and "*Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments*" can be found here: https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices.

Required Readings:

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

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

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.

During, Simon (2005) Cultural Studies: A Critical Introduction. London, Routledge.

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.

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Hesmondhalgh, David (2002) The Cultural Industries. London, Sage Publications.
Horkheimer, Max & Adorno, Theodor W. (2002), Dialectic of Enlightenment. Stanford, Stanford University Press.

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Recommended Readings:

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.

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.

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.

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 (2003) The Urban Revolution. Minneapolis, University of Minnesota Press.

Ma, Kwok Ming (2015a) 馬國明，〈香港的本土性與本土論述〉，unpublished manuscript.

Ma, Kwok Ming (2015b) 馬國明，《兩傘擋不住的暴力》，香港，進一步多媒體。

Ma, 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.

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.

Turner, Graeme (2003) British Cultural Studies. London, Routledge.

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 Credits/Term	:	3
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 Requirements;	:	Nil
Brief Course Description :	:	This course focuses on the relationship between critical theories and popular culture. It examines how the mediation of popular culture affects the ways in which our everyday life experience is shaped. Our main concern is that a renewed understanding of the everyday experience through popular culture can provide illuminating examples and patterns of critical thinking much needed for public cultural education today. Students will learn about different approaches to the many forms of popular culture, from cinema to popular journalism, from advertisement to shopping mall culture, to video games, fan stories and the internet. We aim to see how the popular ways of life can be analyzed as representing complex negotiations of power and pleasure, solidarity and resistance, distinction and community formation in a field increasingly characterized by multiple centers and domains of value.

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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 Outcomes (LOs) :	:	On completion of the course, students will be able to: 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 Contents	:	1. Popular culture and cultural studies: the question of culture and *value* re-visited; debates on the critical attitude toward and status of popular culture in its many forms (e.g., fiction, fashion journalism, advertisement, tourism, shopping, media and cyber culture); 2. Analytical approach to the practices of everyday life: culture as *ordinary experience* in the contemporary contexts; the critical concept and functions of *mediation* in popular culture; *play*, *performance* and *consumption* as the key dimension of popular experience for cultural analysis on the everyday; 3. Interface with popular sensuality, commodity and everyday culture: culture as event, spectacle and meaningful acts; popular culture and the experience of home, community, the state and the globe; identity and difference; social relation, aesthetics, history and politics; globalization, fetishism, and the society of the spectacle (cases to be examined may include: celebrity and fan culture; shopping, tourism, and consumer culture; sport, eating, digital and

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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

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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 : 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

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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).

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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

Assessment Rubrics:

1) Group Presentation (10%)

***Peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.**

2%

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Excellent performance of teamwork. Demonstrates	Good performance of teamwork. Demonstrates	Fair performance of teamwork. Demonstrates	Poor performance of teamwork. Demonstrates no

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full communication with formal roles for each group member. Equal distribution of workload.	some communication with roles for each group member. Moderate distribution of workload.	limited communication with informal roles for each group member. Some distribution of workload.	communication with unclear roles for each group member. Unequal distribution of workload.

8%

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main question(s) Examines the question /issue/ problem from all important perspectives. Overall logic is clear. Presenter(s) engage the audience at all times.	Identifies and addresses most of the main question(s). Examines the question/issue/ problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined. Presenter(s) engage the audience most of the time.	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from some of the important perspectives. Presenter(s) engage the audience most of the time	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstandings. Presenter(s) seem to make little attempt to engage the audience

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2) TWO Reading Reports (10% x 2 = 20%)

A, A-	B+, B, B-	C+, C, C-	F
Identifies and addresses clearly the main question(s); Consistent perceptive and critical engagement with relevant concepts and theories; Introduction states clearly writer's thesis or position, and conclusion clearly summarizes main arguments. The language contains very few, if any, errors in grammar and vocabulary. If slips are present, the meaning is still clear. Conventions of academic writing (e.g.	Identifies and addresses most of the main question(s). Frequent perceptive and critical engagement with relevant concepts and theories; Introduction states writer's thesis or position, and conclusion summarizes main arguments. The language is generally accurate but contains some systematic errors in complex grammar and vocabulary. Conventions of academic writing (e.g. citation, references, footnotes, etc.)	Identifies and addresses most of the main question(s). Some perceptive and critical engagement with relevant concepts and theories; Introduction and conclusion are included and generally capture the essence of the topic and discussion. The language is mostly accurate; and errors, when they occur, are more often in complex grammar and vocabulary. Errors are distracting but the overall meaning is still intelligible.	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Introduction and conclusion are unclear, lack detail or missing altogether. Very little evidence of an ability to organize the essay into paragraphs Errors in language and vocabulary are so frequent and distracting that the essay is largely incomprehensible. Does not adhere to the conventions of academic writing (e.g. citation,

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citation, references, footnotes, etc.) are followed meticulously.	are followed apart from the occasional oversight.	Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed but at times inconsistencies and/or errors occur.	references, footnotes, etc.).

3) Term Paper Proposal (10%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main question(s); Consistent perceptive and critical engagement with relevant concepts and theories; Introduction states clearly writer's thesis or position, and conclusion clearly summarizes main arguments. The language	Identifies and addresses most of the main question(s). Frequent perceptive and critical engagement with relevant concepts and theories; Introduction states writer's thesis or position, and conclusion summarizes main arguments. The language is generally accurate but	Identifies and addresses most of the main question(s). Some perceptive and critical engagement with relevant concepts and theories; Introduction and conclusion are included and generally capture the essence of the topic and discussion. The language is mostly	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Introduction and conclusion are unclear, lack detail or missing altogether. Very little evidence of an ability to organize the essay into paragraphs Errors in language and

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contains very few, if any, errors in grammar and vocabulary. If slips are present, the meaning is still clear. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed meticulously.	contains some systematic errors in complex grammar and vocabulary. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed apart from the occasional oversight.	accurate; and errors, when they occur, are more often in complex grammar and vocabulary. Errors are distracting but the overall meaning is still intelligible. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed but at times inconsistencies and/or errors occur.	vocabulary are so frequent and distracting that the essay is largely incomprehensible. Does not adhere to the conventions of academic writing (e.g. citation, references, footnotes, etc.).

4) Mid-term (Short) Assignment (30%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main question(s); Consistent perceptive and critical engagement with relevant	Identifies and addresses most of the main question(s). Frequent perceptive and critical engagement with relevant concepts and	Identifies and addresses most of the main question(s). Some perceptive and critical engagement with relevant	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Introduction

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concepts and theories; Introduction states clearly writer's thesis or position, and conclusion clearly summarizes main arguments. The language contains very few, if any, errors in grammar and vocabulary. If slips are present, the meaning is still clear. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed meticulously.	theories; Introduction states writer's thesis or position, and conclusion summarizes main arguments. The language is generally accurate but contains some systematic errors in complex grammar and vocabulary. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed apart from the occasional oversight.	concepts and theories; Introduction and conclusion are included and generally capture the essence of the topic and discussion. The language is mostly accurate; and errors, when they occur, are more often in complex grammar and vocabulary. Errors are distracting but the overall meaning is still intelligible. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed but at times inconsistencies and/or errors occur.	and conclusion are unclear, lack detail or missing altogether. Very little evidence of an ability to organize the essay into paragraphs Errors in language and vocabulary are so frequent and distracting that the essay is largely incomprehensible. Does not adhere to the conventions of academic writing (e.g. citation, references, footnotes, etc.).

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5) Term Paper (30%)

A, A-	B+, B, B-	C+, C, C-	F
Identifies and addresses clearly the main question(s); Consistent perceptive and critical engagement with relevant concepts and theories; Introduction states clearly writer's thesis or position, and conclusion clearly summarizes main arguments. The language contains very few, if any, errors in grammar and vocabulary. If slips are present, the meaning is still clear. Conventions of academic writing (e.g.	Identifies and addresses most of the main question(s). Frequent perceptive and critical engagement with relevant concepts and theories; Introduction states writer's thesis or position, and conclusion summarizes main arguments. The language is generally accurate but contains some systematic errors in complex grammar and vocabulary. Conventions of academic writing (e.g. citation, references, footnotes, etc.)	Identifies and addresses most of the main question(s). Some perceptive and critical engagement with relevant concepts and theories; Introduction and conclusion are included and generally capture the essence of the topic and discussion. The language is mostly accurate; and errors, when they occur, are more often in complex grammar and vocabulary. Errors are distracting but the overall meaning is still intelligible.	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Introduction and conclusion are unclear, lack detail or missing altogether. Very little evidence of an ability to organize the essay into paragraphs Errors in language and vocabulary are so frequent and distracting that the essay is largely incomprehensible. Does not adhere to the conventions of academic writing (e.g. citation,

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citation, references, footnotes, etc.) are followed meticulously.	are followed apart from the occasional oversight.	Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed but at times inconsistencies and/or errors occur.	references, footnotes, etc.).

Important Notes:

1. Students are expected to spend a total of 9 hours (i.e. 3* hours of class contact and 6* hours of personal study) per week to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.
3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on **https://pla.ln.edu.hk/**.
5. Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "*Guidelines for Using GAI Tools at Lingnan University*" and "*Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments*" can be found here: **https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices**.

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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.

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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,

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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.

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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 Credits/Term	:	3
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 Requirements	:	Nil
Brief Course Description	:	This core course will question the 'ordinary' ways we learn to see, speak, know and experience things; that is, how we learn to behave both as subjects of our own actions and when we are subjected to the actions of others. Theoretical approaches in cultural studies to pedagogical processes formative of the person will be introduced to open up familiar aspects of our behaviour for critical discussion. These include language, memory, experience, culture, technology, knowledge, identity, and power. On the practical side, the course will examine how education as an institutional practice works to perpetuate established power relations. It will also examine how a 'decolonizing' approach to pedagogy can bring together learning experiences that are normally excluded or marginalized in formal education. The history and practice of education in Hong Kong will be the main focus of students' investigations.

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Aims :

- To analyze existing educational practices;
- To introduce transformative models and practices of pedagogy.

Learning Outcomes (LOs) : On completion of the course, students will able to:

1. LO1 : discuss the formative processes of subjectivity and outline the pedagogical process as one of interactional relationships;
2. LO2: conduct critical analysis in pedagogy in education, social work and cultural work.

Indicative Content :

- Rethinking education with theoretical insights from cultural studies;
- Issues of language and discourse; politics of representation; critical literacy; knowledge and power relations; culture and experience;
- Existing pedagogical practices in Hong Kong;
- Case studies of alternative practices in decolonizing education.

Teaching Method :

- Lectures provide a conceptual frame for understanding pedagogical processes in the formation of subjectivity, and deal with conceptual works on education, development, and alternatives
- Students' presentations on theoretical texts will demonstrate their ability to grasp conceptual works as well as rethink their own pedagogical experiences.
- Term papers are individual endeavours proposed by students and discussed during tutorials and consultation sessions; the rewriting of two drafts of the paper will enable students to improve on their presentations after taking in critical comments from the teachers and fellow students.

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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

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how well they reflect on the underlying assumptions of their own pedagogical experiences against eh social and political setting of Hong Kong. (LO1)

Assessment : Students are assessed on the basis of 100% Continuous Assessment with the following grade distribution:

Class Participation	15%
Group presentation on readings	25%
Term paper	60%

Term paper: of approximate length of 4,000 characters in Chinese or 3,000 words in English.
Class presentation (30 to 45 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
- 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

Assessment Rubrics:

1) Class Participation (15%)

A, A-	B+, B, B-	C+, C, C-	F
Participates actively and constructively all the time. Engages constructively with, all course material (assigned	Participates actively most of the time. Demonstrates a good understanding of, and engages constructively with course	Participates most of the time but sometimes requires prompting. Demonstrates a basic understanding	Student does not attend tutorial. Or if student does attend, he or she demonstrates little or no understanding

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readings, issues, concepts). Provides insightful analyses, raises critical points, and advances and deepens group discussion. Consistently appreciates others' contribution and engages with their ideas sensitively.	material. Frequently provides helpful points or asks questions that advance and deepen group discussion. Generally appreciates others' contribution and engages with their ideas sensitively.	of most of the course material and engages with it, though not always successfully. Sometimes makes positive contributions that advance group discussion. Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	of course material, lacks engagement with it, or makes little or no effort to contribute to group discussion. Little or no engagement / participation in group discussion even with prompting. Shows no appreciation of others' knowledge and skills.

2) Group Presentation on readings (25%)

***Peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.**

7%

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Excellent performance of teamwork. Demonstrates full communication with formal	Good performance of teamwork. Demonstrates some communication with roles for	Fair performance of teamwork. Demonstrates limited communication with informal	Poor performance of teamwork. Demonstrates no communication with unclear

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roles for each group member. Equal distribution of workload.	each group member. Moderate distribution of workload.	roles for each group member. Some distribution of workload.	roles for each group member. Unequal distribution of workload.

18%

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main question(s) Examines the question /issue/ problem from all important perspectives. Overall logic is clear. Presenter(s) engage the audience at all times.	Identifies and addresses most of the main question(s). Examines the question/issue/ problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined. Presenter(s) engage the audience most of the time.	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from some of the important perspectives. Presenter(s) engage the audience most of the time	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstandings. Presenter(s) seem to make little attempt to engage the audience

3) Term Paper (60%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses	Identifies and addresses most	Identifies and addresses most	Lacks an understanding

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clearly the main question(s); Consistent perceptive and critical engagement with relevant concepts and theories; Introduction states clearly writer's thesis or position, and conclusion clearly summarizes main arguments. The language contains very few, if any, errors in grammar and vocabulary. If slips are present, the meaning is still clear. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed meticulously.	of the main question(s). Frequent perceptive and critical engagement with relevant concepts and theories; Introduction states writer's thesis or position, and conclusion summarizes main arguments. The language is generally accurate but contains some systematic errors in complex grammar and vocabulary. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed apart from the occasional oversight.	of the main question(s). Some perceptive and critical engagement with relevant concepts and theories; Introduction and conclusion are included and generally capture the essence of the topic and discussion. The language is mostly accurate; and errors, when they occur, are more often in complex grammar and vocabulary. Errors are distracting but the overall meaning is still intelligible. Conventions of academic writing (e.g. citation, references,	of what the question requires. No critical engagement with issues, and themes. Introduction and conclusion are unclear, lack detail or missing altogether. Very little evidence of an ability to organize the essay into paragraphs Errors in language and vocabulary are so frequent and distracting that the essay is largely incomprehensible. Does not adhere to the conventions of academic writing (e.g. citation, references, footnotes, etc.).

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footnotes, etc.)
are followed
but at times
inconsistencies
and/or errors
occur.

Important Notes:

1. Students are expected to spend a total of 9 hours (i.e. 3* hours of class contact and 6* hours of personal study) per week to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even
3. footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available onhttps://pla.ln.edu.hk/.
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Required/ Recommended Readings:

1. 黑柳彻子 (2003): 《窗边的小荳荳》.海口: 南海.
2. 程介明 (1995):《政治變動中的香港教育》. 香港: 牛津大學出版社.
3. Apffel-Marglin, Frederique with PRATEC (eds) (1998): "Chapter 1:

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Introduction", in The Spirit of Regeneration: Andean Culture Confronting Western Notions of Development. London and New York: Zed.

4. Badheka, Gijubhai (1990). Divasvapna (Daydreaming). Delhi: National Book Trust.
5. Bhattacharya, Sabyasachi, ed. (1997) The Mahatma and the Poet: Letters and Debates between Gandhi and Tagore 1915-1941. Delhi: National Book Trust.

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6. Bowers, C.A. (2001): “Introduction”, “Chapter 4”, in Educating for Eco-Justice and Community. Georgia: University of Georgia Press
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8. Conley, Verena Andermatt (1997): Ecopolitics: the Environment in Poststructuralist Thought. London and New York: Routledge.
9. Crockett, Clayton and Jeffrey W. Robbins (2012). Religion, Politics, and the Earth: the New Materialism. New York: Palgrave MacMillan.
10. Culler, Jonathan (1973) “The linguistic basis of structuralism”, Structuralism: An Introduction. Oxford: Clarendon.
11. Dean, Mitchell (1999): Governmentality: Power and Rule in Modern Society. London: Sage.
12. Donald, James (1992): Sentimental Education: Schooling, Popular Culture and the Regulation of Liberty, London and New York: Verso.
13. Feenberg, Andrew and Alastair Hannay eds. (1995): Technology and the Politics of Knowledge. Bloomington and Indianapolis: Indiana University.
14. Foucault, Michel (1994): Essential Works of Foucault 1954-1984; Volumes 2 and 3. London: Penguins.
15. Rabinow, P. ed. (1984): The Foucault Reader, New York: Pantheon Books.
16. Gane, Mike and Terry Johnson eds. (1993): Foucault’s New Domains. London and New York: Routledge.
17. Giroux, Henry, Colin Lankshear, Peter McLaren and Michael Peters (1996): Counternarratives: Cultural Studies and Critical Pedagogies in Postmodern Spaces. London and New York: Routledge.
18. Giroux, Henry A. and Patrick Shannon eds. (1997): Education and Cultural Studies: Toward a Performative Practice. London and New York: Routledge.
19. Gordon, Colin ed. (1980): Power/Knowledge: Selected Interviews and Other Writings 1972-77 by Michel Foucault. New York: Pantheon Books.
20. Guattari, Felix (2000): The Three Ecologies. London: Athlone.
21. Hardt, Michael and Antonio Negri. (2012) Declaration. New York: Argo.
22. Holt, John (1995) How Children Fail. New York: Merloyd Lawrence.
23. McCarthy, E. Doyle (1996): Knowledge as Culture: New Sociology of Knowledge. London and New York: Routledge.
24. Stengers, Isabelle. (2015). In Catastrophic Times: Resisting the Coming

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Barbarism. Luneburg: Open Humanities Press.

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

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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 Credits/Term	:	3
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 Requirements	:	Nil
Brief Course Description	:	This core course will question the 'ordinary' ways we learn to see, speak, know and experience things; that is, how we learn to behave both as subjects of our own actions and when we are subjected to the actions of others. Theoretical approaches in cultural studies to pedagogical processes formative of the person will be introduced to open up familiar aspects of our behaviour for critical discussion. These include language, memory, experience, culture, technology, knowledge, identity, and power. On the practical side, the course will examine how education as an institutional practice works to perpetuate established power relations. It will also examine how a 'decolonizing' approach to pedagogy can bring together learning experiences that are normally excluded or marginalized in formal education. The history and practice of education in Hong Kong will be the main focus of students' investigations.

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Aims :

- To analyze existing educational practices;
- To introduce transformative models and practices of pedagogy.

Learning Outcomes (LOs) : On completion of the course, students will able to:

1. LO1 : discuss the formative processes of subjectivity and outline the pedagogical process as one of interactional relationships;
2. LO2: conduct critical analysis in pedagogy in education, social work and cultural work.

Indicative Content :

- Rethinking education with theoretical insights from cultural studies;
- Issues of language and discourse; politics of representation; critical literacy; knowledge and power relations; culture and experience;
- Existing pedagogical practices in Hong Kong;
- Case studies of alternative practices in decolonizing education.

Teaching Method :

- Lectures provide a conceptual frame for understanding pedagogical processes in the formation of subjectivity, and deal with conceptual works on education, development, and alternatives
- Students' presentations on theoretical texts will demonstrate their ability to grasp conceptual works as well as rethink their own pedagogical experiences.
- Term papers are individual endeavours proposed by students and discussed during tutorials and consultation sessions; the rewriting of two drafts of the paper will enable students to improve on their presentations after taking in critical comments from the teachers and fellow students.

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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

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how well they reflect on the underlying assumptions of their own pedagogical experiences against eh social and political setting of Hong Kong. (LO1)

Assessment : Students are assessed on the basis of 100% Continuous Assessment with the following grade distribution:

Class Participation	15%
Group presentation on readings	25%
Term paper	60%

Term paper: of approximate length of 4,000 characters in Chinese or 3,000 words in English.
Class presentation (30 to 45 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
- 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

Assessment Rubrics:

1) Class Participation (15%)

A, A-	B+, B, B-	C+, C, C-	F
Participates actively and constructively all the time. Engages constructively with, all course material (assigned	Participates actively most of the time. Demonstrates a good understanding of, and engages constructively with course	Participates most of the time but sometimes requires prompting. Demonstrates a basic understanding	Student does not attend tutorial. Or if student does attend, he or she demonstrates little or no understanding

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readings, issues, concepts). Provides insightful analyses, raises critical points, and advances and deepens group discussion. Consistently appreciates others' contribution and engages with their ideas sensitively.	material. Frequently provides helpful points or asks questions that advance and deepen group discussion. Generally appreciates others' contribution and engages with their ideas sensitively.	of most of the course material and engages with it, though not always successfully. Sometimes makes positive contributions that advance group discussion. Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	of course material, lacks engagement with it, or makes little or no effort to contribute to group discussion. Little or no engagement / participation in group discussion even with prompting. Shows no appreciation of others' knowledge and skills.

2) Group Presentation on readings (25%)

***Peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.**

7%

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Excellent performance of teamwork. Demonstrates full communication with formal	Good performance of teamwork. Demonstrates some communication with roles for	Fair performance of teamwork. Demonstrates limited communication with informal	Poor performance of teamwork. Demonstrates no communication with unclear

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roles for each group member. Equal distribution of workload.	each group member. Moderate distribution of workload.	roles for each group member. Some distribution of workload.	roles for each group member. Unequal distribution of workload.

18%

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main question(s) Examines the question /issue/ problem from all important perspectives. Overall logic is clear. Presenter(s) engage the audience at all times.	Identifies and addresses most of the main question(s). Examines the question/issue/ problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined. Presenter(s) engage the audience most of the time.	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from some of the important perspectives. Presenter(s) engage the audience most of the time	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstandings. Presenter(s) seem to make little attempt to engage the audience

3) Term Paper (60%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses	Identifies and addresses most	Identifies and addresses most	Lacks an understanding

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clearly the main question(s); Consistent perceptive and critical engagement with relevant concepts and theories; Introduction states clearly writer's thesis or position, and conclusion clearly summarizes main arguments. The language contains very few, if any, errors in grammar and vocabulary. If slips are present, the meaning is still clear. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed meticulously.	of the main question(s). Frequent perceptive and critical engagement with relevant concepts and theories; Introduction states writer's thesis or position, and conclusion summarizes main arguments. The language is generally accurate but contains some systematic errors in complex grammar and vocabulary. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed apart from the occasional oversight.	of the main question(s). Some perceptive and critical engagement with relevant concepts and theories; Introduction and conclusion are included and generally capture the essence of the topic and discussion. The language is mostly accurate; and errors, when they occur, are more often in complex grammar and vocabulary. Errors are distracting but the overall meaning is still intelligible. Conventions of academic writing (e.g. citation, references,	of what the question requires. No critical engagement with issues, and themes. Introduction and conclusion are unclear, lack detail or missing altogether. Very little evidence of an ability to organize the essay into paragraphs Errors in language and vocabulary are so frequent and distracting that the essay is largely incomprehensible. Does not adhere to the conventions of academic writing (e.g. citation, references, footnotes, etc.).

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Important Notes:

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2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even
3. footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty. Students are required to submit writing assignment(s) using Turnitin.
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Introduction", in The Spirit of Regeneration: Andean Culture Confronting Western Notions of Development. London and New York: Zed.

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20. Guattari, Felix (2000): The Three Ecologies. London: Athlone.
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22. Holt, John (1995) How Children Fail. New York: Merloyd Lawrence.
23. McCarthy, E. Doyle (1996): Knowledge as Culture: New Sociology of Knowledge. London and New York: Routledge.
24. Stengers, Isabelle. (2015). In Catastrophic Times: Resisting the Coming Barbarism. Luneburg: Open Humanities Press.

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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 Credits/Term	:	3
Mode of Tuition	:	Lecture and seminar
Class Contact Hours	:	3 hours per week
Category in Major Prog.	:	Core course
Discipline	:	Cultural Studies
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s);	:	Nil
Exemption Requirements	:	Nil

Brief Course Description

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: This core course enhances the students to develop a reflexive attitude about and critical abilities of different methods used by cultural researchers. Method here is understood not only as research techniques, procedures, and practices, but also as involving the theories and perspectives that inform the production of a particular kind of research and justify it in terms of knowledge-making. Practical examples will be used to illustrate diverse cultural studies methods such as textual analysis, ethnographic methods (participatory action research, interviews, focus groups and story-telling), 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.

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Aims	:	1. To guide students to pay critical attentions to the techniques and procedures of doing cultural research in such different areas, such as literature, film and media, popular culture, postcolonial studies, commons, and community economies. 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 : 1. LO1: apply at least one of the methods learnt in the course to handle a practical or research problem; 2. 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. Methods of commoning
Teaching Method	:	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	:	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.

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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)

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

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.

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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.*
   a. 1st presentation carries 15% and will be conducted at the mid-term.
   b. 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 the assessment of an 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.

Assessment Rubrics : **Commentary and Reflection on Readings(CRR)(20%, 5%x4)**

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Ability to proficiently demonstrate reflection and deep thinking of acquired knowledge and concepts, and integrate them into different	Shows satisfactory ability to relate acquired knowledge to previous experiences; Demonstrates attempt to analyze the	Includes description of events, and a little further consideration behind the events using a relatively descriptive style of	Only includes mere descriptions of theoretical knowledge; No reflection is demonstrated beyond the descriptions

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issues from wide range of perspectives (e.g. different contexts, cultures, disciplines etc.); Creative solutions and critical thinking skills demonstrated in the writing	issues from a number of different perspective	language; No evidence of using multiple perspectives in analyzing the issues

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

Quality of the presentation: 1st Presentation (10%) and 2nd Presentation (20%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main question(s) Examines the question /issue/ problem from all important perspectives. Overall logic is clear. Presenter(s)	Identifies and addresses most of the main question(s). Examines the question/issue/ problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from some of the important perspectives. Presenter(s)	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstandings. Presenter(s) seem to make little attempt to engage

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engage the audience at all times.	Presenter(s) engage the audience most of the time.	engage the audience most of the time	the audience

Peer assessment: 1st Presentation (5%) and 2nd Presentation (5%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

Individual Paper (40%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main question(s); Consistent perceptive and critical engagement with relevant concepts and theories;	Identifies and addresses most of the main question(s). Frequent perceptive and critical engagement with relevant concepts and	Identifies and addresses most of the main question(s). Some perceptive and critical engagement with relevant concepts and theories; Introduction	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Introduction and conclusion are unclear, lack detail or missing

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Introduction states clearly writer's thesis or position, and conclusion clearly summarizes main arguments. The language contains very few, if any, errors in grammar and vocabulary. If slips are present, the meaning is still clear. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed meticulously.	theories; Introduction states writer's thesis or position, and conclusion summarizes main arguments. The language is generally accurate but contains some systematic errors in complex grammar and vocabulary. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed apart from the occasional oversight.	and conclusion are included and generally capture the essence of the topic and discussion. The language is mostly accurate; and errors, when they occur, are more often in complex grammar and vocabulary. Errors are distracting but the overall meaning is still intelligible. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed but at times inconsistencies and/or errors occur.	altogether. Very little evidence of an ability to organize the essay into paragraphs. Errors in language and vocabulary are so frequent and distracting that the essay is largely incomprehensible. Does not adhere to the conventions of academic writing (e.g. citation, references, footnotes, etc.).

Important Notes : 1. Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course

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learning outcomes.

2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.

   Students are required to submit writing assignment(s) using Turnitin.

3. To enhance students' understanding of plagiarism, a mini-course
4. "Online Tutorial on Plagiarism Awareness" is available on **https://pla.ln.edu.hk/**.
5. Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "*Guidelines for Using GAI Tools at Lingnan University*" and "*Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments*" can be found here: https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices.

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。

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。

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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。

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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 Credits/Term	:	3
Mode of Tuition	:	Lecture and seminar
Class Contact Hours	:	3 hours per week
Category in Major Prog.	:	Core course
Discipline	:	Cultural Studies
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s);	:	Nil
Exemption Requirements	:	Nil

Brief Course Description

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: This core course enhances the students to develop a reflexive attitude about and critical abilities of different methods used by cultural researchers. Method here is understood not only as research techniques, procedures, and practices, but also as involving the theories and perspectives that inform the production of a particular kind of research and justify it in terms of knowledge-making. Practical examples will be used to illustrate diverse cultural studies methods such as textual analysis, ethnographic methods (participatory action research, interviews, focus groups and story-telling), 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.

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Aims	:	1. To guide students to pay critical attentions to the techniques and procedures of doing cultural research in such different areas, such as literature, film and media, popular culture, postcolonial studies, commons, and community economies. 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 : 1. LO1: apply at least one of the methods learnt in the course to handle a practical or research problem; 2. 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. Methods of commoning
Teaching Method	:	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	:	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.

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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)

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

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.

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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.*
   a. 1st presentation carries 15% and will be conducted at the mid-term.
   b. 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 the assessment of an 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.

Assessment Rubrics : **Commentary and Reflection on Readings(CRR)(20%, 5%x4)**

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Ability to proficiently demonstrate reflection and deep thinking of acquired knowledge and concepts, and integrate them into different	Shows satisfactory ability to relate acquired knowledge to previous experiences; Demonstrates attempt to analyze the	Includes description of events, and a little further consideration behind the events using a relatively descriptive style of	Only includes mere descriptions of theoretical knowledge; No reflection is demonstrated beyond the descriptions

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issues from wide range of perspectives (e.g. different contexts, cultures, disciplines etc.); Creative solutions and critical thinking skills demonstrated in the writing	issues from a number of different perspective	language; No evidence of using multiple perspectives in analyzing the issues

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

Quality of the presentation: 1st Presentation (10%) and 2nd Presentation (20%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main question(s) Examines the question /issue/ problem from all important perspectives. Overall logic is clear. Presenter(s)	Identifies and addresses most of the main question(s). Examines the question/issue/ problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from some of the important perspectives. Presenter(s)	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstandings. Presenter(s) seem to make little attempt to engage

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engage the audience at all times.	Presenter(s) engage the audience most of the time.	engage the audience most of the time	the audience

Peer assessment: 1st Presentation (5%) and 2nd Presentation (5%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

Individual Paper (40%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main question(s); Consistent perceptive and critical engagement with relevant concepts and theories;	Identifies and addresses most of the main question(s). Frequent perceptive and critical engagement with relevant concepts and	Identifies and addresses most of the main question(s). Some perceptive and critical engagement with relevant concepts and theories; Introduction	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Introduction and conclusion are unclear, lack detail or missing

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Introduction states clearly writer's thesis or position, and conclusion clearly summarizes main arguments. The language contains very few, if any, errors in grammar and vocabulary. If slips are present, the meaning is still clear. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed meticulously.	theories; Introduction states writer's thesis or position, and conclusion summarizes main arguments. The language is generally accurate but contains some systematic errors in complex grammar and vocabulary. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed apart from the occasional oversight.	and conclusion are included and generally capture the essence of the topic and discussion. The language is mostly accurate; and errors, when they occur, are more often in complex grammar and vocabulary. Errors are distracting but the overall meaning is still intelligible. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed but at times inconsistencies and/or errors occur.	altogether. Very little evidence of an ability to organize the essay into paragraphs. Errors in language and vocabulary are so frequent and distracting that the essay is largely incomprehensible. Does not adhere to the conventions of academic writing (e.g. citation, references, footnotes, etc.).

Important Notes : 1. Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course

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learning outcomes.

2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.

   Students are required to submit writing assignment(s) using Turnitin.

3. To enhance students' understanding of plagiarism, a mini-course
4. "Online Tutorial on Plagiarism Awareness" is available on **https://pla.ln.edu.hk/**.
5. Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "*Guidelines for Using GAI Tools at Lingnan University*" and "*Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments*" can be found here: https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices.

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。

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。

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Moran J. (2005). Introduction: Waiting, cultural studies and the quotidian. In Reading the everyday, pp. 1-28. Milton Park, Abingdon, Oxon; New York: Routledge.
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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.

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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 Credits/Term	:	3
Mode of Tuition	:	Lecture and seminar
Class Contact Hours	:	3 hours per week
Category	:	Elective course
Discipline	:	Cultural Studies
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s)	:	Nil
Exemption Requirements	:	Nil
Brief Course Description	:	How do we understand feminism and its relation to the making of our bodies? 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

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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 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.

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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 : 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
4. Cultural politics around the gender-sexuality matrix
5. Gender, everyday life politics and online autonomy

Teaching Method : Lecture, seminar discussion, and students' presentation

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Measurement of Learning Outcomes	:	The measurement of the three learning outcomes will be based on: 1. Term paper measures the student's effective command of the knowledge, concepts and theories learned in class. (LO1, LO2 & LO4) 2. Presentation measures students' ability to organize and analyze everyday life by making use of feminist concepts (LO1, LO2 & LO4) 3. Course discussion requires students to give coherent summaries and critiques of assigned readings, explain the theoretical concepts and conduct informed discussions in class. (LO1 – 4) 4. Class participation indicates how the students apply the concepts critically (LO1 – 4)
Assessment	:	100% continuous assessment based on: • Presentation in seminar (20%) • Class participation (10%) • Term project(70%) Term project: Of approximate length of 8,000 characters in Chinese or 6,000 words in English. Class presentation (30 to 45 minutes) can be group or individual presentation. If a particular student is keen on answering questions and expressing one's views, course teacher will give additional marks for that student. 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
Assessment Rubrics	:	**1a) Individual Presentation in seminar (20%) OR**

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Identifies and addresses clearly the main	Identifies and addresses most of the main	Identifies and addresses most of the main	Lacks an understanding of what the question

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question(s) Examines the question /issue/ problem from all important perspectives. Overall logic is clear. Presenter(s) engage the audience at all times.	question(s). Examines the question/issue/ problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined. Presenter(s) engage the audience most of the time.	question(s). Examines the question/ issue/ problem from some of the important perspectives. Presenter(s) engage the audience most of the time	requires. No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstandings. Presenter(s) seem to make little attempt to engage the audience

1b) Group Presentation in seminar (20%)

***Peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.**

5%

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

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15%

A, A-	B+, B, B-	C+, C, C-	F
Identifies and addresses clearly the main question(s) Examines the question /issue/ problem from all important perspectives. Overall logic is clear. Presenter(s) engage the audience at all times.	Identifies and addresses most of the main question(s). Examines the question/issue/ problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined. Presenter(s) engage the audience most of the time.	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from some of the important perspectives. Presenter(s) engage the audience most of the time	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstandings. Presenter(s) seem to make little attempt to engage the audience

2) Class Participation (10%)

A, A-	B+, B, B-	C+, C, C-	F
Participates actively and constructively all the time. Engages constructively with, all course material (assigned readings, issues, concepts).	Participates actively most of the time. Demonstrates a good understanding of, and engages constructively with course material. Frequently	Participates most of the time but sometimes requires prompting. Demonstrates a basic understanding of most of the course material and engages	Student does not attend tutorial. Or if student does attend, he or she demonstrates little or no understanding of course material, lacks engagement with it, or makes little or no effort

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Provides insightful analyses, raises critical points, and advances and deepens group discussion. Consistently appreciates others' contribution and engages with their ideas sensitively.	provides helpful points or asks questions that advance and deepen group discussion. Generally appreciates others' contribution and engages with their ideas sensitively.	with it, though not always successfully. Sometimes makes positive contributions that advance group discussion. Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	to contribute to group discussion. Little or no engagement / participation in group discussion even with prompting. Shows no appreciation of others' knowledge and skills.

3) Term Project (70%)

A, A-	**B+, B, B-**	**C+, C, C-**	**F**
Offers a vision expressed in a completely unique way. Demonstrates critical thinking that challenges values or that transcends subject matter. Reveals knowledge that is correct and consistent with purpose of project.	Offers a vision expressed in a unique way. Demonstrates critical thinking. Reveals knowledge that is mostly correct and consistent with purpose of project.	Expresses a clear perspective. Attempts to reveal knowledge or provides partially correct knowledge that reflects purpose of project.	Expresses an unclear perspective. Reflects a lack of knowledge consistent with purpose of project.

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Important Notes : 1. Students are expected to spend a total of 9 hours (i.e. 3* hours of class contact and 6* hours of personal study) per week to achieve the course learning outcomes.

2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.

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3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on **https://pla.ln.edu.hk/**.
5. Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "Guidelines for Using GAI Tools at Lingnan University" and "Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments" can be found here: https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices.

Required/Recommended Readings:

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

Choi, Yuk-Ping Susanne, and Peng, Yinni. Masculine compromise. 1st ed. Berkeley: University of California Press, 2016.

Connell, Raewyn W. and Rebecca Pearse. Gender: In World Perspective, 3rd Edition, Polity Press, 2014.

Diamond, Elin, Denise Varney, and Candice Amich. Performance, Feminism and Affect in Neoliberal times. Contemporary Performance Interactions. London, United Kingdom: Palgrave Macmillan, 2017.

Doyle, Jennifer and Amelia Jones. "Introduction: New Feminist Theories of Visual Culture." Signs: Journal of Women in Culture and Society 31, no. 3 (2006): 607-15.

Fakier, Khayaat and Diana Mulinari. Marxist-Feminist Theories and Struggles Today: Essential writings on Intersectionality, Labour and Ecofeminism. London: Zed Books, 2020.

Hines, Sally. TransForming Gender: Transgender Practices of Identity, Intimacy and Care. Bristol, U.K.: Policy Press, 2007.

Ho, Petula Sik Ying, Jackson, Stevi, Cao, Siyang, and Kwok, Chi. "Sex With Chinese Characteristics: Sexuality Research In/on 21st-Century China." The Journal of Sex Research55, no. 4-5 (2018): 486-521.

Kim, Suzy. "Cold War Feminisms in East Asia." Positions: East Asia Cultures Critique 28, no. 3 (2020): 501-16.

Louie, Kam. Changing Chinese Masculinities. 1st ed. Vol. 1. Transnational Asian Masculinities. Aberdeen: Hong Kong University Press, 2016.

Quah, Sharon Ee Ling. Transnational Divorce: Understanding intimacies and inequalities from Singapore. New York and London: Routledge, 2020.

Niranjana, Tejaswini, and John, Mary E. "Feminisms in Asia [Special Issue]." Inter-Asia Cultural Studies 3, no. 3 (2002): 333.

Rottenberg, Catherine. The Rise of Neoliberal Feminism. Heretical Thought. New York, NY: Oxford

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University Press, 2018.

Tang, Shawna. "Sexuality in Cultural Studies: Doing Queer Research in Asia Transnationally." Cultural Studies Review 25, no. 2 (2019): 72-77.

Yuval-Davis, Nira. The Politics of Belonging Intersectional Contestations. Los Angeles, [Calif.]; London: SAGE, 2011.

戴錦華，<<性別中國>>。台北：麥田出版社，2006。
陳順馨、戴錦華主編，<< 婦女、民族與女性主義>>。北京：中央編譯出版社，2004。曾金燕, <<中國女權——公民知識分子的誕生>>。香港: 香港城市大學出版社，2016。顧玉玲, <<回家>>。台灣：印刻出版社，2014.

上野千鶴子，楊士堤譯，<<厭女：日本的女性嫌惡>>。台灣: 聯合文學，2015

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2025-26 2nd term CUS 510J (tentative only; subject to change)

Workshop in Cultural Practices - Harvesting the Future: Farming and the Food Movement

道在泥土：全球／本地農業與食物運動

Monday, 7-10pm/SEK205

Dr. Chow Sze-chung

Medium of instruction: Cantonese and English

Brief description

Being undoubtedly a prominent issue in the contemporary context, food could be examined in various ways. Whereas a corpus of literature is available for us to familiarize with the social, cultural, economic and ecological consequences associated with the present food system, relatively less attention is paid to the attempts and aspirations worldwide to safeguard our future through engaging with the current food system.

By taking a multi-disciplinary approach, this course is going to introduce how farmers in different locales, scientist, cooks, writers, CSA organizers etc., as well as animals, plants and the microbes that we are unable to see with our naked eyes, are working their way out of the crisis-ridden food system. Apart from lecture, class presentation and discussion, practicum sessions are designed to let students experience the robust texture of living soil through hands-on farmworks, students will also prepare and share food (and the stories behind) with the class in a farmhouse environment.

The course will conclude by reflecting on the mode of knowledge production in the sphere of agriculture and its implications to research, teaching and learning.

Aim

1. to critically introduce the dynamics and controversies of modern food system
2. to provide trends and concrete cases both locally and across the planet of how people working around different moments/sectors of the food system are seeking alternatives on an everyday life basis
3. to encourage students to rethink their relationship with the food they eat and the way foods are eaten everyday

Learning outcome

Upon completion of the course, the students will be able to:

1. demonstrate critical understanding of the modern food system in the contemporary context
2. acknowledge points of intervention from different position such as farmers, consumers, catering professional and other intermediaries equipped with ecological and social concerns
3. critically account and examine food as a concrete object, with meaning conferred and implications to other (both human and non-human world)
4. gain first-hand experience of how a farm/market garden is able to act as a constructive interface between the social and ecological spheres

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Indicative contents

1. contexts and issues of the evolution of local paddy culture, urban agriculture and market gardening
2. ecologically and socially concerned trends (both local and global) in the production, marketing and preparation of food
3. intermingling relationships between production, circulation, consumption, representation and regulation in the present food system
4. practical experiences of how routines of market gardens are organized and executed, with special attention paid to restoration of soil fertility

Teaching method

A Combination of lecture, class discussion and practicum.

Measurement of learning outcome

1. Class participation
    - Group presentation on selected readings requires students to show their grasp of the key issues and controversies within the modern food system, discuss the issue critically and to associate critically to their own daily food experience.
    - readings selected for presentation are those underlined in the section class schedule"
    - arrangement of group presentations will be made on feb 17
    - Class discussion will be organized around various issues of food production, preparation and consumption both as a mundane, socially constructed and yet indispensable act, with ethical, ecological, economic and social implications.
2. Practicum
    - student will be guided to assist in various farming routines, experiencing how farmers work/consider to restore soil fertility and robust ecology in a low-input or circulatory manner
    - food-sharing: students will be required to bring a dish/ a kind of food whose meanings for the students will be shared verbally and tastefully with the class. The term meaning" is taken broadly here, which could be associated with upbringing, regional cuisine style, unique personal experience, etc.
    - the location and the traveling tips will be given in class in due course
3. Term paper
    - a critical account and analysis of a type of food/dish/style of cuisine in terms of the issues discussed in the course.

Course assessment scheme

1. class participation (40%)
    - group presentation on assigned readings(25%)
    - class discussion (15%)
2. practicum (30%)
    - farm work (20%)
    - food preparation and sharing (10%)
3. term paper (30%)
    - a critical account and analysis of a type of food/dish/style of cuisine in terms of the issues discussed in the course. Word length: approximately 5,000 characters in Chinese or 3,000 words in English
    - Due April 28, 2026

* language in class presentation, sharing and discussion: Cantonese, English or Putunghua

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Assessment rubics

Class presentation (25%)

A, A-	B+, B, B-	C+, C, C-	F
Identifies and addresses clearly the main question(s) Examines the question /issue/ problem from all important perspectives. Overall logic is clear. Presenter(s) engage the audience at all times. Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined. Presenter(s) engage the audience most of the time. Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from some of the important perspectives. Presenter(s) engage the audience most of the time Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstandings. Presenter(s) seem to make little attempt to engage the audience Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

Class participation (15%)

A, A-	B+, B, B-	C+, C, C-	F
Participates actively and constructively all the time. Engages constructively with, all course material (assigned readings, issues, concepts). Provides insightful analyses, raises critical points, and advances and deepens group discussion. Consistently appreciates others' contribution and engages with their ideas sensitively.	Participates actively most of the time. Demonstrates a good understanding of, and engages constructively with course material. Frequently provides helpful points or asks questions that advance and deepen group discussion. Generally appreciates others' contribution and engages with their ideas sensitively.	Participates most of the time but sometimes requires prompting. Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully. Sometimes makes positive contributions that advance group discussion. Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	Student does not attend the tutorial. Or if student does attend, he or she demonstrates little or no understanding of course material, lacks engagement with it, or makes little or no effort to contribute to group discussion. Little or no engagement / participation in group discussion even with prompting. Shows no appreciation of others' knowledge and skills.

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Practicum (30%)

A, A-	B+, B, B-	C+, C, C-	F
Participates actively and constructively all the time. Being able to understand all the instructions and execute the required farmwork accurately. Excellent understanding of the logic of farm routines in terms of labour efficiency and conservation of energy/ resources. Good effort shown in preparation of choice of food and clear presentation of the meaning and stories	Participates actively most of the time. Being able to understand most instructions and perform the required farmwork. Good understanding of the logic behind farm routines in terms of labour efficiency and conservation of energy/ resources. Some effort shown in preparation of choice of food and presentation of the meaning and stories	Participates most of the time but sometimes requires prompting. Being able to understand some instructions and perform the required assistance. Some unnderstanding of the logic behind farm routines in terms of labour efficiency and conservation of energy/ resources. Choice of food is prepared, meaning and stories behind presented.	Student does not attend the practicuym. Or if student does attend, he or she demonstrates little or no understanding of course material, lacks engagement with it, or makes little or no effort to contribute to activity. Failure to understand the instruction and perform the required farmwork. Unable to prepared the choice of food and present the stories/ meaning.

Term paper (30%)

A, A-	B+, B, B-	C+, C, C-	F
Identifies and addresses clearly the main question(s); Consistent perceptive and critical engagement with relevant concepts and theories; Introduction states clearly writer's thesis or position, and conclusion clearly summarizes main arguments. The language contains very few, if any, errors in grammar and vocabulary. If slips are present, the meaning is still clear. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed meticulously.	Identifies and addresses most of the main question(s). Frequent perceptive and critical engagement with relevant concepts and theories; Introduction states writer's thesis or position, and conclusion summarizes main arguments. The language is generally accurate but contains some systematic errors in complex grammar and vocabulary. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed apart from the occasional oversight.	Identifies and addresses most of the main question(s). Some perceptive and critical engagement with relevant concepts and theories; Introduction and conclusion are included and generally capture the essence of the topic and discussion. The language is mostly accurate; and errors, when they occur, are more often in complex grammar and vocabulary. Errors are distracting but the overall meaning is still intelligible. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed but at times inconsistencies and/ or errors occur.	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Introduction and conclusion are unclear, lack detail or missing altogether. Very little evidence of an ability to organize the essay into paragraphs Errors in language and vocabulary are so frequent and distracting that the essay is largely incomprehensible. Does not adhere to the conventions of academic writing (e.g. citation, references, footnotes, etc.).

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Class Schedule

1. Introduction: Food movements for whom? The world, us, plants, microbes reimagined beyond the apocalyse. (Jan 12)
    - Dunn, Rob (2022). *A natural history of the future: what to laws of biology tell us about the destiny of the human* species. New York: Basic Books. Ch. 1 & 8
    - Mancuso, S and Viola, A. (2015). *Brilliant Green: the surprising history and science of plant* intelligence. Washington: Island Press. Ch. 3
    - Sheldrake, Merlin (2020). *Entangled Life: how fungi make our worlds, change our minds and shape our futures*. New York: Random House. Intro.
    - Chakraberty, Dipesh (2021). *The climate of history in a planetary* age. Chicago and London. Ch.6.

2. Urban agriculture and community resilience (Jan 19, guest lecture: Mr. Lau Hoi Lung)
    - Wesselow, M., & Mashele, N. W. J. (2019). Who needs money if you got hands, if you got plants" forming community resilience in two urban gardening networks in South Africa. Human Ecology, 47(6), 855-864.
    - Hou, Jeffrey (2020). Governing urban gardens for resilient cities: Examining the Garden City Initiative" in Taipei". *Urban Studies*. Vol. 57(7) 1398-1416

3. Not only fresher buying local and the CSA experience (Jan 26, Guest lecture: Ying @ Tin Yeah 田 嘢)
    - Henderson, E. and Van En, R (1999). *Sharing the harvest: a Citizen s guide to community supported agriculture*. London: Chelsea Green. Ch. 3
    - 彭碧珊（2022）。《菜園裡的人情味：社區支持農業三十年》。香港：香港有機生活發展基金。

4. Seeds Lab farmworks and local paddy culture (Feb 2, practicum, double session 10:00-16:00)
    - Yuk Wah Chan & Johnny Hoi Lung Lau (2023). "Producing rice, eating tradition? A multiscalar ricescape in Hong Kong". *Food, Culture & Society.* DOI: 10.1080/15528014.2023.2284051
    - 胡應手（2019）。《種稻的人：香港稻米生產的技術與承傳》。香港：伍集成文化教育基金會。

5. Sangwoodgoon farmworks and market gardening in situ (Feb 9, practicum, double session, 10:00-1600)
    - Salatin, Joel (2013). *Everything I want to do is illegal: war stories from the local food front*. London: Chelsea Green. Ch 8 & 11
    - Brown, Gabe (2018). *Dirt to soil: one family s journey into regenerative agriculture*. London: Chelsea Green.

No class on Feb 23

6. HK market gardening: a critical perspective (Mar 2)
    - *Chow, S. C. (2022). Bringing the Vegetables Back In: The Unruly Dynamics of Postwar Market Gardening in British Colonial Hong Kong. Agrarian South: Journal of Political Economy*, 11(3), 287-307. https://doi.org/10.1177/22779760221133679

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- 康皓雲（2024）。《被城市取代的田地：香港農業政策與九龍農》〔未出版之碩士論文〕國立成功大學歷史系

7. Presentation session #1 — Rethinking the foundation of multi-species life: the approach of regenerative agriculture (Mar 9)
    - Ohlson, Kristin (2014). *The soil will save us: how scientists, farmers, and foodies are healing the soil to save the planet*. New York: Rodale. Ch. 2 & 3
    - Montgomery, David R. (2017). *Growing a revolution: bringing our soil back to life*. New York and London: W.W. Norton and Company. Ch. 6 & 10
    - Further reading: Montgomery, D. And Bikle, A. (2016). *The hidden half of nature: the microbial roots of live and health*. New York: W. W. Norton and Co. Ch. 6

8. Presentation session #2 — Culture, ecology and ethics of food and eating (Mar 16)
    - Barber, Dan (2014). *The third plate: fieldnotes on the future of food*. New York: Penguin. Part II
    - Greenberg, Paul (2010). *Four fish: the future of the last wild food*. New York and London: Penguin Books. Ch. salmon
    - Further reading: Waters, Alice (2021). *We are what we eat: a slow food manifesto*. New York: Penguin Press. pp.121-148

9. Presentation session #3 — On the mode of learning and the uniqueness of food and agricultural research (Mar 23)
    - Ranciere, Jacques (1991). *The ignorant schoolmaster*. California: Stanford University Press. Ch. 1
    - Howard, Albert (2007).*The soil and health: a study of organic agriculture*. Lexington: The University Press of Kentucky. intro
    - Further reading: King, F. H. (2011) *Farmers of forty centuries; or, Permanent agriculture in China, Korea and Japan*. Global Orient. Intro

10. Seeds Lab farmworks and food sharing (29 March, practicum, double session, 10:00-1600)
    - Berry, Wendell (2009). *Bringing it to the table: On farming and food*. Berkeley: Counterpoint Press. Part III, The pleasure of eating"
    - 華琛、華若璧（2011）。《鄉土香港：新界的政治、性別及禮儀》。香港：香港中文大學出版社。第五章
    -
11. Special Tutorial for term paper (Apr 14)

Term paper due Apr 28

* Required readings are underlined

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Readings:

- Barber, Dan (2014). *The third plate: fieldnotes on the future of food*. New York: Penguin.
- Berry, Wendell (2009). *Bringing it to the table: On farming and food*. Berkeley: Counterpoint Press.
- Berry, Wendell (2015). *The unsettling of America: culture and agriculture*. Berkeley: Counterpoint Press.
- Brown, Gabe (2018). *Dirt to soil: one family s journey into regenerative agriculture*. London: Chelsea Green.
- Chakraberty, Dipesh (2021). *The climate of history in a planetary age*. Chicago and London.
- Chan, Y. W. & Lau, J. H. L. (2023). Producing rice, eating tradition? A multiscalar ricescape in Hong Kong". *Food, Culture & Society*. DOI: 10.1080/15528014.2023.2284051
- Chow, S. C. (2022). Bringing the Vegetables Back In: The Unruly Dynamics of Postwar Market Gardening in British Colonial Hong Kong. *Agrarian South: Journal of Political Economy*, 11(3), 287-307. https://doi.org/10.1177/22779760221133679
- Henderson, E. and Van En, R (1999). *Sharing the harvest: a Citizen s guide to community supported agriculture*. London: Chelsea Green.
- Hou, Jeffrey (2020). Governing urban gardens for resilient cities: Examining the Garden City Initiative" in Taipei". *Urban Studies*. Vol. 57(7) 1398-1416
- Howard, Albert (2007). *The soil and health: a study of organic agriculture*. Lexington: The University Press of Kentucky
- King, F. H. (2011) *Farmers of forty centuries; or, Permanent agriculture in China, Korea and Japan*. Global Orient.
- Mancuso, S and Viola, A. (2015). *Brilliant Green: the surprising history and science of plant intelligence*. Washington: Island Press.
- Masters, Nicole (2019). *For the love of soil: strategies to regenerate our food production systems*. New Zealand: Printable Reality.
- Mintz, Sidney W. (1985). *Sweetness and power: the place of sugar in modern history*. New York: Penguin Books
- Montgomery, David R. (2017). *Growing a revolution: bringing our soil back to life*. New York and London: W.W. Norton and Company.
- Ohlson, Kristin (2014). *The soil will save us: how scientists, farmers, and foodies are healing the soil to save the planet*. New York: Rodale.
- Pollan, Michael (2006). *The omnivore s dilemma: a natural history of four meals*. New York: The Penguin Press.
- Raj, Patel (2007). *Stuffed and Starved: Market, power and the hidden battle for the world food system*. New York: Melville House Publishing.
- Ranciere, Jacques (1991). *The ignorant schoolmaster*. Stanford, California: Stanford University Press.
- Salatin, Joel (2013). *Everything I want to do is illegal: war stories from the local food front*. London: Chelsea Green.
- Sheldrake, Merlin (2020). *Entangled Life: how fungi make our worlds, change our minds and shape our futures*. New York: Random House.
- Waters, Alice (2021). *We are what we eat: a slow food manifesto*. New York: The Penguin Press.
- Wesselow, M., & Mashele, N. W. J. (2019). Who needs money if you got hands, if you got plants" forming community resilience in two urban gardening networks in South Africa. *Human Ecology*, 47(6), 855-864.
- 康皓雲（2024）。《被城市取代的田地：香港農業政策與九龍農》〔未出版之碩士論文〕國立成功大學歷史系
- 彭碧珊（2022）。《菜園裡的人情味：社區支持農業三十年》
- 周思中（2022）。《夕陽的光：誰說香港沒有菜園》
- 胡應手（2019）。《種稻的人：香港稻米生產的技術與承傳》。香港：伍集成文化教育基金會
- 華琛、華若璧（2011）。《鄉土香港：新界的政治、性別及禮儀》。香港：香港中文大學出版社
- 果力文化編（2015）。《巷仔口的農藝復興：社區協力農業，開創以農為本的美好生活》。台北：果力文化。

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Important Notes

(1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.

(2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.

(3) Students are required to submit writing assignment(s) using Turnitin.

(4) To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on https://pla.ln.edu.hk/

(5) Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "Guidelines for Using GAI Tools at Lingnan University" and "Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments" can be found here: https://www.ln.edu.hk/tlc/generative-artificial- intelligence/gai-guidelines-best-practices.

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CUS511M Topics in Cultural Institution and Policy: Reflecting Modern Chinese History 文化體制與政策專題：對中國現代歷史的反思

Course Title	:	Topics in Cultural Institution and Policy: Reflecting Modern Chinese History 文化體制與政策專題：對中國現代歷史的反思
Course Code	:	CUS511M
No. of Credits/Term	:	3
Class Contact Hours	:	3 hours per week
Category	:	Elective course
Discipline	:	Cultural Studies
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s)	:	Nil
Exemption Requirements	:	Nil
Brief Course Description	:	This course investigates prominent issues in modern Chinese history with critical lenses from the social sciences. The lectures will be organized into three major parts: constructing the nation, China in modern times and space, and state and revolutions, surveying important themes of Chinese modernity, such as the legacies of imperial past, modern Chinese national imagination, China's encounter with colonialism, imperialism and capitalism, competing political thoughts and social movements in the twentieth century, and successive revolutionary ruptures. Priorities will be given to recent debates, as well as narratives/interpretations that have previously been marginalized. Students will gain critical perspectives in understanding China's recent past and familiarize themselves with analytical tools from the social sciences in examining subjects and narratives of historical nature.

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CUS512AB Topics in Cultural Representation and Interpretation The Cultural Politics of Labor: Digital Labour 文化再現與詮釋專題: 勞工的文化政治：數字勞工

Course Title	:	Topics in Cultural Representation and Interpretation The Cultural Politics of Labor: Digital Labour 文化再現與詮釋專題: 勞工的文化政治：數字勞工
Course Code	:	CUS512AB
No. of Credits/Term	:	3
Class Contact Hours	:	3 hours per week
Category	:	Elective course
Discipline	:	Cultural Studies
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s)	:	Nil
Exemption Requirements	:	Nil
Brief Course Description	:	This course serves as the second part of the Cultural Politics of Labour series, specifically focusing on digital labour, technology, and the cultural and creative industry. From a theoretical standpoint, the course engages with various theoretical frameworks such as Marxist feminism, autonomist Marxism, and classic Marxism to examine the concept of digital labour and the digital worker within the context of contemporary capitalism. In an analytical sense, the course employs case studies and examples from literature, media, and popular culture to illuminate how the meanings, ideologies, and rhetoric surrounding digital labour and network technology are shaped, manipulated, negotiated, and contested. For instance, it scrutinizes the portrayal of tech companies as 'fun,' 'playful,' and 'creative' workplaces, while also exposing the power dynamics and social inequality underlying these representations through cultural analysis and criticism.

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Moreover, the course delves into resistance movements that challenge dominant discourses and meanings, such as the anti-work movements and the '996, ICU' project initiated on GitHub. By completing this course, students will acquire a comprehensive understanding of digital labour and network technology, enabling them to analyse the discourse and underlying ideologies constructed within the media sector and everyday life.

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CUS512AC Topics in Cultural Representation and Interpretation: Thinking with Things: Material Culture of Everyday Life 文化再現與詮釋專題: 日常之物的文化意涵

Course Title	:	Topics in Cultural Representation and Interpretation: Thinking with Things: Material Culture of Everyday Life 文化再現與詮釋專題: 日常之物的文化意涵
Course Code	:	CUS512AC
No. of Credits/Term	:	3
Class Contact Hours	:	3 hours per week
Category	:	Elective course
Discipline	:	Cultural Studies
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s)	:	Nil
Exemption Requirements	:	Nil
Brief Course Description	:	This course explores the intricate relationship between humanity and materiality, examining the ways in which people and things interact. Drawing upon scholarship from diverse disciplines, we anchor our inquiry within the realms of cultural representation (encompassing works of art and literature), material exchange (spanning the gift and the commodity), and the intimate quotidian encounters (from toys to apparel and to furnishings). Our investigation navigates the delicate equilibrium between the reification of humans and the anthropomorphization of things, aiming to transcend the traditional subject-object distinction that has hitherto characterized the human-nonhuman relationship. Attending instead to their mutual constitution, we explore not merely how meanings and sociality are constructed through materiality, but also how inanimate objects may function as agents shaping human subjectivity. By

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contemplating our existence in this material world as a circular process whereby both humans and nonhumans exert influence upon one another, students will acquire a novel perspective of everyday life within the private, public, and global spheres, ultimately gaining a deeper understanding of their own position within this interconnected thingly world.

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CUS512AD Topics in Cultural Representation and Interpretation: Conceptualizing Sustainability　文化再現與詮釋專題:　思考可持續性

Course Title	:	Topics in Cultural Representation and Interpretation: Conceptualizing Sustainability　文化再現與詮釋專題:　思考可持續性
Course Code	:	CUS512AD
No. of Credits/Term	:	3
Class Contact Hours	:	3 hours per week
Category	:	Elective course
Discipline	:	Cultural Studies
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s)	:	Nil
Exemption Requirements	:	Nil
Brief Course Description	:	This course will review the post-WWII history of the industrialization of agriculture, incurring food, health and energy crises, bringing the issue of (un)sustainability to the fore as a major threat to the future of humanity. The course will study the works of Isabelle Stengers (In Catastrophic Times), Felix Guattari (Three Ecologies), Hardt and Negri (Declaration), Vandana Shiva, Raj Patel, Michael Pollan, and others. Case studies on the issue of sustainability in Hong Kong, mainland China, and globally will be examined.

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CUS512AE Topics in Cultural Representation and Interpretation - The Cultural Politics of Labor: Industrial and Platform Workers　文化再現與詮釋專題: 勞工的文化政治：產業/平台工人

Course Title	:	Topics in Cultural Representation and Interpretation - The Cultural Politics of Labor: Industrial and Platform Workers　文化再現與詮釋專題: 勞工的文化政治: 產業/平台工人
Course Code	:	CUS512AE
No. of Credits/Term	:	3
Class Contact Hours	:	3 hours per week
Category	:	Elective course
Discipline	:	Cultural Studies
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s)	:	Nil
Exemption Requirements	:	Nil
Brief Course Description	:	This course examines the cultural politics of labour in China, with a particular focus on industrial and platform workers. The goal is to offer an evidence-based, analytically rigorous and radically contextualised understanding of the trajectories, experiences, ambivalences and inequalities these workers face on the one hand, and to demonstrate their struggles, agencies, visions, actions and futures on the other. To achieve this, we start with the political economy of China's reform project that set the stage for the historical rise of these workers. Students are then taken a walk through the various sites - including workplace, consumption, media, literature, education, family, community, and love, etc. – where workers of different groups work and live their daily lives, before diving into the past

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by revisiting the socialist cultural politics of labour in order to imagine an alternative future. Such nuanced and dialectical analysis is expected to not only enhance students' understanding and analysis of labour issues in China, but more importantly to inform possible practices and actions to help build a fairer world of work and society at large. Guest speakers, practioner workshops and fieldtrips to industrial zones will be arranged where feasible to enhance students' learning experience.

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CUS514 Independent Study 獨立專題研究

Course Title	:	Independent Study 獨立專題研究
Course Code	:	CUS514
No. of Credits	:	3 credits
Mode of Tuition	:	1 hour of Individual Supervision
Class Contact Hours	:	1 hour per week, 14 hours for the whole course
Category	:	Elective course
Discipline	:	Cultural Studies
Prerequisite(s)	:	A CGPA 3.5 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 Requirements	:	Nil
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), 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.

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Learning Outcomes : On completion of the course, students will 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 Contents : Not applicable

Teaching Methods : Lectures, seminar discussions and class presentations.

Measurement of Learning Outcomes:

Assessment / LO	Class participation and discussion	Research proposal	Research paper
	(20%)	(20%)	(60%)
LO1		v	v
LO2	v		
LO3		v	v
LO4		v	v

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Assessment	:	100% continuous assessment, including class discussion and participation (20%), research proposal (20%) and research paper (60%) 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.

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Assessment Rubrics

1) Research proposal (20%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Understanding of Topic (5%)	Comprehensive understanding and coverage of issues. Insightful and well-informed. Clearly answers the question.	Clear discussion of relevant issues. Shows good insight into the subject. Answers the question.	Shows some coverage and understanding of main issues. Does not answer the question fully/directly enough.	Very little or no understanding of the issues. Does not answer the question.
Use of evidence (5%)	Wide range of evidence used to support arguments. Thoroughly researched. Use of primary sources.	Good use of evidence to support arguments. Have researched and drawn on some evidence.	Adequate range of evidence used. Could have drawn on more suitable evidence.	Inadequate use of evidence to support argument. No use of evidence to support argument
Critical analysis (6%)	Excellent critical awareness of subject matter and current issues. Shows original thinking and analysis.	Goes beyond description. Analyses material to develop argument.	More description than analysis in content. Needs to draw material together to develop argument.	Describes the issues but shows significant misunderstanding of basic issues.
Structure of Argument (2%)	Clear structure. Presents a convincing and well developed argument.	Clear structure. Develops a sound argument.	Argument needs further development. Structure needs more clarity.	Poor structure. No clear argument. No clear linkage from point to point.
Writing & Referencing (2%)	Uses references correctly. Demonstrates excellent writing skills.	Generally uses references correctly but some parts less well referenced.	Some parts not referenced correctly. Writing skills could be improved.	Not referenced correctly. Poor writing skills. Needed proof reading.

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		Competent writing skills.		

2) Class Participation and Discussion (20%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Level of participation (3%)	Participates actively and constructively all the time.	Participates actively most of the time	Participates most of the time but sometimes requires prompting.	Student does not attend tutorial.
Engagement with course materials (4%)	Engages constructively with, all course material (assigned readings, issues, concepts).	Demonstrates a good understanding of, and engages constructively with course material.	Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully.	Student demonstrates little or no understanding of course material, lacks engagement with it
Quality of analysis and discussion (10%)	Provides insightful analyses, raises critical points, and advances and deepens group discussion.	Frequently provides helpful points or asks questions that advance and deepen group discussion.	Sometimes makes positive contributions that advance group discussion.	Little or no engagement / participation in group discussion even with prompting.
Engagement with others (3%)	Consistently appreciates others' contribution and engages with their ideas sensitively.	Generally appreciates others' contribution and engages with their ideas sensitively.	Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	Shows no appreciation of others' knowledge and skills.

3) Research Paper (60%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Understanding of Topic (15%)	Comprehensive understanding and coverage of	Clear discussion of relevant issues. Shows good	Shows some coverage and understanding of	Very little or no understanding of the issues.

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	issues. Insightful and well-informed. Clearly answers the question.	insight into the subject. Answers the question.	main issues. Does not answer the question fully/directly enough.	Does not answer the question.
Use of evidence (20%)	Wide range of evidence used to support arguments. Thoroughly researched. Use of primary sources.	Good use of evidence to support arguments. Have researched and drawn on some evidence.	Adequate range of evidence used. Could have drawn on more suitable evidence.	Inadequate use of evidence to support argument. No use of evidence to support argument
Critical analysis (20%)	Excellent critical awareness of subject matter and current issues. Shows original thinking and analysis.	Goes beyond description. Analyses material to develop argument.	More description than analysis in content. Needs to draw material together to develop argument.	Describes the issues but shows significant misunderstanding of basic issues.
Structure of Argument (2.5%)	Clear structure. Presents a convincing and well developed argument.	Clear structure. Develops a sound argument.	Argument needs further development. Structure needs more clarity.	Poor structure. No clear argument. No clear linkage from point to point.
Writing & Referencing (2.5%)	Uses references correctly. Demonstrates excellent writing skills.	Generally uses references correctly but some parts less well referenced. Competent writing skills.	Some parts not referenced correctly. Writing skills could be improved.	Not referenced correctly. Poor writing skills. Needed proof reading.

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Important Notes : 1. Students are expected to spend a total of 126 hours (including class contact and personal study) for the whole course to achieve the course learning outcomes.

2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.
3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on **https://pla.ln.edu.hk/**.
5. Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "Guidelines for Using GAI Tools at Lingnan University" and "Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments" can be found here: https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices.

Required/Essential Readings :

To be determined jointly by the supervisor and the student

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Course Title	:	Digital Creativity 數字創意
Course Code	:	CUS516
Recommended Study Year	:	Any
No. of Credits/Term		3
Mode of Tuition	:	Lecture
Class Contact Hours	:	3 hours per week
Category in Major Prog.	:	MCS (Required course for Digital and Cultural Innovation (DCI) Concentration)
Discipline	:	Cultural Studies
Prerequisite(s)	:	N/A
Co-requisite(s)	:	N/A
Exclusion(s)	:	N/A
Exemption Requirement(s)	:	N/A

Brief Course Description

As we live in an increasingly digitalised world, this course seeks to deepen students' understanding of the fast-evolving digital culture, while explores and expands their creative potential in digital cultural production through a wide range of digital cultural forms.

It will do so by providing students with a critical understanding of how meanings and values are constructed and contested in processes of creative cultural production and audiences/consumers' reception and participation through a variety of digital forms, with a particular focus on the exercise of power over how we think, feel and act. It explores the opportunities and challenges digital technologies and platforms present for the creation of a globally interconnected space where people can conduct public life in positive, just and inclusive ways. The discussion focuses on such timely issues in contemporary public life such as class, gender, (im-)migrants, race, the nation, social movement, and data and surveillance.

Students will engage in their own digital production projects. The creative processes of digital cultural production aim to enhance students' digital literacy and creativity, develop their digital cultural languages and organisational skills for personal, cultural, and socio-political expression and communication, and deepen their understanding of the politics, possibilities, and limitations of digital cultural formations in the world around us.

Aims

- To introduce students to critical theories and themes in studies of the production, reception, and participation of digital and internet culture, from material, historical, and socio-cultural perspectives

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- To familiarize students with digital cultural languages for expression and communication and enhance their digital cultural literacy
- To enable students to explore their creative capabilities through digital cultures, and equip them with skills that are applicable in cultural and creative industries

Learning Outcomes (LOs)

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

1. develop the themes and theories in studies of the production, reception and participation of digital cultures
2. critically appraise key issues relating to the social, cultural and political aspects of digital and internet cultures around public issues
3. evaluate high level of digital cultural literacy, and basic skills of digital creativity applicable to culture and creative industries
4. explain an alternative digital cultural project on issues related to democracy, equality, and community in their own sociocultural contexts

Indicative Contents

Theoretical foundations

1) Cultural aspects of capitalism
2) Representation, hegemony, imagination, and the audience-user

Representation and participation

3) the representational practice of 'Othering' and the discursive production of difference
4) participatory culture and democracy

Media representations and interventions

5) hegemonic representations of class, gender, migration, the nation, and social movement through digital cultural forms
6) interventions and disruptions of class, gender, migration, the nation, and social movement through digital cultural forms

Participation and Democracy

7) media convergence and participatory culture in the changing media/technology landscape
8) computer games, short videos, digital museums, digital apps

Structural conditions of representation and participation

9) social media, data and Surveillance
10) Visibility and the power and politics of Algorithm
11) The political economy of social media and participation

Teaching Method

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The course will be taught in lectures, tutorials, and production workshops and trips.

- The lectures facilitate students' learning of media representation and media creativity through theoretical discussion and sharing media examples.
- Student presentation and discussion of readings and the conducting of creative media projects take place in tutorials, field visits and media production workshops/trips
- In terms of production workshops and trips, students are welcomed to participate in a collaborative creative digital project that aims to engage with local issues in the "Yuen Tin Tun" area in Northwest New Territories. But they are also encouraged to pursue topics of their own interest.

Measurement of Learning Outcomes

Learning Outcome	Class Participation and Discussion	Progress Presentation	Creative Digital Project
develop the themes and theories in studies of the production, reception and participation of digital cultures	✔	✔	
critically appraise key issues relating to the social, cultural and political aspects of digital and internet cultures around public issues	✔	✔	✔
evaluate high level of digital cultural literacy, and basic skills of digital creativity applicable to culture and creative industries		✔	✔
explain an alternative digital cultural project on issues related to democracy, equality, and community in their own sociocultural contexts			✔

Course Assessment

Class Participation and Discussion	30%
Progress Presentation (in groups of 4-5)	30%
Creative Digital Project (in groups of 4-5)	40%

Required/Essential Readings

- Greenfield, A. (2017). Radical Technologies: The Design of Every-day Life. London: Verso.

Recommended/Supplementary Readings

- Abbate, J. (2000). Inventing the internet. Massachusetts: MIT press.
- Anderson, B. (1983). Imagined Community. London: Verso.

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- Appadurai, A. (1996). Modernity at Large: Cultural Dimensions of Globalization. Minneapolis, MN: University of Minnesota Press.
- Bauman, Z. (2016). Strangers at Our Door, Polity
- Bailey O, Cammaerts B and Carpentier N (2007) Understanding Alternative Media. ICMS series. Buckingham: MCSraw-Hill Education
- Berry C and Farquhar M (eds) (2006) *China on Screen: Cinema and Nation*. Film and culture. New York, NY: Columbia University Press.
- Butsch R and Livingstone S (2013) Meanings of Audiences: Comparative Discourses. 1st ed. Routledge.
- Bucher, T. (2012). Want to be on the top? Algorithmic power and the threat of invisibility on Facebook. New Media & Society, 14(7), 1164-1180.
- Castoriadis, C. (1987 [1975]). The Imaginary Institution of Society. Cambridge: Polity.
- Carpentier N (2011) Media and Participation: A Site of Ideological-Democratic Struggle. Intellect Books.
- Erni, John Nguyet & Lisa Yuk-ming Leung. Understanding South Asian Minorities in Hong Kong: A Critical Multicultural Approach. Hong Kong: Hong Kong University Press, 2014
- Fang, K., & Repnikova, M. (2018). Demystifying "Little Pink": The creation and evolution of a gendered label for nationalistic activists in China. New Media & Society, 20(6), 2162-2185.
- Fisher J. Digital games, developing democracies, and civic engagement: a study of games in Kenya and Nigeria. Media, Culture & Society. 2020;42(7-8):1309-1325. doi:10.1177/0163443720914030
- Gillespie, T. (2014). The relevance of algorithms. In T. Gillespie, P. Boczkowski, & K. Foot (Eds.), *Media Technologies: Essays on communication, materiality, and society* (pp. 167-194). MIT Press.
- Ginsburg FD, Abu-Lughod L and Larkin B (eds) (2002) Media Worlds: Anthropology on New Terrain.
- Jenkins H, Peters-Lazaro G and Shresthova S (eds) (2020) Popular Culture and the Civic Imagination: Case Studies of Creative Social Change. New York: NYU Press.
- Karhulahti V-M. Computer game as a pragmatic concept: ideas, meanings, and culture. Media, Culture & Society. 2020;42(3):471-480. doi:10.1177/0163443720907010
- Lan S (2017) Mapping the New African Diaspora in China: Race and the Cultural Politics of Belonging. Routledge research in race and ethnicity 19. London: Routledge.
- Li, M., Tan, C. K., & Yang, Y. (2020). Shehui Ren: Cultural production and rural youths' use of the Kuaishou video-sharing app in Eastern China. Information, Communication & Society, 23(10), 1499-1514.
- Meng B (2018) The Politics of Chinese Media: Consensus and Contestation. China in transformation. New York: Palgrave Macmillan US.
- Pickering, M. (2001). Stereotyping: The Politics of Representation, Palgrave
- Silverstone, R. (1999). Why Study the Media? London: Sage
- Srnicek, N. (2017). *Platform capitalism*. Cambridge: Polity. [Chapter 2]
- Sun W (2014) Subaltern China: Rural Migrants, Media, and Cultural Practices. Lanham: Rowman & Littlefield.
- Stevens, N., & Keyes, O. (2021). Seeing infrastructure: Race, facial recognition and the politics of data. Cultural Studies, 35(4-5), 833-853.

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- Szablewicz, M. (2014). The 'losers' of China's internet: Memes as 'structures of feeling' for disillusioned young netizens. *China Information*, *28*(2), 259-275.
- Schneider, F. (2018). Nationalism and its digital modes. In: *China's digital nationalism* (pp. 25-47). Oxford University Press.
- Scholz, T. (2016). Platform cooperativism: Challenging the corporate sharing economy. New York, NY: Rosa Luxemburg Foundation (pp.1-20).
- Zuboff, S. (2015). Big other: Surveillance capitalism and the prospects of an information civilization. *Journal of Information Technology, 30*, 75-89.
- 潘毅、余麗文（2003）. 《書寫城市：香港的身份與文化》. 牛津大學出版社
- 張慧瑜（2017）. 《主體魅影：中國大眾文化研究》. 北京時代華文書局. 北京

Important Notes

(1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.

(2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.

(3) Students are required to submit writing assignment(s) using Turnitin.

(4) To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on https://pla.ln.edu.hk/.

(5) Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "*Guidelines for Using GAI Tools at Lingnan University*" and "*Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments*" can be found here: https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices.

Assessment Rubrics

Class participation and discussion (30%)

Criteria	Excellent	Good	Pass	Failure
Level of participation	Participates actively and constructively	Participates actively most of the time	Participates most of the time but sometimes requires	Student does not attend tutorial.

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	all the time.		prompting.	
Engagement with course materials	Engages constructively with, all course material (assigned readings, issues, concepts).	Demonstrates a good understanding of, and engages constructively with course material.	Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully.	Student demonstrates little or no understanding of course material, lacks engagement with it
Quality of analysis and discussion	Provides insightful analyses, raises critical points, and advances and deepens group discussion.	Frequently provides helpful points or asks questions that advance and deepen group discussion.	Sometimes makes positive contributions that advance group discussion.	Little or no engagement / participation in group discussion even with prompting.
Engagement with others	Consistently appreciates others' contribution and engages with their ideas sensitively.	Generally appreciates others' contribution and engages with their ideas sensitively.	Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	Shows no appreciation of others' knowledge and skills.

Progress presentation (30%)

* Progress presentations refer to instances where students present the planning, mid-term progress and the final product of their term project

* Peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or projects

Criteria	Excellent	Good	Pass	Failure
Content	Identifies clearly the main issues to be addressed	Identifies most of the main issues to be addressed	Identifies an issue area, but without specific delineation of the main issues to be addressed	Fail to identify an issue area and the main issues to be addressed

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	Examines the issues from all important perspectives. Overall logic is clear.	Examines the issue / problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	Examines the question/ issue/ problem from some of the important perspectives.	No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstanding
	Presenter(s) engage the audience at all times, actively seeking for suggestions from the audiences and incorporate these insights into production decisions in thoughtful ways	Presenter(s) engage the audience most of the time, consistently seeking for suggestions from the audiences, and incorporate these insights into production decisions	Presenter(s) attempts to engage the audience, tries to seek for suggestions from the audiences, and to incorporate these insights into production decisions	Presenter(s) seem to make little attempt to engage the audience.
	Presents the progresses clearly and provide strong justification for production decisions made at each stage	Presents the progresses clearly and provide good justification for production decisions made at each stage	Presents some of the progresses and attempts to provide justification for production decisions made at each stage	Fail to presents the progresses and provide little or unconvincing justification for production decisions made at each stage
Team-work	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

Creative Digital Project (40%)

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***peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.**

Criteria	Excellent	Good	Pass	Failure
Level of effort	Production process and end-product demonstrates great effort and care.	Production process and end-product demonstrates sustained effort and care.	Production process and end-product demonstrates inconsistent effort and care.	Production process and end-product demonstrates little effort and care.
Critical intervention	Production process and end-product demonstrates unique and thoughtful critique of social issues	Production process and end-product demonstrates creative and rather thoughtful critique of social issues.	Production process and end-product demonstrates in some respects creative and thoughtful critique of social issues	Production process and end-product demonstrates no critique of social issues
Use of resources & problem-solving skills	Production process and end-product demonstrates creative use of resources, and strong problem-solving skills.	Production process and end-product demonstrates careful use of resources, and good problem-solving skills.	Production process and end-product demonstrates some use of resources, and some problem-solving skills	Production process and end-product demonstrates little use of resources, and little problem-solving skills
Creativity in product-ion & social intervention	End-product demonstrates a unique sense of creativity in terms of media production that offers effective critical intervention to real-world issues.	End-product demonstrates considerable level of creativity in terms of media production and is clearly aimed for critical intervention to real-world issues.	End-product demonstrates some level of creativity in terms of media production and aims at critical intervention to real-world issues.	End-product demonstrates little creativity and without an intention for critical intervention to real-world issues.

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Teamwork	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

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Peer Assessment Form

Team: _____

Instruction: Evaluate your peer team members, on their participation in the course project. Due on submission day with the Creative Digital Project.

	Name	Criterion	Ratings (1-10)	Further comments (optional)
1		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
2		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
3		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
4		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
5		Participation in project activities		

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		Fulfilment of her/his roles		
		Leadership		
		Overall		

** peer assessment will be counted into the final mark.

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Course Title	:	Culture/Creative Commons: Digital Technologies, Policies and Practices 數字與文化創新前沿：共同體、政策與實踐
Course Code	:	CUS517
Recommended Study Year	:	Any
No. of Credits/Term		3
Mode of Tuition	:	Lecture
Class Contact Hours	:	3 hours per week
Category in Major Prog.	:	MCS (Required course for Digital and Cultural Innovation (DCI) Concentration)
Discipline	:	Cultural Studies
Prerequisite(s)	:	N/A
Co-requisite(s)	:	N/A
Exclusion(s)	:	N/A
Exemption Requirement(s)	:	N/A

Brief Course Description

Culture and creative commons present an alternative mode of cultural production and provision and an alternative approach to cultural and creative industries. Practices of cultural and creative commons span a long history and a range of terrains. This course examines various forms of culture and creative commons in terms of their histories, designs, organisations, management and cutting-edge trends. We critically assess their relationships with digital technologies, their workers, the cultural market, the city, and the implications for creating a democratic and progressive culture for all. Policies around culture and creative commons will also be addressed so that students can understand the policy-making processes and the impact of public policy frameworks on cultural commoning.

Aims

1) To introduce to students major issues and critical theories around culture and society
2) To equip students with analytical tools of cultural innovation and commons to understand new developments of cultural production in various cultural sectors
3) To analyse different histories, technologies, practices, policies and trends of cultural and creative commons drawn from various local and international contexts
4) To familiarize students with alternative and grounded practices of cultural democracy, equality, and community sharing in the process of formulating various forms of cultural and creative commons.

Learning Outcomes (LOs)

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

1. develop processes of culture, creative industries, cultural innovation, cultural policies and the role of (digital) technologies in these processes
2. discuss debates on cultural commons as a tool of cultural innovation to facilitate open and democratic practices

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3. employ digital technologies, through evidence-based analysis to raise meaningful questions in the area of cultural and creative commons
4. write proposals of cultural and creative commons that aims to create cultural spaces of democratic, equal and sharing nature, and discuss their feasibility

Indicative Contents

Conceptual underpinnings: commons, peer-to-peer (P2P), and commons transition

- commons, commoners, and commoning
- the myth of the tragedy of the commons and its rebuttals
- commons, peer-to-peer, and commons-based peer production (CBPP)
- CBPP as an alternative mode of (cultural) production
- the degrowth movement and commons transition

Multiplicity of the commons

- common-pool resources and natural resource commons
- civic, social, and urban commons
- knowledge and digital commons
- culture as ordinary and cultural commons
- commons as resources, processes, property regimes, and social institutions

Knowledge and digital commons: the quest to protect and sustain open culture

- knowledge production in historical, legal and comparative perspectives
- enclosure of knowledge and culture under capitalism
- digital technologies and the rise of digital commons
- the organisation and management of cultural and creative commons
- decentralising digital technologies and cultural and creative commons

CBPP and cooperativism as a distinct mode of (cultural) production

- P2P dynamics and rise of peer production in the digital era
- corporate sharing economy vs. platform cooperatives
- owning is the new sharing
- platform cooperatives vs. open cooperatives
- open design and cosmolocalism: design global, manufacture local

Commons Transition: Future of commons and its relations with state and market

- P2P and the Structure of World History
- degrowth, energy transition, and Zero Marginal Cost Society
- strategies and policies facilitating commons transition
- urban commons transition: cultural commons and urban dynamics
- practices and critiques of radical democracy of commonism

Teaching Method

The course will be taught with lectures and class activities:

- Lectures facilitate students' learning of cultural and creative commons through theoretical discussions and the sharing of real-world examples.

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- Discussion of selected topics and readings during meetings, student presentations, and through the planning and delivery of group projects

Measurement of Learning Outcomes

Learning Outcome	Class discussion	Group presentation	Group project
develop processes of culture, creative industries, cultural innovation, cultural policies and the role of (digital) technologies in these processes	✔		
discuss debates on cultural commons as a tool of cultural innovation to facilitate open and democratic practices	✔	✔	✔
employ digital technologies, through evidence-based analysis to raise meaningful questions in the area of cultural and creative commons		✔	✔
write proposals of cultural and creative commons that aims to create cultural spaces of democratic, equal and sharing nature, and discuss their feasibility			✔

Course Assessment

100% continuous assessment, including class discussion (20%), group presentation (in groups of 4-5) (20%) and group project (in groups of 4-5) (60%).

Essential Readings

- Arvidsson, A.Capitalism and the commons, *Theory, Culture and Society*, *37(2), 3–30.*, SAGE Publication, 2020.
- Arvidsson, A., Caliandro, A., Cossu, A., Deka, M., Gandini, A., Luise, V., Orria, B. and Anselmi, G. Research Report. Brussels: European Commission, *Commons Based Peer Production in the Information Economy*. Available at https://www.researchgate.net/publication/310624903, 2016
- Barbrook, R. and Cameron, A. Science as Culture, *The Californian Ideology, 6(1), 44–72*, 1996.

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- Bauwens, M., Kostakis, V. and Pazaitis, A. *Peer to Peer: The Commons Manifesto*. London: University of Westminster Press. Available online at https://www.academia.edu/52104608/Peer_to_Peer_The_Commons_Manifesto, 2019.
- Bauwens, M., and Niaros, V. *Changing Societies Through Urban Commons Transitions*. Berlin: Heinrich Böll Foundation, 2017.
- Bauwens, M., & Pantazis, A. The ecosystem of commons-based peer production and its transformative dynamics. *The Sociological Review (Keele), 66(2), 302–319*. https://doi.org/10.1177/0038026118758532, 2018.
- Benkler, Y. Coase's penguin, or, Linux and "The Nature of the Firm". *The Yale Law Journal, 112(3), 369-446,* 2002.
- Bollier D. *Think Like a Commoner: A Short Introduction to the Life of the Commons*. Gabriola Island, BC: New Society Publishers, 2014.
- Bollier, David. *Silent Theft: The Private Plunder of Our Common Wealth*. NY and London: Routledge, 2002.
- Bruncevic, M. *Law, Art and the Commons*. Abingdon, Oxon: Routledge, 2018.
- Dulong de Rosnay, M. and Stalder, F. Digital commons. *Internet Policy Review*, *9(4).* https://doi.org/10.14763/2020.4.1530, 2020.
- Fuchs, C. The digital commons and the digital public sphere: How to advance digital democracy today. *Westminster Papers in Communication & Culture, 16(1).* https://doi.org/10.16997/wpcc.917, 2021.
- Fung, A. and Yin, Y. New productive culture: Shanzhai or second degree of creation? In Kloet, Jeroen de, Chow, Y. F. and Scheen, L. (Eds.). *Boredom, Shanzhai, and Digitisation in the Time of Creative China, 2.1.* Amsterdam: Amsterdam University Press, 2019.
- Hess, C. and Ostrom, E. (Eds.). *Understanding Knowledge as a Commons: From Theory to Practice*. Cambridge. MA: MIT Press, 2007.
- Karatani, K. *The Structure of World History: From Modes of Production to Modes of Exchange (Preface)*. Durham, NC: Duke University Press, 2014.
- Howarth, D., & Roussos, K. Radical democracy, the commons and everyday struggles during the Greek crisis. *British Journal of Politics & International Relations*, *25(2), 311–327*. https://doi.org/10.1177/13691481211067147, 2023.
- Kostakis, V., Niaros, V., Dafermos, G., & Bauwens, M. Design global, manufacture local: Exploring the contours of an emerging productive model. *Futures: The Journal of Policy, Planning and Futures Studies, 73, 126–135*. https://doi.org/10.1016/j.futures.2015.09.001, 2015.
- Kostakis, V., Latoufis, K., Liarokapis, M., & Bauwens, M. The convergence of digital commons with local manufacturing from a degrowth perspective: Two illustrative cases. *Journal of Cleaner Production, 197, 1684–1693*. https://doi.org/10.1016/j.jclepro.2016.09.077, 2018.
- Lindtner, S. and Li, D. Created in China: The makings of China's hackerspace community. *interactions, Nov*. Available at https://www.researchgate.net/publication/262404826 (accessed 17 July 2023), 2012.
- Manski, S. and Bauwens, M. Reimagining new socio-technical economics through the application of distributed ledger technologies. *Frontiers in Blockchain*, *2:29, 1-17,* 2020.
- Papadimitropoulos, V. Reflections on the contradictions of the commons. *The Review of Radical Political Economics*, 50(2), 317–331. https://doi.org/10.1177/0486613417735660, 2018.

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- Papadimitropoulos, V. Platform capitalism, platform cooperativism, and the commons, Rethinking Marxism, 33(2), 246-262, 2021.
- Papadimitropoulos, V. The digital commons, cosmolocalism, and open cooperativism: The cases of P2P Lab and Tzoumakers. *Organization (London, England)*, https://doi.org/10.1177/13505084231156268, 2023.
- Rifkin, J. The Zero Marginal Cost Society: *The Internet of Things, the Collaborative Commons, and the Eclipse of Capitalism (Chapter 1)*. New York: Palgrave Macmillan, 2014.
- Rozas, D., Tenorio Fornés, A., Díaz Molina, S., and Hassan, S. When Ostrom meets blockchain: Exploring the potentials of blockchain for commons governance. *Sage Open, 11(1),* 2021.
- Scholz, T. *Platform Cooperativism: Challenging the Corporate Sharing Economy*. New York: Rosa Luxemburg Stiftung, 2016..
- Standing, G. *Plunder of the Commons: A Manifesto for Sharing Public Wealth*. London: Pelican., 2019.

Supplementary Readings

- Benkler, Y. *The Wealth of Networks: How Social Production Transforms Markets and Freedom.* New Haven and London: Yale University Press, 2006.
- Bertacchini, E., Bravo, G., Marrelli, M. and Santagata, W. (Eds.). *Cultural Commons: A New Perspective on the Production and Evolution of Cultures*. Cheltenham, UK: Edward Elgar, 2012.
- Bollier, David.*Brand Name Bullies: The Quest to Own and Control Culture.* Honoken, NJ: John Wiley & Sons, Inc, 2005.
- Bollier, David. *Viral Spiral: How the Commoners Built a Digital Republic of Their Own*. London and New York: The New Press, 2005.
- Bollier, D. and Helfrich, S. (Eds.). *The Wealth of the Commons: A World Beyond Market and State*. Amherst, MA: Levellers Press, 2012.
- Bollier, D. and Helfrich, S. (Eds.). *Patterns of Commoning*. Amherst, MA: Commons Strategies Group, 2015.
- Bollier, D. and Helfrich, S. *Free, Fair and Alive: The Insurgent Power of the Commons.* Gabriola Island, Canada: New Society Publishers, 2019.
- Borch, C., and Kornberger, M. (Eds.). *Urban Commons: Rethinking the City*. New York, NY: Routledge, Taylor & Francis Group, 2015.
- Han, Byung-Chul. *Shanzhai: Deconstruction in Chinese*. Cambridge, MA: The MIT Press, 2017.
- Harvey, D. *Cosmopolitanism and the Geographies of Freedom* (Chapter 9). New York: Columbia University Press, 2009.
- Harvey, D. *A Companion to Marx's Capital* (Chapter 7). London and New York: Verso Books, 2010.
- Harvey, D. *Rebel Cities: From the Right to the City to the Urban Revolution*. London and New York: Verso, 2012.

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- Hickel, J. *Less Is More: How Degrowth Will Save the World*. London: Penguin Books, 2022.
- Karatani, K. *The Structure of World History: From Modes of Production to Modes of Exchange.* Durham, NC: Duke University Press, 2014.
- Lessig, L. *The Future of Ideas: The Fate of the Commons in a Connected World*. New York: Random House, 2001.
- Lessig, L. *Free Culture: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity*. New York: Penguin Books, 2004.
- Lessig, L. *Remix: Making Art and Commerce Thrive in the Hybrid Econom*. New York: Penguin Books, 2008.
- Macrì, E., Morea, V., & Trimarchi, M. (Eds.). *Cultural Commons and Urban Dynamics: A Multidisciplinary Perspective*. Cham, Switzerland: Springer International Publishing, 2020.
- Pélissier, M. *Cultural Commons in the Digital Ecosystem*. Hoboken, NJ: John Wiley & Sons, Inc, 2021.
- Rifkin, J. *The Zero Marginal Cost Society: The Internet of Things, the Collaborative Commons, and the Eclipse of Capitalism*. NY: Palgrave Macmillan, 2014.
- Schmelzer, M. *The Future is Degrowth: A Guide to a World Beyond Capitalism*. London and New York: Verso, 2022.
- Scholz, T. *Own This! How Platform Cooperatives Help Workers Build a Democratic Internet*. London and New York: Verso, 2023.
- Scholz, T. and Schneider, N. (Eds). *Ours to Hack and to Own: The Rise of Platform Cooperativism, a New Vision for the Future of Work and a Fairer Internet*. New York: OR Books, 2017.
- Taylor, A. *The People's Platform: Taking Back Power and Culture in the Digital Age*. New York: Metropolitan Books, Henry Holt and Company, 2014.
- Turner, F. *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism*. Chicago and London: University of Chicago Press, 2008.
- 鄒崇銘、黃英琦、梁志遠、龍子維編：《再造香港》，阮耀啟：醒覺後，如何引領社會變革？，頁 10-17，香港：印象文字，2016 年。
- 邱林川、阮耀啟編：《平台點合作》，香港：印象文字， 2018 年。

Important Notes

1. Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.

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3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on https://pla.ln.edu.hk/.
5. Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "*Guidelines for Using GAI Tools at Lingnan University*" and "*Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments*" can be found here: https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices.

Assessment Rubrics

Class discussion (20%)

Criteria	Excellent	Good	Pass	Failure
Level of participation	Participates actively and constructively all the time.	Participates actively most of the time	Participates most of the time but sometimes requires prompting.	Student does not attend tutorial.
Engagement with course materials	Engages constructively with, all course material (assigned readings, issues, concepts).	Demonstrates a good understanding Of, and engages constructively with course material.	Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully.	Student demonstrates little or no understanding of course material, lacks engagement with it
Quality of analysis and discussion	Provides insightful analyses, raises critical points, and advances and deepens group discussion.	Frequently provides helpful points or asks questions that advance and deepen group discussion.	Sometimes makes positive contributions that advance group discussion.	Little or no engagement / participation in group discussion even with prompting.

Group Presentation (20%)

Criteria	Excellent	Good	Pass	Failure
Content	Identifies clearly the main issues to be addressed	Identifies most of the main issues to be addressed	Identifies an issue area, but without specific delineation of the main issues to be addressed	Fail to identify an issue area and the main issues to be addressed

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	Examines the issues from all important perspectives. Overall logic is clear.	Examines the issue / problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	Examines the question/ issue/ problem from some of the important perspectives.	No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstanding
	Presenter(s) engage the audience at all times, actively seeking for suggestions from the audiences and incorporate these insights into the final project in thoughtful ways	Presenter(s) engage the audience most of the time, consistently seeking for suggestions from the audiences, and incorporate these insights into the final project	Presenter(s) attempts to engage the audience, tries to seek for suggestions from the audiences, and to incorporate these insights into the final project	Presenter(s) seem to make little attempt to engage the audience.
Team-work	Excellent performance of teamwork. Demonstrates full communicatio n with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

Group project (60%)

Criteria	Excellent	Good	Pass	Failure

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Level of effort	Production process and end-product demonstrates great effort and care.	Production process and end-product demonstrates sustained effort and care.	Production process and end-product demonstrates inconsistent effort and care.	Production process and end-product demonstrates little effort and care.
Critical intervention	Production process and end-product demonstrates unique and thoughtful critique of social issues	Production process and end-product demonstrates creative and rather thoughtful critique of social issues.	Production process and end-product demonstrates in some respects creative and thoughtful critique of social issues	Production process and end-product demonstrates no critique of social issues
Use of resources & problem-solving skills	Production process and end-product demonstrates creative use of resources, and strong problem-solving skills.	Production process and end-product demonstrates careful use of resources, and good problem-solving skills.	Production process and end-product demonstrates some use of resources, and some problem-solving skills	Production process and end-product demonstrates little use of resources, and little problem-solving skills
Creativity in product-ion & social intervention	End-product demonstrates a unique sense of creativity in terms of project design that offers effective critical intervention to real-world issues.	End-product demonstrates considerable level of creativity in terms of project design and is clearly aimed for critical intervention to real-world issues.	End-product demonstrates some level of creativity in terms of project design and aims at critical intervention to real-world issues.	End-product demonstrates little creativity and without an intention for critical intervention to real-world issues.
Teamwork	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution	Good performance of teamwork. Demonstrates some communication with roles for each group member.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of

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	of workload.	Moderate distribution of workload.	of workload.	workload.

Peer Assessment Form

Team: _____

Instruction: Evaluate your peer team members, on their participation in the course project. Due on submission day with the Creative Digital Project.

	Name	Criterion	Ratings (1-10)	Further comments (optional)
1		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
2		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
3		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		

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		Overall		
4		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
5		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		

** peer assessment will be counted into the final mark.

CUS518 Cultural Policy and Community

Course Title	:	Cultural Policy and Community
Course Code	:	CUS518
Recommended Study Year No. of Credits/Term Mode of Tuition	:	Any 3 Lecture 3 hours per week MCS (Required course for Digital and Cultural Innovation (DCI) Concentration)
Class Contact Hours	:	Cultural Studies
Category in Major Prog.	:	N/A
Discipline	:	N/A
Prerequisite (s) Co-requisite(s)	:	N/A
Exclusion(s)	:	N/A
Exemption Requirement(s)		

Brief Course Description

This course introduces students to cultural policy as a practical domain in which government, private enterprise and communities interact to manage and develop culture understood as a collective resource. Using case studies to explain the work of cultural policy as a community-building strategy that may contribute to the building modern nation-states, we examine the factors affecting the development of the arts, the media and cultural education in contemporary societies. Special attention is put on the policy issues posed to cities and communities today by the complex forces of cultural globalization. Key issues may include regulation, censorship, access to cultural goods and decision-making processes; cultural consumption, identity politics and citizenship; cultural imperialism, nationalism, and region-formation; cultural planning, urban renewal, and community participation; the cultural/creative industries, talents and education.

Aims

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- To introduce students to the global and local dynamics involved in the shaping of public policies on culture
- To study the major concerns on contemporary culture from policy perspectives, thus highlighting a crucial dimension to our understanding of the roles and uses of culture in the world today
- To examine case studies drawn from various social contexts and develop critical perspectives on the values, politics and strategies involved in cultural policy, economy, community and institution

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- To help students to understand better the relationships among cultural criticism, cultural studies and policy studies

Learning Outcomes (LOs)

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

1. analyze the key issues addressed, and provide informed views on the concerns of cultural policy in context
2. critique how culture operates as a resource in specific social settings
3. apply theoretical perspectives in cultural policy studies to address concrete local and global issues
4. explain how policy affects the work of cultural institutions, and formulate policy recommendations on the relationship between culture and community

Indicative Contents

Why Cultural Policy Now?

- Culture as a "resource" under globalization
- Resource management: goals and strategies for cultural policy

"Top-down Policy"

- State projects of nation-building; concerns of cultural economy
- Problems with top-down cultural policies

Cultural Institutions: Cultures of Governmentality

- Arts, heritage and tourism
- Creativity management and creative industries

Whose "Culture"?

- From consumerism, identity to citizenship
- Strategic dilemmas: re-thinking urban creativity as a contemporary policy
- Local identity struggles & global cultural changes

Challenges Today

- Culture, policy and governance
- Cultural citizenship: Planning, engagement and sustainability
- Questions of culture and democracy

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Teaching Method

The course will be taught in lectures and tutorials

- The lectures facilitate students' learning of cultural policy and community through theoretical discussion and sharing of examples.
- Student presentation and discussion of readings take place in tutorials, and will discuss specific cases of cultural policy issues related to the topic of each week's lecture

Measurement of Learning Outcomes

Learning Outcome	Class participation and discussion	Mid-term Assignment	Group Project
analyze the key issues addressed, and provide informed views on the concerns of cultural policy in context	✓	✓	✓
critique how culture operates as a resource in specific social settings	✓	✓	✓
apply theoretical perspectives in cultural policy studies to address concrete local and global issues		✓	✓
explain how policy affects the work of cultural institutions, and formulate policy recommendations on the relationship between culture and community			✓

Assessment

Students are assessed on the basis of 100% Continuous Assessment with the following grade distribution:

- Class participation and discussion 20%
- Mid-term Assignment 30%
- Group Project 50%

Required/Essential Readings

- Crane, D., Kawashima, N., and Kawasaki, K. Global Culture: Media, Arts, Policy and Globalization. New York and London: Routledge, 2002.

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- Cunningham, Stuart (2008). “Cultural Studies from the Viewpoint of Cultural Policy”, in Lewis and Miller(ed) Critical Cultural Policy Studies: A Reader, pp. 13-22.

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Recommended/Supplementary Readings

- Bennett, Tony. "Putting Policy into Cultural Studies", in Cultural Studies. Eds. Lawrence Grossberg, Cary Nelson and Paula Treichler. New York: Routledge, 1992, pp. 23-34.
- Chua, Beng Huat. Structure, Audience and Soft Power: East Asian Pop Culture. Hong Kong: Hong Kong University Press, 2012.
- Cunningham S (2014) Hidden Innovation: Policy, Industry and the Creative Sector. Critical media studies. Lanham: Lexington Books.
- Cunningham S and Walter de Gruyter & Co (2021) Creator Culture: An Introduction to Global Social Media Entertainment. New York: University Press.
- Garnham, Nicholas. "From Cultural to Creative Industries: An analysis of the implications of the 'creative industries' approach to arts and media policy making in the United Kingdom", International Journal of Cultural Policy 11:1 (2005), pp. 15-29.
- Hesmondhalgh, David and Andy C. Pratt. "Cultural Industries and Cultural Policy". International Journal of Cultural Policy 11:1 (2005), pp. 1-13.
- Hesmondhalgh D (2015) Culture, Economy and Politics: The Case of New Labour. New directions in cultural policy research. Basingstoke, Hampshire: Palgrave Macmillan.
- Lewis, Justin, and Toby Miller. Eds. Critical Cultural Policy Studies: A Reader. Malden, Oxford, Carlton & Berlin: Blackwell, 2008.
- Lewis J (2013) Beyond Consumer Capitalism: Media and the Limits to Imagination. Cambridge, UK: Polity.
- Pratt, Andy C. "Cultural Industries and Public Policy: An Oxymoron?" International Journal of Cultural Policy 11:1 (2005), pp. 31-44.
- Stevenson, Deborah. Cities and Urban Cultures. Berkshire, UK: Open University Press, 2003. Stevenson, Nick. Cultural Citizenship: Cosmopolitan Questions. Berkshire, UK: Open University Press, 2003.
- Szeman I, Blacker S and Sully J (2017) A Companion to Critical and Cultural Theory. John Wiley & Sons.
- Throsby, David. Economics and Culture. Cambridge: Cambridge University Press, 2001.
- Williams, Raymond. "Defining A Democratic Culture". Part 1 of Resources of Hope: Culture, Democracy, Socialism. Ed. Robin Gable. London: Verso, 1989,

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pp. 1-38.

- Yúdice, George. The Expediency of Culture: Uses of Culture in the Global Era. Durham and London: Duke University Press, 2003.

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Important Notes

1. Students are expected to spend commutatively spend 12 hours (i.e. 3 hours of class contact and 9 hours of personal study) per week for to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest
   practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.
3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism
   Awareness" is available on https://pla.ln.edu.hk/.
5. Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "*Guidelines for Using GAI Tools at Lingnan University*" and "*Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments*" can be found here: https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices.

Assessment Rubrics

Class participation and discussion (20%)

Criteria	Excellent	Good	Pass	Failure
Level of participation	Participates actively and constructively all the time.	Participates actively most of the time	Participates most of the time but sometimes requires prompting.	Student does not attend tutorial.
Engagement with course materials	Engages constructively with, all course material (assigned readings, issues, concepts).	Demonstrates a good understanding of, and engages constructively with course material.	Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully.	Student demonstrates little or no understanding of course material, lacks engagement with it

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Quality of analysis and discussion	Provides insightful analyses, raises critical points, and advances and deepens group discussion.	Frequently provides helpful points or asks questions that advance and deepen group discussion.	Sometimes makes positive contributions that advance group discussion.	Little or no engagement / participation in group discussion even with prompting.

Mid-term assignment (30%)

Criteria	Excellent	Good	Pass	Failure
Understanding of topic	Comprehensive understanding and coverage of issues. Insightful and well-informed. Clearly answers the question.	Clear discussion of relevant issues. Shows good insight into the subject. Answers the question.	Shows some coverage and understanding of main issues. Does not answer the question fully/directly enough.	Very little or no understanding of the issues. Does not answer the question.
Use of evidence	Wide range of evidence used to support arguments. Thoroughly researched. Use of primary sources.	Good use of evidence to support arguments. Have researched and drawn on some evidence.	Adequate range of evidence used. Could have drawn on more suitable evidence.	Inadequate use of evidence to support argument. No use of evidence to support argument
Critical analysis	Excellent critical awareness of subject matter and current issues. Shows original thinking and analysis.	Goes beyond description. Analyses material to develop argument.	More description than analysis in content. Needs to draw material together to develop argument.	Describes the issues but shows significant misunderstanding of basic issues.
Structure of argument	Clear structure. Presents a convincing and well developed	Clear structure. Develops a sound argument.	Argument needs further development. Structure needs	Poor structure. No clear argument. No clear linkage

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	argument.		more clarity.	from point to point.
Writing & referencing	Uses references correctly. Demonstrates excellent writing skills.	Generally uses references correctly but some parts less well referenced. Competent writing skills.	Some parts not referenced correctly. Writing skills could be improved.	Not referenced correctly. Poor writing skills. Needed proof reading.

Group project (50%)

***peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.**

Criteria	Excellent	Good	Pass	Failure
Understanding of topic	Comprehensive understanding and coverage of issues. Insightful and well-informed. Clearly answers the question.	Clear discussion of relevant issues. Shows good insight into the subject. Answers the question.	Shows some coverage and understanding of main issues. Does not answer the question fully/directly enough.	Very little or no understanding of the issues. Does not answer the question.
Use of evidence	Wide range of evidence used to support arguments. Thoroughly researched. Use of primary sources.	Good use of evidence to support arguments. Have researched and drawn on some evidence.	Adequate range of evidence used. Could have drawn on more suitable evidence.	Inadequate use of evidence to support argument. No use of evidence to support argument
Critical analysis	Excellent critical awareness of subject matter and current issues. Shows original thinking and analysis.	Goes beyond description. Analyses material to develop argument.	More description than analysis in content. Needs to draw material together to develop argument.	Describes the issues but shows significant misunderstanding of basic issues.
Structure of argument	Clear structure. Presents a	Clear structure. Develops a sound	Argument needs further	Poor structure. No clear

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	convincing and well developed argument.	argument.	development. Structure needs more clarity.	argument. No clear linkage from point to point.
Writing & referencing	Uses references correctly. Demonstrates excellent writing skills.	Generally uses references correctly but some parts less well referenced. Competent writing skills.	Some parts not referenced correctly. Writing skills could be improved.	Not referenced correctly. Poor writing skills. Needed proof reading.
Style of presentation & effectiveness in leading the discussion	Demonstrate excellent presentation skills and communication with audience.	Demonstrate good presentation skills and communication with audience.	Presentation skills needs some improvement, and communication with audience needs is inadequate.	Demonstrate poor presentation skills and communication with audience.

Peer Assessment Form

Team: _____

Instruction: Evaluate your peer team members, on their participation in the course project. Due on submission day with the Term Project.

Name	Criterion	Ratings (1-10)	Further comments (optional)
1	Participation in project activities		
	Fulfilment of her/his roles		
	Leadership		
	Overall		
2	Participation in project activities		
	Fulfilment of her/his roles		
	Leadership		
	Overall		
3	Participation in project activities		
	Fulfilment of her/his roles		
	Leadership		
	Overall		

4 ack to Page	Participation in project activities 1		

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	Fulfilment of her/his roles		
	Leadership		
	Overall		
5	Participation in project activities		
	Fulfilment of her/his roles		
	Leadership		
	Overall		
** peer assessment will be counted into the final mark.			

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CUS519 Creating Urban Commons: Learning from International and Local Experiences

Course Title	:	Creating Urban Commons: Learning from International and Local Experiences
Course Code	:	CUS519
Recommended Study Year	:	Any
No. of Credits/Term		3
Mode of Tuition	:	Lecture
Class Contact Hours	:	3 hours per week
Category in Major Prog.	:	MCS (Required course for the Digital and Cultural Innovation (DCI) Concentration)
Discipline	:	Cultural Studies
Prerequisite(s)	:	N/A
Co-requisite(s)	:	N/A
Exclusion(s)	:	N/A
Exemption Requirement(s)	:	N/A

Brief Course Description

Urban commons are resources in the city which are managed by the users in a non-profit oriented and prosocial way. They boost a new relationship between us and the urban space we inhabit. 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

- To introduce students the basic concept of urban commons and theoretical debates relating to the shaping of different forms of commons;
- To familiarize students with the alternative and grounded practices of democracy, equality and community sharing in the process of formulating urban commons as a tool of advancing UN SDGs

Learning Outcomes (LOs)

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

1) apply the themes and theories in studies of the production, reception and participation of urban commons
2) analyse urban commons concepts in relation to related to cultural institutions and practices
3) design the questions of democracy, equality and sharing to raise meaningful questions in the area of urban commons in relation to UN SDGs
4) write feasible proposal about the formulation of urban commons in a specific area or focus, and discuss their feasibility

Indicative Contents

Theoretical foundations

- What is urban commons? Theories, debates, and models
- capitalism, space, and the city
- UN Sustainable Development Goals

Urban commons in different settings

- A feminist and cultural studies approach toward economies
- Feeding the people: food, rural-urban relation, and the environment
- The collective: Women, worker, and co-op
- Social innovation: creativity, design, and application
- Digital technologies and urban commons
- Urban commons: local experiences

Commoning as method

- Commoning as method: knowledge, participation, and intervention
- Student project presentations

Teaching Method

Lecture, seminar discussion, and term project.

- The lectures facilitate students' learning of urban commons through theoretical discussion and sharing media examples.
- Student presentation in seminars will discuss various academic articles and real-world cases of urban commons
- The term project is a group project where the students draw on theoretical

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foundations and real-world cases to create their own Urban Commons project to address local issues in HK

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Measurement of Learning Outcomes

Learning Outcome	Class participation and discussion	Progress Presentation	Term Project
apply the themes and theories in studies of the production, reception and participation of urban commons	✓		
analyse urban commons concepts in relation to related to cultural institutions and practices	✓	✓	
design the questions of democracy, equality and sharing to raise meaningful questions in the area of urban commons in relation to UN SDGs		✓	✓
write feasible proposal about the formulation of urban commons in a specific area or focus, and discuss their feasibility			✓

Course Assessment

100% continuous assessment, including class participation and discussion (20%), progress presentation (in groups of 4-5) (20%) and term project (in groups of 4-5) (60%).

Required/Essential Readings

- Amin, Ash, and Philip Howell. 2016. Releasing the Commons: Rethinking the Futures of the Commons. Routledge.
- Dellenbaugh-Losse, M., Zimmermann, N., & Vries, D. N. 2020. The Urban Commons Cookbook: Strategies and Insights for Creating and Maintaining Urban Commons
- Dellenbaugh, Mary, Markus Kip, Majken Bieniok, Agnes MUller, Martin Schwegmann, and Agnes MUller (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.
- Mulgan, Geoff. 2019. Social Innovation: How Societies Find the Power to Change. Bristol University Press.

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- Roelvink, Gerda, Kevin St. Martin, and J K Gibson-Graham. 2015. Making Other Worlds Possible: Performing Diverse Economies. Minneapolis: University of Minnesota Press.
- Wright, Erik Olin. 2010. Envisioning Real Utopias, Verso.
- 許寶強,2002,《資本主義不是甚麼》,香港:牛津大學出版社。
- 陳怡樺,2017,《哇!原來這也是合作社:大不列顛COOP踏查報告》,台灣:開學文化。
- 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。
- 鄒崇銘,2017,《開放合作!釋放香港社羣力手冊》香港:突破出版社。
- 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。
- 鄒崇銘、韓江雪、楊夢瑩,2012,《用消費改變世界:公平貿易@新社會經濟運動》,香港:印象文字。
- 鄒崇銘、黃英琦、阮耀啟編,2014,《共享城市:從社會企業、公平貿易、良心消費到共享經濟》(上/下冊),香港:印象文字。

Recommended/Supplementary Readings

- Barthel, Stephan, John Parker, and Henrik Ernstson. 2015. "Food and Green Space in Cities: A Resilience Lens on Gardens and Urban Environmental Movements." *Urban Studies* 52 (7): 1321-38. https://doi.org/10.1177/0042098012472744.
- 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.
- Benfield, Kaid. 2017. "Strengthening the Urban Commons: Beginning Principles (Part 2)." *Smart Cities Dive*. https://www.smartcitiesdive.com/ex/sustainablecitiescollective/nurturing-and-strengthening-urban-commons-some-beginning-principles-part-2-2/165096/
- Berlant, Lauren. 2015. "The Commons: Infrastructures for Troubling Times." *Environment and Planning D: Society and Space*. https://doi.org/10.1177/0263775816645989.
- Chan, Kam Fai. 2018. "Mundi: Articulating a Post-Umbrella Common(S)." *Inter-Asia Cultural Studies* 19 (3): 449-54. https://doi.org/10.1080/14649373.2018.1497905.
- Colding, Johan, Stephan Barthel, Pim Bendt, Robbert Snep, Wim van der Knaap, and Henrik Ernstson. 2013. "Urban Green Commons: Insights on Urban Common Property Systems." *Global Environmental Change* 23 (5): 1039-51. https://doi.org/10.1016/J.GLOENVCHA.2013.05.006.

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- Cooke, Benjamin, Ani Landau-Ward, and Lauren Rickards. 2019. "Urban Greening, Property and More-than-Human Commoning." https://doi.org/10.1080/00049182.2019.1655828.

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- Fitzpatrick, Daniel. 2018. "Book Review: Common Space: The City as Commons and Patterns of Commoning." *Planning Theory*. London, England: SAGE Publications. https://doi.org/10.1177/1473095217750671.
- Gibson-Graham, J. K. 2006. *Postcapitalist Politics*. 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.
- Hardin, Garrett. "The Tragedy of the Commons." *Science* 162, no. 3859 (1968): 1243-48.
- Huron, Amanda. 2017. "Theorising the Urban Commons: New Thoughts, Tensions and Paths Forward." *Urban Studies* 54 (4): 1062-69. https://doi.org/10.1177/0042098016685528.
- Sunhwa Kim, Yena Lee, Hyojin Shin, Seungkwon Jang, Chap. 2020. "Korea's consumer cooperatives and civil society: the cases of iCOOP and Hansalim", edited by Morris Altman et al., *Waking the Asian Pacific Co-Operative Potential*. Academic Press.
- Krzywoszynska, Anna, and Greta Marchesi. 2020. "Toward a Relational Materiality of Soils." *Environmental Humanities* 12 (1): 190-204.
- Leung, Daren Shi-chi. 2021. "Convivial Agriculture: Evolving Food and Farming Activism in South China." *China Perspectives*, no. 2: 29-38. https://doi.org/10.4000/chinaperspectives.11674.
- Lewis, Tania. 2016. "Sustainability, lifestyle, and consumption in Asia." In *Green Asia: Ecocultures, Sustainable Lifestyles, and Ethical Consumption*, edited by Tania Lewis. London: Routledge.
- Murdoch, Jonathan, and Miele, Mara. 2004. "The New Aesthetic of Food? Relational Reflectivity in the 'alternative' Food Movement." In *Qualities of Food*, edited by Mark Harvey, Andrew McMeekin and Alan Warde. Manchester: Manchester University Press.
- Pan, Lu, and Hyunjoon Shin. 2018. "Uncommon Commons: Rethinking Affects, Practices, and Spaces of Urban Activism in Asia." *Inter-Asia Cultural Studies* 19 (3): 355-58. https://doi.org/10.1080/14649373.2018.1497893.
- Park, In Kwon, Jiyon Shin, and Jin Eon Kim. 2020. "Urban Commons as a Haven for the Excluded: An Experience of Creating a Commons in Seoul, South Korea." *International Journal of the Commons* 14 (1): 508-24. https://doi.org/10.5334/ijc.1038.
- Probyn, Elspeth. 2016. *Eating the Ocean*. Durham: Duke University Press.

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- Shareable. 2018. *Sharing Cities: Activating the Urban Commons*. https://www.shareable.net/sharing-cities/
- 鄒崇銘,2020,〈從社會到社區,從理論到實踐,從創業到創新〉,獨立媒體
- (https://www.inmediahk.net/node/1079269)
- 社區伙伴,2013,《落地生根:社區支持農業之甦動》,香港:社區伙伴。
- 許寶強,2012,〈文化經濟學與情緒政治一香港的新自由資本主義〉(https://our-global-
- u.org/oguorg/zht/download/Conferences/ssfs2/xubaoqiang.pdf)
- 潘毅、嚴海蓉、顧靜華、古學斌,2014,《社會經濟在中國一－超過我的社會的理論和實踐》,北京文獻:社會科學。

Important Notes

1. Students are expected to spend a total of 12 hours (i.e. 3 hours of class contact and 9 hours of personal study) per week to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work,
   tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.
3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on https://pla.ln.edu.hk/.
5. Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "Guidelines for Using GAI Tools at Lingnan
   University" and "Best Practices for Ethical and Responsible Use of GAI Tools in Course *Assessments*" can be found here: https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices.

Assessment Rubrics

Class participation and discussion (20%)

Criteria	Excellent	Good	Pass	Failure
Level of participation	Participates actively and constructively all the time.	Participates actively most of the time	Participates most of the time but sometimes requires prompting.	Student does not attend tutorial.
Engagement with course	Engages constructively	Demonstrates a good understanding	Demonstrates a basic understanding of	Student demonstrates

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materials	with, all course material (assigned readings, issues, concepts).	of, and engages constructively with course material.	most of the course material and engages with it, though not always successfully.	little or no understanding of course material, lacks engagement with it

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Quality of analysis and discussion	Provides insightful analyses, raises critical points, and advances and deepens group discussion.	Frequently provides helpful points or asks questions that advance and deepen group discussion.	Sometimes makes positive contributions that advance group discussion.	Little or no engagement / participation in group discussion even with prompting.
Engagement with others	Consistently appreciates others' contribution and engages with their ideas sensitively.	Generally appreciates others' contribution and engages with their ideas sensitively.	Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	Shows no appreciation of others' knowledge and skills.

Progress presentation (20%)

***peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.**

Criteria	Excellent	Good	Pass	Failure
Level of participation	Participates actively and constructively all the time.	Participates actively most of the time	Participates most of the time but sometimes requires prompting.	Student does not attend tutorial.
Engagement with course materials	Engages constructively with, all course material (assigned readings, issues, concepts).	Demonstrates a good understanding of, and engages constructively with course material.	Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully.	Student demonstrates little or no understanding of course material, lacks engagement with it

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Quality of analysis and discussion	Provides insightful analyses, raises critical points, and advances and deepens group discussion.	Frequently provides helpful points or asks questions that advance and deepen group discussion.	Sometimes makes positive contributions that advance group discussion.	Little or no engagement / participation in group discussion even with prompting.
Engagement with others	Consistently appreciates others' contribution and engages with their ideas sensitively.	Generally appreciates others' contribution and engages with their ideas sensitively.	Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	Shows no appreciation of others' knowledge and skills.

Term Project (60%)

***peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.**

Criteria	Excellent	Good	Pass	Failure
Level of effort	Production process and end-product demonstrates great effort and care.	Production process and end-product demonstrates sustained effort and care.	Production process and end-product demonstrates inconsistent effort and care.	Production process and end-product demonstrates little effort and care.
Critical intervention	Production process and end-product demonstrates unique and thoughtful critique of social issues	Production process and end-product demonstrates creative and rather thoughtful critique of social issues.	Production process and end-product demonstrates in some respects creative and thoughtful critique of social issues	Production process and end-product demonstrates no critique of social issues

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Use of resources & problem-solving skills	Production process and end-product demonstrates creative use of resources, and strong problem-solving skills.	Production process and end-product demonstrates careful use of resources, and good problem-solving skills.	Production process and end-product demonstrates some use of resources, and some problem-solving skills	Production process and end-product demonstrates little use of resources, and little problem-solving skills
Feasibility	End-product is highly feasible, with strong justification provided	End-product is feasible, with good justification provided	End-product has certain feasibility. Evidence to support this feasibility is relatively weak.	End-product is unfeasible without justification.
Teamwork	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

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Peer Assessment Form

Team: _____

Instruction: Evaluate your peer team members, on their participation in the course project. Due on submission day with the Creative Digital Project.

	Name	Criterion	Ratings (1-10)	Further comments (optional)
1		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
2		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
3		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
4		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
5		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		

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Overall

**** peer assessment will be counted into the final mark.**

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CUS525 The Cultural Politics of Labour : Digital Labour 勞工的文化政治：數字勞工

Course Title	: The Cultural Politics of Labour: Digital Labour 勞工的文化政治：數字勞工
Course Code	: CUS525
Recommended Study Year	: Any
No. of Credits/Term	: 3
Mode of Tuition	: Lecture
Class Contact Hours	: 3 hours per week
Category in Major Prog.	: MCS (Required course for Digital and Cultural Innovation (DCI) Concentration)
Discipline	: Cultural Studies
Prerequisite(s)	: N/A
Co-requisite(s)	: N/A
Exclusion(s)	: N/A
Exemption Requirement(s)	: N/A

Brief Course Description

This course focuses on digital labour, technology, and the cultural and creative industry. From a theoretical standpoint, the course engages with various theoretical frameworks such as Marxist feminism, autonomist Marxism, and classic Marxism to examine the concept of digital labour and the digital worker within the context of capitalism. In an analytical sense, the course employs case studies and examples from literature, media, and popular culture to illuminate how the meanings, ideologies, and rhetoric surrounding digital labour and network technology are shaped, manipulated, negotiated, and contested. For instance, it scrutinizes the portrayal of tech companies as 'fun,' 'playful,' and 'creative' workplaces, while also exposing the power dynamics and social inequality underlying these representations through cultural analysis and criticism. Moreover, the course delves into resistance movements that challenge dominant discourses and meanings, such as the anti-work movements and the '996, ICU' project initiated on GitHub. By completing this course, students will acquire a comprehensive understanding of digital labour and network technology, enabling them to analyse the discourse and underlying meanings constructed within the media sector and everyday life.

Aims

1. To provide a radically contextualised understanding of the trajectories, experiences, ambivalences and inequalities digital labourers face, including their struggles, agencies, visions, actions and futures.
2. To enhance students' analysis of labour issues and their relationship with broader social trends globally and in China
3. To introduce different approaches to the cultural politics of labour so as to allow students to undertake the analysis of different groups of labourers in their respective contexts
4. To inform possible practices and actions to help build a fairer world of work and society at large

Learning Outcomes (LOs)

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

1. Apply critical insights/analysis on issues related to the cultural politics of labour globally and in China.

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2. Analyse critical issues pertaining to different groups of labourers in their respective contexts
3. Critically evaluate practices and actions regarding helping disadvantaged labourers to improve their conditions and build a fairer world of labour

Indicative Contents

This course will consist of three blocks.

****Block I: Understanding Digital Labour****

- Introduction to the concept, historical backdrop, and global significance of digital labour, emphasizing China's role in the global digital matrix.

- A feminist perspective on digital labour, discussing the nuances between productive and reproductive labour and how women have historically navigated these spheres.

- Exploration of the intersection of race within digital labour, emphasizing cultural and racial representation of digital workers.

****Block II: Internet, User Labour, and Associated Myths****

- Discussion on audience labour from Marxist and feminist perspectives, highlighting its potential in challenging dominant corporations like Facebook.

- Dissection of the often perceived 'playful' nature of online work, introducing the concept of 'playbour'.

- Critical examination of online participation and an in-depth look into fandom as a variant of digital labour.

****Block III: Delving into Protest Cultures and Diverse Digital Labour Forms****

- Case studies on diverse types of digital labour such as programmers, their challenges, and contributions.

- Insights into the world of internet celebrities, shedding light on the unique nature of their labour and the associated challenges.

- Unpacking the life and professional politics of Digital Nomads.

- Highlighting digital activists, emphasizing their commitment and investments in online platforms.

- In-depth discussion on crowd workers from platforms like Mechanical Turk, underscoring their cultural significance and challenges.

- Exploration of the world of content moderators or 'Cleaners', illuminating the often-overlooked significance of their roles for major internet companies.

- Future-forward discussion on envisioning a more equitable digital landscape, challenging the present exploitative norms.

Teaching Method

This course will be taught in lectures and tutorials.

- The lectures facilitate students' learning of the cultural politics of digital labour through theoretical discussion, sharing examples, and summaries of the week's topic.
- Student *weekly news sharing*, *group presentations*, *guided discussion of readings* take place in tutorials.

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- The end-term paper is an individual assignment where the students draw on theoretical foundations and real-world cases to demonstrate their critical reflections and analytical ability in handling a contextualized problem or case related to digital labour.

Measurement of Learning Outcomes

	Group news sharing and class discussion (10%)	**Group presentations (2 x 20%)**	**Individual end-term paper (50%)**
LO1: apply critical insights/analysis on issues related to the cultural politics of labour globally and in China.	√	√	√
LO2: analyse critical issues pertaining to different groups of labourers in their respective contexts	√	√	√
LO3: Critically evaluate practices and actions regarding helping disadvantaged labourers to improve their conditions and build a fairer world of labour			√

Course Assessment:

1）Group News sharing and class discussion (formative assessment) **(10%, same mark for all group members)**

- students are expected to collect news related to different digital labour groups and provide some comments, ideally in relation to that week's topic.
- Students are expected and encouraged to participate in class/group discussions, interpreting readings, answer questions and express their own views and critical reflections on the topic.

2）Group presentations (20%, 5% out of which is peer assessment) *2

- Each student will be expected to present on assigned readings, in groups, **twice** throughout the semester (once in the first half of semester, and once in the second half)
- The presentation should be presented and prepared by all group

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members, contributor(s) of each section of the presentation should be clarified.

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- Each presentation is expected to last for 30 mins.
- As the presentation is a teamwork, the grade given by professor will be the same for the whole group. 5% out each presentation will be given based on peer assessment from the group members.
- Each group presentation makes up 20% of the final grade.

3）Individual end-term Paper (50%)

- A well-focused study of a specific cultural politics issue related to a specific group of labourers.
- of approximate length of 5,000 characters in Chinese or 3,000 words in English.
- An outline proposal of the Term Paper (300-500 words).

NOTE 1: *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.*

NOTE 2: *AI is allowed to be used ONLY for the purpose of paraphrasing. AI is only allowed for the purpose of paraphrasing (please indicate in your assessment) but not other purposes. If use of AI for original content is detected, then same rule for plagiarism will be applied (e.g. down-grading).*

Important Notes:

1. Students are expected to spend a total of 9 hours (i.e., 3* hours of class contact and 6* hours of personal study) per week to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.
3. Students are required to submit writing assignment(s) using Turnitin, and to Moodle.
4. To enhance students' understanding of plagiarism, a mini course "Online Tutorial on Plagiarism Awareness" is available on https://pla.ln.edu.hk/.
5. Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "*Guidelines for Using GAI Tools at Lingnan University*" and "*Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments*" can be found here: https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices.

Essential Readings:

- Fuchs, C. (2014). *Digital labour and Karl Marx*. Routledge.
- Qiu, J. L. (2017). *Goodbye iSlave: A manifesto for digital abolition*. University of Illinois Press.

Supplementary Readings:

1. Fuchs, C. (2014). Theorising and analysing digital labour: From global value chains to modes of production. *The Political Economy of Communication*, *1*(2).
2. Qiu, J. L. (2019). Goodbye iSlave: Making alternative subjects through digital objects. In Digital Objects, Digital Subjects: Interdisciplinary Perspectives on Capitalism, Labour and

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Politics in the Age of Big Data: Interdisciplinary Perspectives on Capitalism, Labour and Politics in the Age of Big Data (pp. 151-164). London: University of Westminster Press.
3. Schiller, D. (2005). Poles of market growth? Open questions about China, information and the world economy. *Global Media and Communication*, *1*(1), 79-103.
4. Fuchs, C. (2010). Labor in Informational Capitalism and on the Internet. *The Information Society*, *26*(3), 179-196.
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89. 尤玲，2018，《哈特、奈格里新书《集会》："诸众"天然是运动的主体吗？》澎湃思想市场 https://www.thepaper.cn/newsDetail_forward_1977932

Recommended documentaries (available on the relevant platforms):

- Orlowski, J. (2020, Jan 26). *The Social Dilemma* [Motion picture]. U.S.: Netflix.
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- Paine, C. (2018, Apr 5). *Do You Trust This Computer?* [Motion picture]. U.S.: Papercut Films
- Taylor, M.A. (2018, Dec 18). *The Creepy Line*. [Motion picture]. U.S.: Amazon Prime.
- Knappenberger, B. (2014, June 27). *The Internet's Own Boy: The Story of Aaron Swartz*. [Motion picture]. U.S.: Participant Media & Film Buff.

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Assessment Rubrics

1） Group news sharing and class discussion (10%)

Criteria	Excellent	Good	Pass	Failure
Level of participation	Participates actively and constructively all the time.	Participates actively most of the time	Participates most of the time but sometimes requires prompting.	Student does not attend tutorial.
Engagement with course materials	Engages constructively with, all course material (assigned readings, issues, concepts).	Demonstrates a good understanding of, and engages constructively with course material.	Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully.	Student demonstrates little or no understanding of course material, lacks engagement with it
Quality of analysis and discussion	Provides insightful analyses, raises critical points, and advances and deepens group discussion.	Frequently provides helpful points or asks questions that advance and deepen group discussion.	Sometimes makes positive contributions that advance group discussion.	Little or no engagement / participation in group discussion even with prompting.
Engagement with others	Consistently appreciates others' contribution and engages with their ideas sensitively.	Generally appreciates others' contribution and engages with their ideas sensitively.	Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	Shows no appreciation of others' knowledge and skills.

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*2） Group Presentations (20%*2)*

*Peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.

Criteria	Excellent	Good	Pass	Failure
Content	Identifies clearly the main issues to be addressed	Identifies most of the main issues to be addressed	Identifies an issue area, but without specific delineation of the main issues to be addressed	Fail to identify an issue area and the main issues to be addressed
	Examines the issues from all important perspectives. Overall logic is clear.	Examines the issue / problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	Examines the question/ issue/ problem from some of the important perspectives.	No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstanding
	Presenter(s) engage the audience at all times, actively seeking for suggestions from the audiences and incorporate these insights into the final project in thoughtful ways	Presenter(s) engage the audience most of the time, consistently seeking for suggestions from the audiences, and incorporate these insights into the final project	Presenter(s) attempts to engage the audience, tries to seek for suggestions from the audiences, and to incorporate these insights into the final project	Presenter(s) seem to make little attempt to engage the audience.
Teamwork	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

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3） Individual end-term paper

Criteria	Excellent	Good	Pass	Failure
Understanding of topic	Comprehensive understanding and coverage of issues. Insightful and well-informed. Clearly answers the question.	Clear discussion of relevant issues. Shows good insight into the subject. Answers the question.	Shows some coverage and understanding of main issues. Does not answer the question fully/directly enough.	Very little or no understanding of the issues. Does not answer the question.
Use of evidence	Wide range of evidence used to support arguments. Thoroughly researched. Use of primary sources.	Good use of evidence to support arguments. Have researched and drawn on some evidence.	Adequate range of evidence used. Could have drawn on more suitable evidence.	Inadequate use of evidence to support argument. No use of evidence to support argument
Critical analysis	Excellent critical awareness of subject matter and current issues. Shows original thinking and analysis.	Goes beyond description. Analyses material to develop argument.	More description than analysis in content. Needs to draw material together to develop argument.	Describes the issues but shows significant misunderstanding of basic issues.
Structure of argument	Clear structure. Presents a convincing and well-developed argument.	Clear structure. Develops a sound argument.	Argument needs further development. Structure needs more clarity.	Poor structure. No clear argument. No clear linkage from point to point.
Writing & referencing	Uses references correctly. Demonstrates excellent writing skills.	Generally uses references correctly but some parts less well referenced. Competent writing skills.	Some parts not referenced correctly. Writing skills could be improved.	Not referenced correctly. Poor writing skills. Needed proof reading.

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Peer Assessment Form

Team: _____

Instruction: Evaluate your peer team members, on their participation in the course project. Due on submission day with the Creative Digital Project.

	Name	Criterion	Ratings (1-10)	Further comments (optional)
1		Participation in project activities	e.g. 8/10	
		Fulfilment of her/his roles	6/10	
		Leadership	7/10	
		Overall	21/30 = 3.5 in final grade	
2		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
3		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
4		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
5		Participation in project activities		
		Fulfilment of her/his roles		

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		Leadership		
		Overall		

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