

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

Course Title : History in Cultural Studies 文化研究中的歷史

Course Code : CUS504

No. of Credits/Term : 3

Mode of Tuition : Lecture

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 focuses on how different elements in contemporary culture affect our conception of history. It explores why the past matters as well as how particular representations of the past come to be what they are and the implications for the formation of meanings and value systems. Looking at cultural developments that not only result in certain representations of the past but also change our conception of history, the course examines how discursive forms, narrative structures and representational conventions inscribe particular assumptions about the past, which are circulated, mediated, modified and contested at their sites of reception and consumption. Through an analysis of these processes, students will learn to apply the conceptual tools and methods that cultural studies provides for approaching, and making an intervention in, the complex relation between history and representation. Students will also learn to see history not as an academic subject laden with dates, facts and causal explanations, but as a

force field subject to the power relationship of the dominant culture.

- Aims :
- To equip students with tools and methods to critically analyze representations of the past;
 - To examine the cultural contexts and mechanisms that shape representations of the past;
 - To provide insight into traditions of government, imperialism and nation-building that produce particular visions of the past;
 - To develop and foster strategies for a democratic, participatory and communal recovery of marginalized histories.
- Learning Outcomes :
- On completion of the course, students will able to:
1. LO1: present an analysis that the past does not simply consist of a series of events the significance of which is established by professional historians;
 2. LO2: outline a critical understanding of the views of history and how the past is treated in contemporary culture.
- Indicative Content :
- Representations of the past in contemporary culture: literature, photography, film, fashion, museums, exhibitions, heritage sites, the built environment;
 - Discursive strategies of representing human experiences and social events: the power of narrative; the meaning of memory and tradition; the revolutionary impact of printing, photography and films.
- Teaching Method :
- Lectures, seminar discussions and class presentations.
- Measurement of Learning Outcomes :
1. understand the complex nature of the past and the inadequacy of contemporary culture in relating the past to the present(demonstrated by student papers 70%; (LO1, LO2)
 2. engage in critical reflection of why and how the past is relevant to the

present. (demonstrated in class presentations and seminar discussions, 30%, LO1, LO2)

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

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

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

Criteria for group presentation assessment

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

Assessment : **1) Term Paper (70%)**

Rubrics

| 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 | Identifies and addresses most of the main question(s). Frequent perceptive and critical engagement with relevant | Identifies and addresses most of the main question(s). Some perceptive and critical engagement with relevant concepts and | Lacks an understanding of what the question requires. No critical engagement with issues, and Introduction and conclusion are unclear, lack detail |

| | | | |
|---|--|--|--|
| 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. | 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. | 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. | 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.). |
|---|--|--|--|

2a) Individual Presentation (20%) OR

| 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 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. |

2b) Group Presentation (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 | Good performance of teamwork. Demonstrates some | Fair performance of teamwork. Demonstrates limited | Poor performance of teamwork. Demonstrates no |

| | | | |
|--|--|---|---|
| communication with formal roles for each group member. Equal distribution of workload. | communication with roles for each group member. Moderate distribution of workload. | communication with informal roles for each group member. Some distribution of workload. | communication with unclear roles for each group member. Unequal distribution of workload. |
|--|--|---|---|

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 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) Class Participation (10%)

| A, A- | B+, B, B- | C+, C, C- | F |
|--------------|------------------|------------------|--------------|
| Participates | Participates | Participates | Student does |

| | | | |
|--|---|---|---|
| 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. | 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. | 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. | 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.in.edu.hk/>.

Required Readings:

Anderson, Benedict (1991): *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, 2 ed., London: Verso.

Benjamin, Walter (1968): *Illuminations*, New York: Schocken Books.

Benjamin, Walter (1978): *Reflections*, New York: Schocken Books.

Bennett, Tony (1995): *The Birth of the Museum: History, Theory, Politics*, London and New York: Routledge.

Buck-Morss, Susan (1989): *Dialectics of Seeing: Walter Benjamin & the Arcades Project*. Cambridge, Mass: MIT Press.

Cadava, Eduardo (1997): *Words of Light: theses on the Photography of History*, Princeton: Princeton University Press.

Eco, Umberto (1986): *Travels in Hyperreality*, London: Picador.

Gilgen, Peter, “History after Film” in Gumbrecht, Hans Ulrich and Marrinan, Michael eds, *Mapping Benjamin: The Work of Art in the Digital Age*. Stanford, Stanford University Press, 2003. pp 53-62.

Lehmann, Ulrich (2000): *Tigersprung: Fashion in Modernity*, Cambridge, Mass. The MIT Press.

Marrinan, Michael eds. (2003) *Mapping Benjamin: The Work of Art in the Digital Age*, Stanford, Stanford University Press. pp53-62.

Smith, Gary ed., *On Walter Benjamin: Critical Essays and Recollections*, Cambridge, Mass. MIT Press, 1991, pp 90-128.

Recommended Readings:

Auge, Marc(1995): *Non-Places: Introduction to an Anthropology of Supermodernity*, London: Verso.

Brennen, Bonnie, and Hanno Hardt eds. (1999): *Picturing the Past. Media, History, and Photography*, Urbana and Chicago: University of Illinois Press.

Chartier, Roger (1995): *Forms and Meanings*, Philadelphia: University of Pennsylvania Press.

- Gilloch, Graeme (1996): *Myth & Metropolis: Walter Benjamin and the City*, Oxford: Polity Press.
- Harvey, David (2003): *Paris, Capital of Modernity*. London & New York, Routledge.
- Hobsbawm, Eric, and Terence Ranger, eds. (1984): *The Invention of Tradition*, Cambridge: Cambridge University Press.
- Hunt, Lynn ed. (1989): *The New Cultural History*, Berkeley: University of California Press.
- Jenkins, Keith (1991): *Rethinking History*, London and New York: Routledge.
- Jenkins, Keith ed. (1997): *The Postmodern History Reader*, London and New York: Routledge.
- McClellan, Andrew (1999): *Inventing the Louvre*, Berkeley. University of California Press.
- Poster, Mark (1997): *Cultural History and Postmodernity: Disciplinary Readings and Challenges*, New York: Columbia University Press.
- Roberts, Geoffrey ed. (2001): *The History and Narrative Reader*, London and New York: Routledge.
- Simpson, Lorenzo C. (2001): *The Unfinished Project: Towards a Postmetaphysical Humanism*, London and New York: Routledge.
- Sobchack, Vivian ed. (1996): *The Persistence of History: Cinema, Television, and the Modern Event*, London and New York: Routledge.
- Southgate, Beverley (2003): *Postmodernism in History*, London and New York: Routledge.
- Young, Robert (2004): *White Mythologies: Writing History and the West*, London and New York: Routledge.