

Course Title	:	Culture & Textual Politics
Course Code	:	CUS3219
Recommended Study Year	:	3-4
No. of Credits/Term	:	3
Mode of Tuition	:	Lecture-Tutorial
Class Contact Hours	:	3 hours per week
Category in Major Prog.	:	Elective
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s)	:	Nil
Brief Course Description	:	<p>The course is an advanced introduction to the political dimension of reading a text. We shall deal specifically with the key conception in Cultural Studies that texts are political because of the issues of power and ideology they involve. A central question will be asked: Who is representing whom and how are meanings produced along with the unequal relations of power? Through the analysis of selected fictional and non-fictional texts, students will learn to understand the process of literary imagination in the activity of reading. They will learn to identify the dominant strategies of authors and readers, as well as the power relations involved in the course of reading.</p> <p>A selection of themes and a choice of reading will be made from year to year. The reading of both Chinese and English language texts is expected. This course will be taught in English but students are required to have a working knowledge of Chinese.</p>
Aims	:	<ol style="list-style-type: none"> <li>1. To sensitize students that reading is a cultural and political practice that involves representation, power and ideology;</li> <li>2. To introduce different perspectives of reading, including Marxist, feminist, postcolonial and others.</li> </ol>
Learning Outcomes	:	<ol style="list-style-type: none"> <li>1. Students will be able to use new paradigms provided by literary cultural studies such as “cultural production”, “readership”, “ideology” and “narratives” to explain what is literature;</li> <li>2. Students will be able to analyse the power relationship between authors, narrators, protagonist, narratees, readers in the process of writing and reading a narrative text;</li> <li>3. Students will be able to compare the narrative strategies used by different authors to deal with the same theme, and to identify the different ideologies behind such strategies;</li> <li>4. Students will be able to apply analytical categories such as gender, class, and race to read the cultural meaning of a text;</li> <li>5. Students’ will be able to apply theories of reading and re-reading to analyse other forms of texts such as literary criticism, literary theory, drama, and so on.</li> </ol>
Indicative Content	:	<ol style="list-style-type: none"> <li>1. Literary studies and cultural studies;</li> <li>2. Reading as a cultural and political practice;</li> </ol>

		<ol style="list-style-type: none"> <li>1. Power, revolution and literature;</li> <li>2. Reading and cross-cultural reading of gender and class</li> <li>3. Reading a city</li> <li>4. Re-reading, re-presentation and art forms</li> </ol>								
Teaching Method	:	<ol style="list-style-type: none"> <li>1. In-depth reading of assigned Chinese or English creative or critical texts of different historical periods and from different cultural background;</li> <li>2. Presentations and discussion in thematic seminars.</li> </ol>								
Measurement of Learning Outcomes	:	<ol style="list-style-type: none"> <li>1. The ability of students to use new paradigms provided by literary cultural studies to explain what is literature will be measured by the performance in the final examination;</li> <li>2. The ability of students to analyse the power relationship embedded in narrative text; to compare the narrative strategies used by different authors to deal with the same theme, and to identify the different ideologies behind such strategies will be measured by the quality of the presentation and discussion in the seminars and the critical review assignment;</li> <li>3. The ability of students to apply analytical categories such as gender, class, and race to read the cultural meaning of a text will be measured by the quality of the term paper;</li> <li>4. The ability of students to apply theories of reading and re-reading to analyse other forms of texts such as literary criticism, literary theory, drama, and so on will be measured by the performance in the final examination and the quality of the term paper.</li> </ol>								
Assessment	:	<p>Students will be graded on the basis of <u>70% Continuous Assessment</u> and <u>30% Final Examination</u></p> <table border="0" style="margin-left: 40px;"> <tr> <td>Seminar presentation and discussion</td> <td style="text-align: right;">[20%]</td> </tr> <tr> <td>Writing critical review of assigned text(s)</td> <td style="text-align: right;">[20%]</td> </tr> <tr> <td>Term paper</td> <td style="text-align: right;">[30%]</td> </tr> <tr> <td>Final examination</td> <td style="text-align: right;">[30%]</td> </tr> </table>	Seminar presentation and discussion	[20%]	Writing critical review of assigned text(s)	[20%]	Term paper	[30%]	Final examination	[30%]
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Writing critical review of assigned text(s)	[20%]									
Term paper	[30%]									
Final examination	[30%]									

Required/Essential Readings:

Jordan, Glenn and Weedon, Chris. *Cultural Politics*. London: Routledge, 1995.

Miler, Andrew. *Literature, Culture and Society*. St. Leonards NSW: Allen & Unwin, 1996.

(Generally, a selection of three to four works from the following two categories of creative works will be read in full length, as well as extracts from a range of other works.)

Category I

Achebe, Chinua. *Things Fall Apart*. London: Heinemann, 1958.

Borges, Jorge Luis. *Doctor Bordie's Report*. Trans. Norman Thomas di Giovanni, in collaboration with the author. London: Penguin, 1976.

Calvino, Italo. *The Baron in the Trees*. Trans. Archibald Colquhoun. London & New York: Harcourt Brace, 1959.

Coetzee, J. M. *Life Times of Michael K*. London: Penguin, 1983.

Carter, Angela. *The Magic Toyshop*. London: Virago, 1967.

Dostoyevsky, Fyodor. *Notes from Underground and The Double*. Trans. and intro. Jessie Coulson. London: Penguin, 1972.

Douglass, Frederick. *Narrative of the Life of Frederick Douglass, An American Slave*. New York: Signet, 1968.

Enslar, Eve. *The Vagina Monologues---The V-Day Edition*. New York: Villard Books, 2000.

Hogg, James. *The Private Memoirs and Confessions of a Justified Sinner*. Ed. John Carey. Oxford & New York: Oxford Univ. Press, 1981.

- Huxley, Aldous. *Brave New World*. London: Penguin, 1955.  
 Ibsen, Henrik. *A Doll's House and Other Plays*. London: Penguin, 1965.  
 Lessing, Doris. *The Fifth Child*. London: Grafton Books, 1988.  
 More, Thomas. *Utopia*. Trans. Paul Turner. London: Penguin, 1965.  
 Narayan, R. K. *Talkative Man*. London: Penguin, 1987.  
 Oates, Joyce Carol. *Wonderland* (based on Lewis Carroll's Alice stories). Princeton: Ontario Review Press, 1971.  
 Orwell, George. *Animal Farm*. London: Penguin, 1979.  
 Saadawi, Nawal. *Women at Point Zero*. London and New Jersey: Zed Books Ltd, 1983.  
 Soyinka, Wole. *The Bacchae of Euripides: A Communion Rite*. London New York: Norton, 1974.  
 Wells, H. G. *The Time Machine* (1895) New York: Airmont, 1964.  
 Wilde, Oscar. *The Happy Prince and Other Tales*. London: Penguin, 1962.

### Category II

- 王安憶。《富萍》。長沙：湖南文藝出版社，2000。  
 王安憶。《香港的情與愛》。北京：作家出版社，1996。  
 趙樹理。《李家庄的變遷》。北京：人民文學出版社，1952。  
 賀敬之等。《白毛女》歌劇版。胡可主編。《中國解放區文學書系---戲劇編二》。重慶：重慶出版社，1992。  
 李輝主編。《八大樣板戲珍藏本》。北京：光明日報出版社，1995。  
 易卜生著。潘家洵等譯。《玩偶之家》收《易卜生戲劇選》。北京：人民文學出版社，1997。  
 西西。《我城》。台北：允晨文化實業，1989。  
 張承志。《心靈史》收《回民的黃土高原：張承志回族小說》。西寧：青海人民出版社，1993。  
 楊絳。《洗澡》。香港：三聯書店，1988。  
 魯迅。《故事新編》。台北：遠流，1973。  
 宋澤萊。《廢墟台灣：A. C. 2010 的台灣》。台北：前衛，1995。  
 林雙不編。《二二八台灣小說選》。台北：自立晚報文化部，1989。

### Recommendation/Supplementary Readings:

- Beverly, John. *Against Literature*. Minneapolis: Minnesota Univ. Press, 1993.  
 Eagleton, Terry. *Literary Theory---An Introduction*. Oxford: Basil Blackwell, 1983.  
 Easthope, Antony. *Literary Into Cultural Studies*. London and New York: Routledge, 1991.  
 Fish, Stanley. *Professional Correctness---Literary Studies and Political Change*. Oxford: Clarendon Press, 1995.  
 Harlow, Barbara. *Resistance Literature*. London & New York: Methuen, 1987.  
 Horton, John, and Andrea T. Baumeister (1996) *Literature and the Political Imagination*. London New York: Routledge, 1996.  
 Lionnet, Françoise. *Postcolonial Representations---Women, Literature, Identity*. Ithaca and London: Cornell University Press, 1995.  
 Manguel, Alberto. *A History of Reading*. New York: Viking Penguin, 1996.  
 Warhol, Robyn and Herndl, Diane P. Eds. *Feminisms---An Anthology of Literary Theory and Criticism*. New Brunswick & New Jersey: Rutgers University Press, 1991.  
 Zipes, Jack. *Fairytales and the Art of Subversion*. New York: Routledge, 1991.

- 毛澤東。《在延安文藝座談會上的講話》，收《毛澤東論文藝》增訂本。北京：人民文學出版社，1992。  
 唐小兵編。《再解讀---大眾文藝與意識形態》。香港：牛津大學出版社，1993。  
 張美君、朱耀偉編。《香港文學@文化研究》。香港：牛津大學出版社，2002。  
 周英雄。《文學與閱讀之間》台北：允晨文化實業，1994。  
 陳順馨。《中國當代文學的敘事與性別》(增訂版)。北京：北京大學出版社，2007。

## Important Notes:

1. Students are expected to spend a total of 9 hours (i.e. 2 hours of class contact and 7 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/>.