

Course Plan for 2022-2023**二零二二至二三年度課程安排****First term (3 Sept 2022 to 13 Dec 2022)****Core Courses:****CUS501****Perspectives in Cultural Studies 文化研究視野**

Instructor: Prof. MA Kwok-ming (Adjunct Associate Professor)
 Timetable: Saturday/2:30 - 5:30pm
 Venue: Mainly at MBG09, and at MBG19 on 10 Dec 2022, Lingnan University (Tuen Mun)
 Language of Instruction : English
 Credits: 3

CUS503**Pedagogy and Cultural Studies 教學法與文化研究**

Instructors: Dr. HUI Shiu-lun and Prof. LAU Kin-chi (Adjunct Associate Professor)
 Timetable: Thursday/7:00 - 10:00pm
 Venue: Mainly at LKK301, Lingnan University (Tuen Mun)
 Language of Instruction : English
 Credits: 3

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

Instructors: Prof. LEUNG Daren Shi-chi and guest speakers
 Timetable: Friday/7:00 – 10:00pm
 Venue: Room 905, Union Park Centre, Prince Edward
 Language of Instruction : English (supplemented with Cantonese and Putonghua)
 Credits: 3

Elective Courses:**CUS507****Feminism and Cultural Politics 女性主義與文化政治 (Quota : 40)**

Instructor: Dr. YANG Chin-Yi Gina 楊靜怡
 Timetable: Wednesday/7:00 – 10:00pm
 Venue: LKK301, Lingnan University (Tuen Mun)
 Language of Instruction : Cantonese, English and Putonghua
 Credits: 3

CUS512V

Topics in Cultural Representation and Interpretation A comparative study of experiences of developing countries 文化研究專題: 發展中國家經驗比較研究 (Quota : 40)

Instructors: Prof. WEN Tiejun 溫鐵軍 and Dr. YAN Xiaohui 嚴曉輝
Timetable: Mondays/ 7:00 - 10:00pm
Venue: Mainly at LKK201, and at LKK301 on 5 December and 12 December 2022, Lingnan University (Tuen Mun). A virtual event may be held if need be.
Language of Instruction : Putonghua
Credits: 3

CUS584

Performance Workshop with Artist 藝術家表演工作坊 (Quota : 40)

Instructor: Ms. LAI Yan-chi 賴恩慈
Timetable: Tuesday/7:00 – 10:00pm
Venue: LKK301, Lingnan University (Tuen Mun)
Language of Instruction : English
Credits: 3

*** No classes on 12 Sept (Mon), 1 Oct (Sat) and 4 Oct (Tues) (Except for teacher's special arrangement).**

LKK = Leung Kau Kui Building

MBG = Patrick Lee Wan Keung Academic Building

Second term (30 Jan 2023 to 15 May 2023)

Core Course:

CUS502

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

Instructor: Dr. LEUNG Yee-man Yvonne
Timetable: Saturday/2:30 – 5:30pm
Venue: Mainly at LKK301, and at LKK101 on 11 March, 1 April and 15 April 2023, Lingnan University (Tuen Mun)
Language of Instruction : English
Credits: 3

Elective Courses:**CUS504****History in Cultural Studies 文化研究中的歷史 (Quota:40)**

Instructor: Prof. MA Kwok-ming (Adjunct Associate Professor)
 Timetable: Saturday/10:00am - 1:00pm
 Venue: Mainly at MBG09, and at MBG07 on 29 April, 6 May and 13 May 2023, Lingnan University (Tuen Mun)
 Language of Instruction : English
 Credits: 3

CUS508**Globalization and Contemporary Social Change 全球化與當代社會變遷 (Quota : 40)**

Instructors: Dr. WANG Yong and Ms. CHUNG Lai Shan 鍾麗珊女士
 Timetable: Thursday/7:00 - 10:00pm
 Venue: Room 905, Union Park Centre, Prince Edward
 Language of Instruction : Cantonese supplied with English and Putonghua
 Credits: 3

CUS510J**Workshop in Cultural Practices - Harvesting the Future : 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 (Quota : 30)**

Instructors: Dr. CHOW Sze Chung 周思中 and guest speakers
 Timetable: Monday/7:00 - 10:00pm and some workshops on Sunday
 Venue: Mainly at LKK201, and at MBG06 on 8 May and 15 May 2023, Lingnan University (Tuen Mun)
 Language of Instruction : Cantonese
 Credits: 3

CUS585**Special Topics in Performance Studies 表演研究專題 (Quota : 40)**

Instructors: Dr. LAW Yuen-fun Muriel 羅婉芬 and guest speakers
 Timetable: Friday/7:00 - 10:00pm
 Venue: Mainly at LKK101, and at MBG01 on 28 April, 5 May and 12 May 2023, Lingnan University (Tuen Mun)
 Language of Instruction : Cantonese supplied with English
 Credits: 3

CUS514**Independent Study 獨立專題研究**

Instructors: Prof. LAU Kin-chi 劉健芝, Dr. LEUNG Daren Shi-chi, Prof. PUN Ngai 潘毅, Prof. SHIN Kei-wah Victor 冼基樺, Dr. YANG Chin-Yi Gina 楊靜怡 and Prof. ZHOU Yang 周洋
 Number of Students: 10
 Credits: 3

*** No Classes on 5 Apr (Wed), 7-10 April (Fri - Mon), 1 May (Mon) (Except for teacher's special arrangement)**

LKK = Leung Kau Kui Building

MBG = Patrick Lee Wan Keung Academic Building

CUS501 Perspectives in Cultural Studies 文化研究視野

Course Title	:	Perspectives in Cultural Studies 文化研究視野
Course Code	:	CUS501
No. of 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	:	<ol style="list-style-type: none"> 1. To introduce the basic aims and perspectives of cultural studies as an academic discipline and as an intellectual practice; 2. To look at different dimensions of culture and acquaint students with a range of issues addressed by cultural studies; 3. To provide insight into the complex nature of the relation between the cultural field and the social and economic spheres.
Learning Outcomes (LOs)	:	<p>On completion of the course, students will able to:</p> <ol style="list-style-type: none"> 1. LO1: outline the specific concerns and the general intellectual climate leading to the formation of cultural Studies as a discipline; 2. LO2: describe cultural studies as an engaged study of culture and the impact

it may have on society.

- Indicative Content : 1. The concept of culture and the intellectual trajectories of cultural studies;
2. The implications of the “cultural turn” in contemporary societies;
3. The culture of everyday life and the question of identity;
4. Cultural Studies as an engaged study of culture.
- Teaching Method : Lectures and seminar discussions.
- Measurement of Learning Outcomes (LOs) : 1. Understand the intricate relationship between culture and socio-economic changes; (demonstrated by student presentations and the ensuing discussions, LO1 and LO2)
2. Understand a range of issues addressed by cultural studies. (demonstrated by students’ term paper, LO1 and LO2)
- Assessment : 100% continuous assessment based on participation in class discussion, class presentation and the completion of a term paper.
Term paper is 70%
Group Presentation is 20%
Class presentation is 10%.
Students are required to form groups of two or three to present their views on a designated topic. Every student should actively participate in the seminar discussion after the lecture. Arrangements for class presentations will be announced by the lecturer.
- Term paper to be uploaded at Turnitin **by 27 December 2021**: Of approximate length of 8,000 characters in Chinese or 6,000 words in English. Class presentation (30 to 45 mins) is group presentation. If a particular student is keen on answering questions and expressing one's views, course teacher will give additional marks for that student.
- Criteria for group presentation assessment
- Quality of Interpretation of the readings
 - The relevance of the case to the arguments raised
 - Organization of flow
 - Clarity of the presentation/ commentary
 - Relevance of questions raised
 - Response to classmates' questions

Class Schedule:

DateTopic

11/9 Introductory Lecture: The Idea of Culture &The Peculiarity of Cultural Studies as a Discipline (During 1-18; Jameson 1993; Mulhern, xiii-xxi)

Part I: Intellectual Trajectory of Cultural Studies

18/9 The Emergence of British Cultural Studies I: The Cold War and the New Left (Davis, 30-63; Eagleon (2008); Mulhern, 49-73; Turner, 33-68)

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

2/10 Cultural Studies for Hong Kong & Mainland China(Dean, 153-185; Ma(a); Pei, 17-44)

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

Part II: The Cultural Logic of Capitalism

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

16/10 Impacts of Regime Change I: The Cultural Turn in the Economy (Harvey, 284-307; McGuigan, 81-94)

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

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

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

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

Seminar Discussion(4): Urban Renewal as Urban Revolution

Part III: Doing Cultural Studies

6/11 Cultural Studies and The Culture of Everyday Life (de Certeau, 29-42, 45-60; Fiske, 1992)

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

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

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

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

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

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

Part IV: Conclusion

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

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

Readings:

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

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

- Aldridge, Alan (2003) *Consumption*. Cambridge, Polity Press.
- Bauman, Zygmunt (1996) 'From Pilgrim to Tourist-or a Short History of Identity' In *Questions of Cultural Identity*. Eds. Stuart Hall & Paul du Gay. London, Thousand Oaks & New Delhi: SAGE, pp.18-36.
- Benjamin(a), Walter (1978) "Critique of Violence" in *Reflections*. New York. Schocken Books, pp 277-300
- Benjamin(b), Walter (1978) "A Berlin Chronicle" in *Reflections*. New York. Schocken Books, pp 3-60.
- Bennett, Tony (1995) *The Birth of the Museum*. London: Routledge.
- (1998) *Culture: A Reformer's Science*. London, Thousand Oaks & New Delhi: Sage.
- Butler, Judith (1997) 'Critically Queer.' In *Playing With Fire: Queer Politics, Queer Theories*. Ed. Shane Phelan. New York & London: Routledge, pp. 11-29.
- Chan, Ching-kiu (2002) 'Building Cultural Studies for Postcolonial Hong Kong: Aspects of the Postmodern Ruins in between Disciplines.' In *Cultural Studies: Interdisciplinarity and Translation*. Ed. Stefan Herbrechter, for *Critical Studies* vol. 20 (Gen. Ed. Miriam Diaz-Diocaretz), Amsterdam and New York: Rodopi, pp. 217-237. Also published as 《從文學到文化研究：香港的視角》 'From Literary to Cultural Studies: A Hong Kong Perspective' (in Chinese). In *Methodologies: Routes of Research on Literature*. Ed. Han-Liang Chang. Taipei: National Taiwan Univ. Pr., pp. 283-315. A slightly different version appears as 《在廢墟中築造文化研究：並論當代大學教育的頹敗形式與意義》 in the special issue on *University, E+E*, vol. 6 (2003), 10-22.
- Crawford, Margaret (1992) 'The World in a Shopping Mall' in Miles, Malcolm & Hall, Tim eds, *The City Cultures Reader*, London, Routledge, 2000. pp. 125-140
- Davis, Ioan (1995) *Cultural Studies and Beyond*. London: Routledge.
- de Certeau, Michel (1984) "'Making Do": Uses and Tactics,' 'Foucault and Bourdieu,' *The Practice of Everyday Life*. Trans. Steven F. Rendall. Berkeley, Los Angeles & London: University of California Press, pp. 29-42, 45-60.
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- During, Simon (2005) *Cultural Studies: A Critical Introduction*. London, Routledge.
- Eagleton, Terry (1976), *Marxism and Literary Criticism*. London: Methuen Co. Ltd.
- Eagleton, Terry (2008), "Culture Conundrum" *Guardian*, 21 May, 2008.
- Edwards, Tim (2000) *Contradictions of Consumption: Concepts, Practices and Politics in Consumer Society*. Buckingham, Open University Press.
- Fiske, John (1989) 'Shopping for Pleasure: Malls, Power and Resistance' in *The Consumer Society*. Eds. Juliet B. Schor and Douglas B. Holt. New York, The New Press. pp 306-328.
- Fiske, John (1992) 'Cultural Studies and the Culture of Everyday Life.' In *Cultural Studies*. Eds. Lawrence Grossberg et al. New York & London: Routledge, pp. 154-173.
- Flew, Terry (2004) 'Creativity, the "New Humanism" and Cultural Studies.' *Continuum: Journal of Media and Cultural Studies*, vol. 18, no. 2, 161-178.
- Frow, John (1986) *Marxism and Literary History*. Oxford. Blackwell.
- Gramsci, Antonio (1973) *Selections from the Prison Notebooks of Antonio Gramsci*. Eds. and trans. Quintin Hoare & Geoffrey Nowell Smith. London: Lawrence & Wishart. Extracts on the subaltern/subordinate/instrumental class.
- Grossberg, Lawrence (1996) 'Identity and Cultural Studies: Is That All There Is?' In *Questions of Cultural Identity*. Eds. Stuart Hall & Paul du Gay. London, Thousand Oaks & New Delhi: SAGE, pp. 87-107.
- Guha, Ranajit (1988) "Preface,' 'On Some Aspects of the Historiography of Colonial India,' 'A note on the terms "elite", "people", "subaltern", etc. as used above.' In *Selected Subaltern Studies*. Eds. Ranajit Guha & Gayatri Chakravorty Spivak. Oxford & New York: Oxford University Press, pp. 36-44. Also extracts from 'The Prose of Counter-Insurgency,' pp. 45-88.
- Hall, Stuart (1990) "Cultural Identity and Diaspora" in Jonathan Rutherford ed., *Identity: Community,*

- Culture, Difference. London, Lawrence & Wishart, pp 222-239.
- Hall, Stuart (1992) "Cultural Studies and Its Theoretical Legacies" In Cultural Studies. Eds. Lawrence Grossberg et al. New York & London: Routledge, pp.277-294.
- Hall, Stuart (1996) 'Who Needs "Identity"?' In Questions of Cultural Identity. Eds. Stuart Hall & Paul du Gay. London, Thousand Oaks & New Delhi: SAGE, pp. 1-17.
- Hall, Stuart (2002) "Whose Heritage? Unsettling 'the Heritage', Re-imagining the Post Nation" in The Third Text Reader on Art, Culture and Theory. Eds. Rasheed Araeen, Sean Cubitt & Ziauddin Sardar. London, Continuum, pp 72-84.
- Harvey, David (1990) The Condition of Postmodernity. Cambridge MA & Oxford. Blackwell.
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- Ma(b), Kwok Ming (2015) 馬國明, 《兩傘擋不住的暴力》, 香港, 進一步多媒體。
- Ma(c), Kwok Ming (2019) 馬國明, 〈不能取代的香港廣東話〉
- Marcuse, Herbert (1972) From Luther to Popper. London: Verso.
- McGuigan, Jim (1996) Culture and the Public Sphere. London: Routledge.
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- Mulhern, Francis (2000) Culture/Metaculture. London: Routledge.
- Pei, Minxin (2008), China's Trapped Transition: The Limits of Developmental Autocracy. Cambridge, Massachusetts, Harvard University Press.
- Philips, Anne (1993) 'Fraternity,' 'So What's Wrong with the Individual?' Democracy and Difference, Cambridge: Polity Press, pp. 23-54.
- Rutherford, Jonathan (1990), "A Place Called Home: Identity and the Cultural Politics of Difference" in Jonathan Rutherford ed., Identity: Community, Culture, Difference. London, Lawrence & Wishart, pp. 9-27.
- Said, Edward (1994) 'Representations of the Intellectual,' in Representations of the Intellectual: the 1993 Reith Lectures, London: Vintage, pp. 3-18.
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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.
Aims	:	<ul style="list-style-type: none"> • To analyze existing educational practices; • To introduce transformative models and practices of pedagogy
Learning Outcomes (LOs)	:	<p>On completion of the course, students will able to:</p> <ol style="list-style-type: none"> 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	:	<ul style="list-style-type: none"> • Rethinking education with theoretical insights from cultural studies;

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

Teaching Method :

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

Measurement of Learning Outcomes (LOs) :

- Students presentations on theoretical texts will demonstrate their ability to discuss among themselves and to develop a critical attitude towards pedagogy; (LO2)
- In term project, through individual work, students will demonstrate how well they reflect on the underlying assumptions of their own pedagogical experiences against the social and political setting of Hong Kong. (LO1)

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

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

Term paper: at least 6,000 words in Chinese or 4,000 words in English
 Class presentation (15 minutes) is group presentation. If a particular student is keen on answering questions and expressing one's views, course teacher will give additional marks for that student.

Criteria for group presentation assessment

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

Class Schedule:

I. Experience of learning

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

(1) 《窗边的小荳荳》

- (2) *Danger School*
- (3) *How Children Fail*
- (4) Debates on modern education (Gandhi vs Tagore; Tao Xingzhi; Liang Shuming)

(9.21 make-up class is on 10.19)

II. Critical perspectives of knowledge

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

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

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

III. Ecology and modern development

Wk5 (10.19) Campus farming and food preparation
(4-10pm) (8) The politics of food
(Michael Pollan: *How Cooking Can Change Your Life*
<https://youtu.be/TX7kwfE3cJQ>; In Defense of Food <https://youtu.be/l-t-7ITw6mA>; Eating Education – Eating Oil. Eating Sunshine
<https://youtu.be/T2sIDxmABpl>)

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

Wk7 (11.2) (10) Climate change and environmental challenges (劉健芝 黄小媚 何志雄: 《福岛/辐岛: 十年回首诘问》 pp.1-102)

Wk8 (11.9) Students’ group presentations

IV. The question of the modern subject

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

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

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

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

V. Radical rethinking in the making of a different future

Wk11 (11.30) (15) Three Ecologies (“Translator’s Introduction”, in *The Three Ecologies*)

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

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

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

Arrangement of seminar series:

Students will be divided into 3-4 teams, with each team making a presentation of 15 minutes in the discussion seminars in week 8 and week 13, followed by discussions by the whole class.

Assignments:

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

References

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

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

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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	:	Core course
Discipline	:	Cultural Studies
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s)	:	Nil
Exemption Requirements	:	Nil

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

Aims :

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

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

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

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

- Indicative Content : 1. Philosophical basis of cultural research
 2. Studying lived experience and resistance
 3. Ethnography and understanding the Other
 4. Reading discourse and ideology
 5. Semiotics and genealogy
 6. Studying space
- Teaching 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 (LOs) : Students will be assessed on their ability to apply at least one of the methods learnt to handle a chosen topic in cultural research and to reflect critically upon the research method(s) used and the process of research. The learning outcomes will be measured in the following ways.
1. Group Discussion Participation in discussion of assigned materials requires that students review concepts and theories learnt and preview materials in preparation for class. (LO1, LO2)
 2. Group Presentations Group presentations on selected topics aim to test students' understanding of assigned readings, grasp of theoretical materials, and application of conceptual framework to local examples. Students would demonstrate their abilities in applying research methods to reflect and solve practical or academic problems. (LO1, LO2)
 3. Individual Written Work Individual paper requires that students understand the research methods chosen and reflect on the process of applying them in researching the contexts that concern them. (LO1, LO2)
- Course Assessment Scheme : 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 Task : 1. Commentary and Reflection on Readings (CRR) (Group work) (20%, 4 assigned course materials, 5%@)

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

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

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

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

- a. 1st presentation carries 15% and will be conducted at 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 assessment of individual’s contribution to the group presentation.

3. An Individual Paper (40%)

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

The paper should contain two parts:

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

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

Required Readings

Saukko, P. (2003). *Doing research in cultural studies: An introduction to classical and new methodological approaches*. London: SAGE.

Gray, A. (2003). *Research practice for cultural studies: Ethnographic methods and lived cultures*. London; Thousand Oaks, Calif.: SAGE.

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Recommended Readings

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- 張潔盈編, 2014, 《《1894 香港鼠疫》教育劇場計劃 結集》。香港: 香港教育劇場論壇有限公司。
- 游美惠, 2000, 〈內容分析、文本分析與論述分析在社會研究的運用〉, 《調查研究》第 8 期, 頁 4-42。
- 楊巧玲, 2017, 〈學習做勞工, 同時做男人: 反學校文化中階級與性別的交織之民族誌研究〉, 《教育研究集刊》, 第 63 輯第 4 期, 頁 1-36。
- 龍彥, (2004), 〈經驗: 在黑暗與光明之間——女大學生流產研究〉, 《社會性別》第一期, 頁 137-160。
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- Graham, L. J. (2005) 'Discourse Analysis and the Critical Use of Foucault', in *The Australian Association of Research in Education Annual Conference*. The Australian Association of Research in Education Annual Conference. Available at: <https://eprints.qut.edu.au/2689> (Accessed: 8 December 2021).
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- Guba, E. G., & Lincoln, Y. S. (1994). Competing Paradigms in Qualitative Research. In Denzin, N., & Lincoln, Y. S. (Eds.), *Handbook of qualitative research*, pp. 105-117. London: Sage.
- Gubrium, J., & Holstein, J. (2002). From the individual interview to the interview society. In Gubrium, J., & Holstein, J. (Eds). *Handbook of Interview Research*, pp. 3-32. Thousand Oaks: SAGE Publications.
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- Hall, S. (1993). Encoding, decoding. In During, S. (Ed). *The cultural studies reader*, pp. 90-103. London & New York: Routledge.
- Hesse-Biber, S. N., & Leavy, P. L. (Eds). (2014). *Feminist research practice: A primer*, pp. 1-14. Thousand Oaks: SAGE Publications.
- Johnson et al (2004). Time please! Historical perspectives. In *The practice of cultural studies*, pp. 119-134. London; Thousand Oaks, Calif.: SAGE.
- King, N., Horrocks, C., & Brooks, J. (2019). Philosophical assumptions. In *Interviews in qualitative research*, pp. 6-26. London: Sage Publications Ltd.
- Lai, R. Y. S. and Choi, S. Y. P. (2019). Premarital sexuality, abortion, and intergenerational dynamics in China." *Modern China*, 1-27.
- Lam, Y. K., et al. (2017). An Alternative Path: A Physical and Metaphorical Group-devised Ethnodrama. *The Journal of Drama and Theatre Education in Asia* 7(1), 29-52

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- Pollock, D. (2005) (Ed). *Remembering: Oral history performance*. New York: Palgrave Macmillan.
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- Rollins, J. (1996). Invisibility, consciousness of the other, and resentment among black domestic workers. In Macdonald, C. L., & Sirianni, C. (Eds). *Working in the service society*, pp. 255-270. Philadelphia: Temple University Press.
- Sayer, A. (1992) "Knowledge in Context." In *Method in Social Science: A Realist Approach*, pp. 12-44. London: Routledge.
- Shu, J. (2020). Ethnodrama with Hong Kong problem gamblers and their family: Between ethnographic reality and dramatic fiction. *Research in drama education*, 25(2), 302-308.
- Small, M. L. (2009). "How many cases do I need?' On science and the logic of case selection in field-based research." *Ethnography* 10(1), 5-38.
- Stokes, J. (2003). *How to do media & cultural studies*. London: Sage.
- Summerfield, P. (1998). *Reconstructing women's wartime lives: Discourse and subjectivity in oral histories of the Second World War*. Manchester; New York: Manchester University Press.
- Van Manen, M, (1990). *Researching lived experience: Human science for an action sensitive pedagogy*. Albany, N.Y.: State University of New York Press.

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 obstacles in conducting research on intimate subject matters. Through a close reading of cultural representations, you will learn to analyze the meanings behind media representations on gender identities, heterosexuality and non-normative sexualities. This advanced course examines how the body as a physical entity and a performative act is recognized, negotiated and regulated in closely linked yet diverse Asian societies. You will not only be learning the key theoretical approaches and emerging debates in the field of gender and sexuality studies, but rather, you will contribute by making debates on course materials and coming up with new interpretations of feminisms, bodies, intimacy and sexualities during the course.

- Aims :
 - To introduce students to different feminist concepts and theories;
 - To identify and analyse issues related to gender;
 - To encourage students to engage in feminist debates involving media representations of gender and sexualities.
- Learning Outcomes (LOs) : On completion of the course, students will be able to:
 1. LO1: Understand key theoretical concepts and emerging debates in feminist studies.
 2. LO2: Examine the social construction of bodies, intimate relations and sexualities in diverse Asian societies.
 3. LO3: Use gender as an analytical category in the critique of cultural representations; Study media representations of heterosexuality and non-normative sexualities.
 4. LO4: Evaluate different feminist theoretical paradigms from global, regional and local perspectives.
- Indicative Content :
 1. Cultural constructions of gender, sexualities and the body;
 2. Introduction to liberal, radical, postmodern, cyberfeminism, intersectional feminism;
 3. Gender and representation politics, e.g. in writings, films, visual arts; nation- building;
 4. Cultural politics around the gender-sexuality matrix (sexual expression and censorship, sex/body at work, LGBTQI+ and identity politics).
 5. Gender, everyday life politics and online intimacies;
- Teaching Method : I regard teaching as a learning process, a platform to clarify assumptions and concepts, and a sounding board for ideas. Lectures will give you an overview of the topic by providing different perspectives and bringing up cross-cultural case studies. Multimedia texts, mainly television, film / video clips and web media will be used to bring up current topics for discussion. For each class, I will begin with a lecture and leave an hour before the end of class for in-class presentations, course consultation and other discussion. The classroom is an interactive space. I will pose questions and facilitate in-class dialogues but at the same time, I would like to encourage you to ask questions as well. I am not looking for perfect questions or model answers, but asking questions can be a way to express curiosity and interest in the subject itself. With that said, I cannot emphasize more the importance of keeping an open mind and being respectful of opinions different from ours. Course materials and class announcements will be posted on Moodle.
- Course Expectations : I am prepared to give you what I have been academically trained to do, as an educator and a researcher on the subject. Feedback on course assignments will be given in a timely manner. Class attendance is essential. Please e-mail me in advance if you cannot make it to class. If there are any concerns with course

materials, come and discuss with me after class or e-mail me to make an appointment. I expect you to actively participate in class and tutorials by doing the readings, completing the assignments, going online on Moodle, giving constructive feedback to your classmates during in-class presentations and most importantly, making this class your own. Own the class. Treat it as a valuable time and an active learning space to question socio-cultural norms about bodies, intimacies and sexualities.

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

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

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

Participation & Presentation (40%)

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

Presentation topics are as follows:

1. Personal as Political
2. Intersectionality and Transnational Feminism
3. Autoethnography
4. Gender and Cultural Politics in Asia
5. The Body and Society

6. Modernity and Intimacy
7. Online Intimacies
8. Age, Bodies and Same-sex Desires
9. Transgender Ethnographies

Please refer to separate handouts for details on Grading Rubrics, the Autoethnographic Project and the Research Essay.

CUS512V Topics in Cultural Representation and Interpretation: A comparative study of experiences of developing countries 文化再現與詮釋專題：發展中國家經驗比較研究

Course Title	: Topics in Cultural Representation and Interpretation: A comparative study of experiences of developing countries 文化再現與詮釋專題：發展中國家經驗比較研究
Course Code	: CUS512V
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

Overview : 本課程基於講者團隊對全球發展中國家長達十餘年的跟蹤調查，尤其通過對新興七國（中國、土耳其、印度、印尼、南非、巴西、委內瑞拉）（簡稱E7）的發展歷程的比較，深入探討全球南方遭遇西方危機打壓的經驗教訓，絕大多數追求現代化的所謂後發國家，都會由於主權外置而陷入發展的兩難；同時，當金融資本主義在西方核心國家頻繁爆發危機，並以政治及經濟雙重成本轉嫁方式，最終導致發展中國家陷入政治危機，經濟下行，社會動盪。

當全球化的國家競爭遭遇全球化解體，南方國家面臨新的挑戰，中國的經驗和教訓與其它發展中國家有何不同？中國如何與南方國家一起走發展中國家的危機和陷阱，也是本課程探討的議題，尤其是文化軟實力的構建。

Aims :

1. 掌握世界體系理論
2. 瞭解全球發展中國家的歷史演變與發展困境
3. 從國家競爭的視角分析全球政治經濟格局
4. 從成本轉嫁的視角理解全球金融資本主義演化
5. 從文化與再現的視角詮釋殖民主義與新殖民化

Class Schedule : 第一部分：新興國家的歷史演變

第 1 講 新興國家因何而"興", 又為何曇花一現?

- 國際上對新興國家的定義, 新興國家概念由來
- 新興國家經濟出現短暫增長的真實原因分析

第 2 講 主權外部性及其歷史成因

- 去殖民方式差異與國家構成
- 主權負外部性的陷阱和禍亂

第 3 講 從新自由主義到華盛頓共識

- 新自由主義的前世今生
- IMF 和世界銀行
- 現代化的制度成本及轉嫁

第 4 講 發展中國家的發展陷阱

第二部分 全球化的本質與全球化解體的危機

第 5 講 金融資本時代的全球競爭方式

- 以國家為單位的全球競爭
- 全球競爭的微笑曲線, 不同發展中國家的處境

第 6 講 美元體系的全球擴張

- 美元體系的核心國家分別以債權和債務兩種方式向邊緣國家轉嫁金融危機的代價分析
- 美元核心國家從債權到債務的邏輯轉變

第 7 講 巧實力、軟實力和新冷戰

- 俄烏衝突背後的警示

第 8 講 全球化解體與區域重構

第三部分：中國應對全球化危機的經驗與挑戰

第 9 講 中國在全球化中遭遇的挑戰

第 10 講 主權正外部性與逆週期調節

- 順週期與逆週期
- 政府的有限責任和無限責任

第 11 講 中國三次去依附的真實經驗

- 從三個世界理論到世界體系論
- 中國去依附的歷史經驗

第 12 講: "三新"思想與鄉村振興

- 新發展階段, 貫徹新發展理念, 構建新發展格局
- 知識創新, 話語創新, 制度創新
- 從歷史上農民三次救中國看鄉村振興的壓艙石作用

第 13 講: 底線思維與戰略轉型

- 以底線思維分析和應對全球化解體過程中的各種危機

- 構建以"內迴圈"為主體的"雙迴圈"體系
- 搭建區域和次區域為核心的全球合作模式

第 14 講：構建南方共識，推動南南合作

Required readings : 溫鐵軍等：《全球化與國家競爭：新興七國比較研究》

Recommended readings : 薩米爾·阿明：〈中國 2013〉，《每月評論》，2013 年第 3 期
溫鐵軍：《八次危機》
溫鐵軍：《解構現代化》
赫德森：《金融帝國》

Teaching / learning activities : Lectures and student presentations

Assessment : Final Term Paper/Project (60%)
to be submitted by Dec 20, 2022 (Length: 6000-10,000 Chinese characters)

Presentation (20%) and participation in class discussion (20%)
Students will be divided into 4-5 groups, and will do a group presentation of 10 minutes during classes No.4, 8, and 14.

CUS584 Performance Workshop with Artist 藝術家表演工作坊

Course Title	:	Performance Workshop with Artist 藝術家表演工作坊
Course Code	:	CUS584
No. of Credits/Term	:	3
Mode of Tuition	:	Lecture and Workshop
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 : Dance, Theatre, Music and Media Art are exhibition of artistic style, an experiment of bodily movements, as well as a vehicle for creative resistance. This course is a guided journey to help students develop these art forms as performance practice. The mode of workshop supplements other theoretical courses by providing the perspectives of putting theory into practice, exploring “what works and not work”, based on extensive real-life experiences in different cultural sites. Experienced professionals working in dance, drama, music, and media are invited to participate in the workshop and dialogue with the facilitators and students. Students will be required to design/ curate/ choreograph a piece as term end project by applying relevant concepts and ideas from artist guest lecturers, which could result in an exhibition/ performance to interested audience at the end of the course. Through the process of application, creativity, performance, students will be able to engage in the organic learning mode (of action-reflection-action) where they will also write a reflective essay on the process. Artists from different fields will be invited as guest lecturers depending on the designated theme of the term and the availability. This course is catered for those with and without previous practical experience in the field of performance in which the workshop is dedicated to. Students will be advised to focus on the process, the narratives and the critical reflection of the creative breakthrough they shall experience in the course.

Aims : 1. To help students gain an basic understanding in the relevant rationales, skills, techniques and concepts related to a particular art form as performance practice;

2. To enable students to implement ideas into operational practice, being equipped with the skills to steer the process effectively;
3. To facilitate students to explore the extent of their expression and creativity how to design, implement, and perform the process;
4. To enable students to critically reflect on the process of performance and implications for change

Learning Outcomes (LOs)	<p>: On completion of the course, students will able to:</p> <ol style="list-style-type: none"> 1. LO1 : outline relevant concepts and skills/ techniques in particular art forms, as well as the connections between them; 2. LO2 : outline the importance of articulating project objectives with the planned actions; 3. LO3 : demonstrate the ability to design/ create a short piece of work on which they perform that reflects the application of relevant concepts as well as personal expressions; 4. LO4 : demonstrate the ability to critically reflect on the process of creative expression and its implications for personal, social or political change.
Indicative Content	<p>: </p> <ol style="list-style-type: none"> 1. Critical skills and tools (e.g. drama, professional facilitation) for the different performance practices; 2. Basic Conceptual and theoretical approaches to performance art as aesthetic and subversive practices 3. Ways of transforming creative thoughts into meaning artistic expression – the importance of project, context and articulation
Teaching Method	<p>: Combination of lectures, in-class discussions, tutorials, workshops and performance practicum</p>
Measurement of Learning Outcomes (LOs)	<p>: The assessment in the course</p> <ol style="list-style-type: none"> 1. Short piece of art criticism to demonstrate initial comprehension of and reflection on a performance (LO1,2,4) 2. Presentation on a group’s chosen case study or a performance arts form or theory (LO2,3) 3. A written paper analysing key concepts and debates discussed in class(LO1,3,4) 4. Final project or performance to demonstrate comprehension of and reflection on a performance arts in modern times, and to execute artistically and creatively (LO2,4)
Assessment	<p>: Continuous Assessment 100% Short piece of art criticism 20%* Final project/creative presentation 30% Attendance and Participation in class 20%</p>

Group/individual Presentation 30%

*Short Piece of Art criticism (20%). Of approximate length of 2,000 characters in Chinese or 1,500 words in English

Recommendation Readings:

Auslander Philip . From Acting to Performance: Essays in Modernism and Postmodernism. Psychology Press, 1997

Auslander Philip. Performance: Visual art and performance art. Taylor & Francis, 2003

Becker, Carol. The Artist As Public Intellectual, in Henry A Giroux & Patrick Shannon (eds). Education and Cultural Studies: Toward a Performative Practice, Routledge, 1997, pp13-24

Bicat Tina. COSTUME and DESIGN FOR DEVISED and PHYSICAL THEATRE. Crowood, 2012

Boal Augusto. Games for Actors and Non-Actors. Routledge, 2005

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

Braun Edward. The Director & The Stage: From Naturalism to Grotowski. A&C Black, 1986

Brook Peter .The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate. Simon and Schuster, 1996

Caines, Rebecca and Heble Ajay (eds). The improvisation studies reader: spontaneous act. Abingdon, Oxon ; New York, NY : Routledge. 2015

Chapple Freda, Kattenbelt Chiel . Intermediality in Theatre and Performance. Rodopi, 2006.

Climenhaga Royd. What Moves Them: Pina Bausch and the Aesthetics of Tanztheater. Northwestern University, 1995

Gillett John . Acting Stanislavski: A practical guide to Stanislavski's approach and legacy. Bloomsbury Publishing, 2014

Goldberg RoseLee. Performance Art: From Futurism to the Present.Thames & Hudson, 2011

Gutekunst Christina, Gillett John . Voice into Acting: Integrating voice and the Stanislavski approach. A&C Black, 2014

Hopkins, D. J, K. Solga . Performance and the Global City. Springer, 2013

Jasper, James M. Rituals and Emotions at Diablo Canyon: Sustaining Activist Identities, The Art of Moral Protest: Culture, Biography, and Creativity in Social Movements, Chicago: University of Chicago Press, 2008

Konijn Elly . Acting Emotions: Shaping Emotions on Stage.Amsterdam University Press, 2000

Lecoq, Jacques. The Moving Body (Le Corps Poétique): Teaching Creative Theatre. Bloomsbury Publishing, 2020

Milling Jane & Ley Graham. Modern Theories of Performance: From Stanislavski to Boal. . Macmillan International Higher Education,2017

Moore Sonia. The Stanislavski System: The Professional Training of an Actor. Penguin, 1984

Oddey Alison . Devising Theatre: A Practical and Theoretical Handbook. Routledge, 2013

Piscator Erwin .The Political Theatre.Eyre Methuen, 1980

Schechner, Richard. Performance studies: an introduction. London ; New York : Routledge, 2013

Thomson Peter . Shakespeare's Theatre. Routledge, 2013

Tyttell John . The Living Theatre: Art, Exile, and Outrage. Grove Press, 1997

Sample course content in the previous years includes

- a. CUS584A Performance Workshop with Artist - Performativity, Acting, and Chinese Opera Framed in the conceptual framework of "performativity," the workshop explores "acting" in the traditional Chinese theatrical context; examines concisely Euro-American theatre acting systems and methods in a comparative manner,

with the acting “system” of Chinese opera as the core (of our broad investigation into performance practices and performativity); interrogates compendiously gender as/in performance with special reference to theatrical cross-dressing as a longstanding acting/performance convention in Chinese opera, and with quick references to theatrical cross-dressing in the history of Euro-American theatres.

b. CUS584B Performance Workshop with Artist - Exploring Performance in Everyday Life and Social Contexts

Is performance only limited to theatrical settings? To what extent we can view as our daily actions as performances? How can the notion of “performance” help us understand better the construction and constructedness of our cultural identities? This course will take a liberal and non-theatrical approach to the notion of “performance” and integrate practice and theories into the settings of our everyday life. Through a series of workshop activities, students will explore various aspects of performance in social contexts. With a blend of practice and theory, this course will also refer to a board range of examples that expand the scope of performance and performativity and facilitate in-depth research on selected topics. Students will try out and create individual and collaborative work in a supportive as well as critical manner. No pre-requisite experience in performance is required but strong enthusiasm for risk-taking would be very much appreciated.

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.
Aims	:	<ol style="list-style-type: none"> 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)	:	<p>On completion of the course, students will able to:</p> <ol style="list-style-type: none"> 1. LO1 : demonstrate a critical understanding of the relationship between popular culture and everyday life in the contemporary context; 2. LO2 : discuss critical insights on a range of examples encountered in local

contexts relating to the experience of popular culture as a dimension of the everyday life;

3. LO3: present in-depth analysis of individual cases of popular culture formation with a relevant critical perspective.

Indicative Content : 4. Popular culture and cultural studies: the question of culture and value revisited; 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);

5. 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;

6. Interface with popular sensuality, commodity and everyday culture: culture as event, spectacle and meaningful acts; popular culture and the experience of home, community, the state and the globe; identity and difference; social relation, aesthetics, history and politics; globalization, fetishism, and the society of the spectacle (cases to be examined may include: celebrity and fan culture; shopping, tourism, and consumer culture; sport, eating, digital and cyber cultural activities).

Teaching Method : Lecture and class discussion (in groups), with student reports on readings and project outlines. Emphasis is put on student participation in the analysis of issues, relating their own views and experience of popular culture to the critical questions addressed in the course framework. Guest speakers are invited to share perspectives from the industry points of view when appropriate.

Measurement of Learning Outcomes (LOs) : 1. Class Participation

- Group presentations and discussions on selected topics to test students' understanding of assigned readings, grasp of theoretical materials, and application of conceptual framework to local examples;
- Reading reports on the assigned materials give an opportunity for students to follow up on their oral presentations in class, and develop critical understanding on a small issue in the form of reading notes or analytical reflections;
- Class discussions (in roundtable format) on term paper proposals help students to formulate initial project ideas, develop critical problems for in-depth study, and share with others their viewpoints on selected topics/cases through dialogues (LO2).

2. Mid-term Assignment

- An analysis of either (i) a single popular cultural text, or (ii) a well-defined site or process of everyday/popular cultural production and/or consumption of meanings, or (iii) a specific event/activity in everyday lives where cultural meanings are made, mediated and circulated.

- This aims to focus students' work in critical analysis on a particular item/site/process in the making of popular culture. Students choose to do either (a) a close reading of the text/site/event that addresses issues as framed within the broader context involved (which the student must identify and discuss); or (b) a critical analysis of an issue or concept studied in the course with reference to the particular case chosen (LO1, LO2).

3. Term Paper

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

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

1. Group Presentation (10%)
 2. TWO Reading Reports (2-4 pages each) on any assigned materials. (10% x 2 = 20%)
 3. Term Paper Proposal (10%)
(* Presentation: in English, Cantonese or Putonghua)
 4. Mid-term (Short) Assignment (30%)
 5. Term Paper (30%)
- On a focused study of any one of the topics/areas discussed in the course, of approximate length of 4,000 characters in Chinese or 3,000 words in English.
Class presentation (30 to 45 mins) is group presentation. If a particular student is keen on answering questions and expressing one's views, course teacher will give additional marks for that student.

Criteria for group presentation assessment

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

Required Readings: Core Texts:

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

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

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

Recommended Readings:

- Aas, Katja Franko, Helene Oppen Gundhus and Heidi Mork Lomell eds. *Technologies of InSecurity: The surveillance of everyday life*, Oxon/New York, Routledge/Cavendish, 2009.
- Adorno, Theodore W. *The Culture Industry: Selected Essays on Mass Culture*. (1991) 2nd ed. Ed. And intro. J. M. Bernstein. London and New York: 2001.
- Bell, Gordon and Jim Gemmell, *Total Recall, How the E-Memory Revolution Will Change Everything*, New York: Dutton/Penguin, 2009
- Chua, Beng-huat. *Structure, Audience, and Soft Power in East Asian Pop Culture*. Hong Kong: Hong Kong University Press, 2012.
- Couldry, Nick & Joseph Turow. "Advertising, Big Data, and the Clearance of the Public Realm: Marketers' New Approaches to the Content Subsidy." *International Journal of Communication* 8 (2014): 1710-1726.
- Danesi, Marcel. *Popular Culture: Introductory Perspectives*. 3rd. Ed. Blue Ridge Summit: Rowman & Littlefield Publishers, 2015.
- Debord, Guy. *The Society of the Spectacle* (Paris, 1967), trans. Donald Nicholson-Smith, New York: Zone Books, 1994.
- de Certeau, Michel. *The Practice of Everyday Life*, trans. Steven F. Rendall, Berkeley, Los Angeles and London: University of California Press, 1984.
- Ellis, John. "Television as Working Through." In *Television and Common Knowledge*, ed. Jostein Grispud. London and New York: Routledge, 1999.
- Fitzsimmons, Lorna, and John A. Lent, eds. *Asian Popular Culture in Transition*. Milton Park and New York: Routledge, 2013.
- Hall, Stuart. "Encoding/Decoding." In *Popular Culture: Production and Consumption*, eds. C. Lee Harrington and Denise D. Bielby. Oxford and Malden, Mass.: Blackwell, 2001 123-132.
- Haugen, David M, and Susan Musser, eds. *Popular Culture*. Farmington Hills, MI: Greenhaven Press, 2011.
- Kellner, Douglas. *Media Spectacles*. London & New York: Routledge, 2003.
- Lefebvre, Henri. *Critique of Everyday Life*, vol. 1: Introduction (Paris, 1947), trans. John Moore, London and New York: Verso, 1991.
- Marshall, P. David. *Celebrity and Power: Fame in Contemporary Culture* (1997). Minneapolis and London: University of Minnesota Press, 2014.
- Morris, Meaghan. *Too Soon, Too Late: History in Popular Culture*, Bloomington and Indianapolis: Indiana University Press, 1998.
- Moskowitz, Marc L. *Popular Culture in Taiwan: Charismatic Modernity*. London and New York: Routledge, 2011.
- Negus, Keith. *Popular Music in Theory: An Introduction*. Cambridge: Polity Press with Blackwell, 1996.
- Papenburg, Jens Gerrit, and Holger Schulze. *Sound as Popular Culture: A Research Companion*. 2016.
- Van Dijck, José. *The Culture of Connectivity*. New York: Oxford University Press, 2013.
- Waskul, Dennis D., and Phillip Vannini. *Popular Culture as Everyday Life*. London & New York: Taylor and Francis, 2016.

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 (LOs) : 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 (LOs) :

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

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 Murrin, 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.
- Murrin, 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.

CUS508 Globalization and Contemporary Social Change 全球化與當代社會變遷

Course Title	:	Globalization and Contemporary Social Change 全球化與當代社會變遷
Course Code	:	CUS508
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 will take a multi-scalar approach in understanding globalization and its relationship with everyday life. Through examining transnational, national, and local processes, this course will question how the ideas of global and local are socially constructed and unsettled in the age of globalization. Particular attention will be made on how transnational forces are articulated, negotiated, and contested in local contexts, allowing the economy, polity, society, and culture of locales to affect one another.
Aims	:	<ul style="list-style-type: none"> • To provide students with a basic understanding of the contemporary global context; • To examine the validity and implications of various theories and discourses of globalization; • To facilitate students' understanding of how political and cultural practices are structured, negotiated and contested in the changing global context; • To foster reflection on how alternative practices and interconnections are possible within that context.
Learning Outcomes (LOs)	:	<p>On completion of the course, students will able to:</p> <ol style="list-style-type: none"> 1. LO1: identify the key themes and issues in the debates about globalization; 2. LO2: compare and contrast different approaches and attitudes towards globalization among various social sectors and political positions; 3. LO3: explain the interconnections between the transnational, national and local processes as well as the cultural, economic and political dynamics which construct and unsettle what constitute 'the global' and 'the local';

4. LO4: analyze current social and cultural issues with the help of the conceptual tools made available by the globalization debates.

Indicative Content : Part 1: Faces of Globalization

- Time-Space Compression
- Society, Culture, Politics, Economy

Part 2: Debating Globalization

- World System Analysis
- Nation-State
- Regionalism

Part 3: Negotiating Globalization

- Glocalization
- Resistance From Below
- Global Governance

Teaching Method : Weekly Lecture and Class discussion

Measurement of Learning Outcomes (LOs) :

1. Students are required to write 3 reaction papers on the weekly reading materials. The papers should focus on the interpretation and reflection of the reading materials. The reaction papers measures how students can identify the themes and issues raised in globalization debates and compare the differences among various approaches; (LO1, LO2)
2. Students are required to write a long term paper at the end of the semester. The paper is about a topic covered in the course with extended discussion on it as well as the student's theoretical inquires on the subject matter, supported by grounded observations and examples (domestic or overseas). It measures how well the students can explain in depth the interconnections between transnational, national and local processes by a chosen focus addressing the various dynamics shaping or unsettling the boundaries of the global and the local; (LO2, LO3)
3. Students will be prompted by the instructor in classroom discussion to link up what they learn from these globalization debates with the current social and cultural issues. Students can extend such analysis in either their reaction papers or term paper required. (LO3, LO4)

Assessment	:	Class Participation	10%
		Reading Report	10%
		Individual Presentation	10%
		Individual Creative Performance	30%
		Final Paper (proposal)	10%
		Term Paper	30%

Individual presentation (15-20 minutes). Term paper: Of approximate length of 4,000 characters in Chinese or 3,000 words in English. Final Paper (proposal)/Reading Report: 2-4 pages). Creative Performance (30 to 45

minutes) is an individual project. If a particular student is keen on answering questions and expressing one's views, course teacher will give additional marks for that student.

Required Readings:

Held, David and Anthony McGrew eds. *The Global Transformations Reader – An Introduction to the Globalization Debate*, Cambridge, UK: Polity Press, 2000.

Recommended Readings:

1. Appadurai, Arjun (1996) *Modernity at Large. Cultural Dimensions of Globalization*, Minneapolis and London: University of Minnesota Press.
2. Baubock R (2006) *Citizenship and migration - concepts and controversies*. In Baubock R (ed) *Migration and Citizenship: Legal Status, Rights and Political Participation*. Amsterdam University Press. p. 15-31.
3. Beynon, John and David Dunkerley eds. (2000) *Globalization: The Reader*, London: Athlone Press.
4. Braudel, F. (1984) *Civilization and Capitalism 15th-18th Century Vol.III -- The Perspective of the World*, New York: Harper & Row.
5. Cardoso FH (2004) *Dependency and Development in Latin America*. In Lechner and Boli (eds) *The Globalization Reader*. Blackwell. p85-94 (originally published 1972).
6. Chomsky, Noam (1999), *Profit Over People – Neoliberalism and Global Order*, New York, Toronto, London: Seven Stories Press.
7. Gibson-Graham, J.K. (1996) *The End of Capitalism (as we knew it): A Feminist Critique of Political Economy*, chapter 6, Cambridge, Mass.: Blackwell Publishers.
8. Hardt, Michael and Antonio Negri (2000) *Empire*, Cambridge, MA/London: Harvard University Press.
9. Harvey D (1989) Chapter 15 and 17. *The Condition of Postmodernity: an Enquiry into the Origins of Cultural Change*. Oxford: Blackwell.
10. Held, David and Anthony McGrew eds (2000) *The Global Transformations Reader – An Introduction to the Globalization Debate*, Cambridge, UK: Polity Press.
11. Huntington S. (2004) *The Clash of Civilizations?* In Lechner and Boli (eds) *The Globalization Reader*. Blackwell. p36-43 (originally published 1993).
12. Hutton, Will and Anthony Giddens eds. (2000) *Global Capitalism*, New York: W.W. Norton.
13. Jameson, Fredric and Masao Miyoshi eds. (1998) *The Cultures of Globalization*, Durham and London: Duke University Press.
14. Kraler A (2006) *The legal status of immigrants and their access to nationality*. In Baubock R (ed) *Migration and Citizenship: Legal Status, Rights and Political Participation*. Amsterdam University Press. p. 33-66.
15. Lechner F. (2009) *Global Media and the Varieties of Globalization*. *Globalization: The Making of World Society*. Wiley-Blackwell. p.56-76.
16. Massey D (1994) Chapter 6. *Space, Place. and Gender*. London: Polity Press p.146-156.
17. Polanyi, Karl (1957) *The Great Transformation -- The Political and Economic Origins of Our Time*, Beacon Hill, Boston: Beacon Press.
18. Ritzer G and Dean P (2015) Chapter 1 and 2. *Globalization: A Basic Text*. Wiley.
19. Sassen, Saskia (1998) *Globalization and Its Discontents*, New York: The New Press.
20. Stiglitz J (2017) *Introduction to Globalization and Its Discontents Revisited*. *Globalization and Its Discontents Revisited: Anti-Globalisation in the Era of Trump*. p.xv-xlv.
21. Thussu, Daya Kishan ed. (1998), *Electronic empires: global media and local resistance*, London: Arnold.

22. Touraine, Alain (2001) *Beyond Neoliberalism*; translated by David Macey, Malden, Mass: Polity Press.
23. Wallerstein I. (2004) *The Rise and Future Demise of the World Capitalist System*. In Lechner and Boli (eds) *The Globalization Reader*. Blackwell. p85-94 (originally published 1974).
24. Wilson, Rob & Wimal Dissanayake eds. (1996) *Global/Local. Cultural Production and the Transnational Imaginary*, Durham: Duke University Press.

CUS510J 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

Course Title	:	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
Course Code	:	CUS510J
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	:	This course will examine the food movement as one of the significant emerging social and livelihood movements across the globe. It is not only a reaction to the threats to food production, food sovereignty and food security: climate change, nuclear disaster pollution, contamination of water and soil, reduction of farmland, monopoly by multinational agribusiness, and speculation of food prices in futures markets. It is also putting in practice a self-reliant mode of living that is inherently just and democratic. Farming and agriculture in Hong Kong will be one of the case studies, and students will also be required to engage in farming so as to learn about principles of permaculture.
Aims and Objectives	:	<ul style="list-style-type: none"> • to introduce basic knowledge and cross-disciplinary analytical frameworks to the contemporary issues of food and agriculture • to articulate the various significances of food and agriculture both as a source of self-understanding and medium to act in the contemporary capitalism
Learning Outcomes (LOs)	:	<p>By the end of the course, students will be able to:</p> <ul style="list-style-type: none"> • understand the development of the agriculture and food system in Hong Kong from a historical and critical perspective • articulate the situation of Hong Kong to the post-war dynamics in Asia and global capitalism • identify the various meanings and approaches of grass-root actions and resistant food/agricultural movements in the world

- familiarize with the operation of a permaculture farm from the perspectives of resources circulation and community interaction
- Indicative Content :
- the culture, politics and history of Hong Kong agriculture
 - analytical frameworks for post-war global development of agriculture and food industry
 - climate change and nuclear threat
 - the conception and practices of alternative agricultural practices
 - various local food movements on the global scene
- Teaching Method : Lecture, seminar discussion and presentation
- Measurement of Learning Outcomes (LOs) :
3. Written assignment
Students will write an critical discussion and reflection on related documentary films and videos (the list will be provided in due course).
 4. Term paper
Students will write a paper on a food movement/alternative agricultural practice of their choice, demonstrating their ability to critically discuss its concepts and trajectory, to identify the issues addressed by it, the strategies and tactics it employed and its unique significance to the ecology and/or humanity.
 5. Farm visit/work
Visits will be arranged to a local organic farm where students' attendance are expected. On location, they will have an chance to understand the context and difficulties of running an organic farm in Hong Kong. They will also be provided with opportunities for farm works, hence an basic understanding of how permaculture works to interact with the ecology.
- Assessment :
- Participation and discussion (20%);
 - Written assignment (40%) to be submitted in mid-term (TBC);
 - Term paper (3,000 Eng or 5,000 Chi) (40%) to be submitted by 29 December 2015
 - Please submit your assignments in hard copy (please put them at the collection box outside the general office) and soft copy (to the subject teachers and mcs@ln.edu.hk)
 - NOTE: PLAGIARISM is an academic crime and may lead to disciplinary action. LATE submission of assignments is subject to penalty (e.g., down-grading), unless prior permission is given under special circumstances.

Class Schedule:

4 Sept (Fri)

Introduction: what do agriculture and food matter (especially to urbanites)?

11 Sept (Fri)

Agriculture in Hong Kong: post war and after

Required reading

Aijmer, Goran (1980), *Economic Man in Sha Tin: Vegetable Gardeners in a Hong Kong Valley*. London and Malmo: Curzon Press. Ch 2 & 8

Watson, James L. (1972) *A Chinese Emigrant Community: The Man Lineage in Hong Kong and London*. University of California, Berkeley, Ph.D., 1972 Ch 3

18 Sept (Fri)

Food industry and its meaning in Hong Kong_

Required reading

Airriess, Christopher A. (2005), "Governmentality and power in politically contested space: refugee farming in Hong Kong's New Territories, 1945-1970" in *Journal of Historical Geography*, No.31

25 Sept (Fri)

Asian experiences: Japan and Taiwan

Required reading

Cwiertka, Katarzyna J. (2006), *Modern Japanese Cuisine: Food, Power and National Identity*. London: Reaktion Books. Ch 6

劉志偉 (2011), 〈國際農糧體制與國民飲食：戰後台灣麵食的政治經濟學〉 in *Journal of Chinese Dietary Culture*, Vol 7.1 (2011): 1-60

2 Oct (Fri)

Green Revolution

Required reading

Shiva, Vandana (1991), *The Violence of the Green Revolution*. London and New York: Zed Books. Intro and Ch 1

9 Oct (Fri)

Modern food system: industrial agriculture and Agri-business

Required reading

Pollan, Michael (2006), *Omnivore's Dilemma: a Natural History of Four Meals*. New York: Penguin. Ch 1-5

Warman, Arturo (2003), *Corn and Capitalism: How a botanical Bastard Grew to Global Dominance*. Chapel Hill and London: The University of North Carolina Press. Ch 13

16 Oct (Fri)

Nuclear and chemical contamination of soil and water

Required reading

劉健芝等編 (2013), 《核危機專題資料集》。北京：和平婦女

23 Oct (Fri)*

Climate change effects on agriculture

Required reading

Maslin, Mark. (2009), *Global Warming: A Very Short Introduction*. Oxford: Oxford University Press.

30 Oct (Fri)

Discussion (1)

6 Nov (Fri)

Soil: the ecological and human dimensions

Required reading

Guattari, Felix. (2000), "Translator's Introduction" in *The Three Ecology*. London: Athlone.
 Howard, Albert. (2011), *The Soil and Health: A Study of Organic Agriculture*. Oxford City Press. Ch 4-6

13 Nov (Fri)

Alternative agricultural practices

Guest speaker: Mr Yan Xiao Hui (Little Donkey Farm, Beijing)

Required reading

Holmgren, David (2002), *Permaculture: Principles and Pathways beyond Sustainability*. Victoria:

Holmgren Design Services. Intro

Fukuoka, Masanobu (1978), *The One-straw Revolution*. New York: Rodale. Part II

Ohlson, Kristin (2014), *The Soil will Save Us*. New York: Rodale. Ch 4

20 Nov (Fri)

Seed saving and biodiversity

Required reading

Kloppenborg, Jack R. (2004), *First the Seed: The Political Economy of Plant Biotechnology, 1942 – 2000*. Wisconsin: The University of Wisconsin Press. Ch 8

Shiva, Vandana (1991), *The Violence of the Green Revolution*. London and New York: Zed Books. Ch 6

27 Nov (Fri)

Local food movement and home cooking

Required reading

Katz, Sandor E. (2006), *The Revolution will not be Microwaved: Inside America's Underground Food Movements*. Vermont: Chelsea Green. Ch 4

Pollan, Michael (2013), *Cooked: A Natural History of Transformation*. New York: the Penguin Press.
 Intro: Why cook?

4 Dec (Fri)

Conclusion and discussion (2)

Further Readings:

- Ackerman-Leist Philip (), *Rebuilding the Food Shed: How to Create Local, Sustainable and Secure Food Systems*. Vermont: Chelsea Green.
- Barndt, Deborah (2002), *Tangled Routes: Women, Work and Globalization on the Tomato Trail*. Lanham: Rowman and Littlefield Pub.
- Freudentberg, Nicholas (2014), *Lethal but Legal: Corporations, Consumption and Protecting Public Health*. New York: Oxford University Press.
- Fukuoka, Masanobu (2012), *Sowing Seeds in the Desert*. Vermont: Chelsea Green
- Goodman, D & Redclift, M (1991), *Refashioning Nature: Food Ecology and Culture*. New York and London: Routledge
- Gorz, Andre (1980), *Ecology as Politics*. Boston: South End Press.
- Gorz, Andre (1989), *Critique of Economic Reason*. London: Verso.
- Gorz, Andre (2010), *Ecologica*. London: Seagull Books.
- Gorz, Andre (2010), *The Immaterial: Knowledge, Value and Capital*. London: Seagull Books.
- Hardt, Michael (2009), "Politics of the common", Znet. <http://www.zcommunications.org/politics-of-the-common-by-michael-hardt.html>
- Hardt, M & Negri, A (2012), *Declaration*. Argo Navis
- Hauter, Wenonah (2012), *Foodopoly: the Battle over the Future of Food and Farming in America*. New York: New Press.
- Harvey, Graham (2008), *We Want Real Food: the Local Food Lover's Bible*. London: Constable.
- Hensel, Julius (1894), *Bread from Stone*. Augsburg: John Schacher

- Holt-Gimenez, Eric (ed.) (2011), *Food Movements Unite!*. Oakland: Food First Books
- Howard, Albert (1943), *An Agricultural Testament*. New York and London: Oxford University Press
- Jensen, B & Anderson M (1990), *Empty Harvest: Understanding the Link our Food, our Immunity and our Planet*. New York: Avery Pub.
- Kneen, Brewster (1993), *From Land to Mouth: Understanding the Food System*. Ontario: New Canada Publication
- Koc, M, MacRae, R, Mougeot, L.J.A., Welsh, J. (eds), *For Hunger-proof Cities: Sustainable Urban Food System*. Ottawa: International Development Research Centre
- Magdoff, F. & Tokar, B. (eds) (2010), *Agriculture and Food in Crisis: Conflict, Resistance and Renewal*. New York: Monthly review.
- Nauta, Phil (2012), *Building Soil Naturally*. Austin: Acres U.S.A.
- Nestle, Marion (2010), *Safe Food: the Politics of Food Safety*. Berkeley: University of California Press.
- Ohnuki-Tierney, Emiko (1994), *Rice as Self: Japanese Identities through Time*. New Jersey: Princeton University Press
- Patel, Raj (2007), *Stuffed and Starved: the Hidden Battle of World Food System*. New York: Melville House Publishing
- Perkins, John H. (1997), *Geopolitics and the Green Revolution: Wheats, Genes and the Cold War*. New York and London: Oxford University Press
- Pilcher, Jeffrey M. (2006), *Food in World History*. New York: Routledge
- Roy, Arundhati (2014), *Capitalism: A Ghost Story*. Illinois: Hey Market Books
- Solnite, Rebecca (2012), "Revolutionary plots", *Orion Magazine*.
<http://www.orionmagazine.org/index.php/articles/article/6918>
- Solt, George (2014), *The Untold History of Ramen: How Political Crisis in Japan Spawned a Global Food Craze*.
- Strauch, Judith (1984), "Middle peasants and market gardeners, the social context of the 'Vegetable Revolution' in a small agricultural community in New Territories" in David Faure et al. (eds.), *From Village to City: Studies in the Traditional Roots of Hong Kong Society*, Hong Kong: Center of Asian Studies.
- Schwartz, Judith D. (2013), *Cows Save the Planet: and other Improbable Ways of Restoring the Soil to Heal the Earth*. Vermont: Chelsea Green.
- Thompson, Paul B. (1995), *The Spirit of the Soil: Agriculture and Environmental Ethics*. New York and London: Routledge.
- Toensmeier, Eric (2013), *Paradise Lot: Two Plant Geeks, One-tenth of an Acre*. Vermont: Chelsea Green
- Touraine, Alan (2014), *After the Crisis*. Cambridge: Polity
- Weis, Tony (2007), *The Global Food Economy: The Battle for the Future of Farming*. New York, London: Zed Books
- Wright, Angus (1990), *The Death of Ramon Gonzalez: The Modern Agriculture Dilemma*. Austin: University of Texas Press
- 陳弘美 (2012), 《日本 311 默示：瓦礫堆裏最寶貴的紀念》。臺北：麥田。
- 周桂田 (2015), 《從土地到餐桌上的恐慌》。臺北：商周

CUS585 Special Topics in Performance Studies 表演研究專題

Course Title	: Special Topics in Performance Studies 表演研究專題
Course Code	: CUS585
No. of Credits/Term	: 3
Mode of Tuition	: Lecture/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	: This elective course provides students with up-to-date theoretical and practical knowledge in the field of performance studies. Through case studies, it examines how various kinds of performance help shape and reconstruct aspects of our social reality, our experience of the world, and indeed our view of others and of ourselves. Students will analyze the modes of performance involved, and attempt to understand how artistic practices generate, fix and deliver meaning for us in particular social contexts.
Aims	: <ol style="list-style-type: none"> 1. To deepen students' understanding of performance studies by way of topics and cases selected from a wide range of social and generic contexts; 2. To familiarize students with the critical scholarship needed for understanding aspects of performance studies.
Learning Outcomes (LOs)	: On completion of the course, students will be able to: <ol style="list-style-type: none"> 3. LO1 : ask meaningful questions in the area of performance studies with clear and precise formulation; 4. LO2: demonstrate a critical understanding of alternative systems of thought in the area of performance studies, and recognize and assess, as need be, their assumptions, implications, and practical consequences.
Indicative Content	: Issues in the area of performance studies will be selected and examined under a specific theme. Specific contents based on different thematic foci vary from year to year.

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

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

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

Assessment : 100% continuous assessment, including class discussion, presentation and a term project.
Term Project is 70%
Class Presentation is 20%
Class Participation is 10%.

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

Required Readings:

Varying from year to year

Recommended Readings:

Varying from year to year

a. CUS585A: Special Topics on Performance Studies – In the Hong Kong Context

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

forces that shape social reality.

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

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/Term	:	3
Mode of Tuition	:	Individual Supervision
Class Contact Hours	:	10 to 14 hours per course
Category	:	Elective course
Discipline	:	Cultural Studies
Prerequisite(s)	:	A CGPA 3.8 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) or MPS courses (for MPS students), develop specific scholarly work and gain practical experience through a well-designed and focused advanced independent project.
Aims	:	To train independent research and critical skills through an intensive study on a pertinent topic in any area of cultural studies.

Learning Outcomes	: On completion of the course, students will able to: <ol style="list-style-type: none">1. LO1 : write a research topic in cultural studies;2. LO2 : demonstrate an analysis of appropriate cultural research methods and be aware of the limitations and merits of the methods employed;3. LO3 : complete a piece of research work independently within manageable scope and time;4. LO4 : critically discuss at an advanced level cultural issues related to the topic of research chosen for study
Indicative Content	: Not applicable
Teaching Method	: Lectures, seminar discussions and class presentations.
Measurement of Learning Outcomes	: <ol style="list-style-type: none">1. Research proposal / academic report is to measure students' ability to define and formulate a research topic in cultural studies; (LO1)2. Log book/ reflection / discussion is to measure students' competency in making use of appropriate cultural research methods and be aware of the limitations and merits of the methods employed; (LO2)3. Research paper / written feedback from supervisor is to measure students' ability to complete a piece of research work or students' ability of engagement in practical work independently within manageable scope and time; (LO3)4. Research paper / written feedback from supervisor is to measure student's competency in critically discussing in an advanced level cultural issues related to the topic of research chosen for study. (LO4)

Assessment : 100% continuous assessment, including class discussion (20%), 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.

Required Readings:

To be determined jointly by the supervisor and the student