COURSE DESCRIPTIONS 科目簡介

COURSES FOR 4-YEAR UNDERGRADUATE PROGRAMMES

CUS2401 Perspectives in Cultural Studies I 文化研究視野 I (3 credits)
CUS3402 Perspectives in Cultural Studies II 文化研究視野 II (3 credits)
This course is linked to, and normally taken subsequent to, Perspectives in Cultural Studies I. These two courses together enable students to grasp the multiple intellectual traditions and concerns of Cultural Studies as a context-oriented field of study that draws on both aesthetic and ethnographic understandings of culture as the expressive arts, on the one hand, and as everyday life.

CUS2403 Methods in Cultural Research I文化研究方法 I (3 credits)
This is part I of a two-part course that acquaints students with the study and application of qualitative research methods in cultural studies, focusing specifically on textual methods (e.g. use of texts, images, and narratives in a given cultural context as evidence). The philosophical assumptions and underlying theoretical perspectives in cultural studies are discussed. In all, students will be guided to understand how "meaning" constitutes the major focus of cultural research.

CUS2404 Methods in Cultural Research II 文化研究方法 II (3 credits)
This is part II of a two-part course that acquaints students with the study and application of qualitative research methods in cultural studies, focusing specifically on (a) human subject-centered methods (i.e. the study of "everyday lived culture", "experience", and "identity formation" through e.g. participant observation, in-depth interviews, focus groups, ethnography, narrative inquiry) and (b) action research (e.g. grounded theory; institutional analysis; self-reflexivity). Particular attention will be paid to the underlying ethical assumptions and perspectives in cultural studies.

CUS2405 Culture and the Modern World I 文化與現代世界 I (3 credits)
CUS3406 Culture and the Modern World II 文化與現代世界 II (3 credits)
This course is linked to, and normally taken subsequent to, Culture and the Modern World I. These two courses together provide students with the basic theoretical and historical knowledge to understand the significance of culture in the modern world, and to grasp the relationship between changing concepts of 'culture' and 'modernity'.

CUS2406 Becoming a Social Media Influencer in Hong Kong (from 2025-26)/ **Becoming a Social Media Influencer** (in 2024-25 or before) **(3 credits)**
(The language of instruction of the course is English, but students are required to have working knowledge of Cantonese, i.e. the basic ability to read and understand Cantonese.)
The course introduces students to the essential knowledge and skills for social media production and promotion. It also imparts the process of becoming an influencer who builds a reputation based on his or her expertise in or insightful opinions around specific topics. As a relatively recent figure born from the platformization of cultural production, the influencer plays the role of an ambassador of him/her-self and the brands he or she represents. Influencers are enthusiastic, engaged people who pay close attention to their views. Moreover, influencers often function as opinion leaders who can receive financial compensation for their work, and create their own space for a career path.

An active participant in the global trend of the platformization of cultural production, Hong Kong stands out for its distinctive economic structure (hence the role of cultural economy

within that structure), labour market, political environment, corporate and business culture, media system, traditional culture and social norms, as well as history. The pace and particular pattern of platformization and the regulation of that platformization are thus also distinctive, which in turn have an impact of how a social media influencer builds up his/her career. In this course, our regional focus is primarily Hong Kong and Asia. We investigate case studies and cultural theories related to the influencer, the creator and the attention economy, the relationship between media ecosystems and society, as well as the marketing and production skills in the enterprise, including content making, marketing and project planning.

CUS2407 Creating Urban Commons: A Global Perspective (3 credits)
Urban commons are resources in the city which are managed by the users in a non-profit oriented and prosocial way. They boost a new relationship between people and the urban space they inhabit. This course uses a mixture of conceptual debates and grounded practices to introduce the concept and practice of urban commons in the context of cultural studies. It focuses on the ways in which institutional and cultural factors affect the planning, development, and management of urban commons in contemporary societies. Issues of alternative democracy, social economy, participatory community, spatial justice, and gendered and classed subjectivities will be discussed in the context of specific forms and processes of cultural governance.

CUS2408 Cyber Fandom and Everyday Culture (3 credits)
'Fandom' has emerged as an important subject of inquiry in the studies of digital and social media technologies, as 'fans' are active producers of different texts to express their love for their idols. This advanced course enables students to delve deeper into some of the media studies themes such as identity, representation, interpretation, and participation. Engaging in Henry Jenkins' seminal works on 'participatory culture', the course discusses a range of subjects, from 'celebrity production' to 'fan communities', from 'fan labour' to 'fan activism'. Situating 'fandom' across the fields of sports, popular culture, and subculture, the course will examine the politics of fandom through the lens of 'gender' and 'race' as well as globalization and digitization. Students will also learn about methods for researching 'fandom', from surveys and interviews to 'netnography'. At the end of the course, students will be able to develop skills of critical self-reflection, communication, analysis, and social media production, to better engage in the challenges and dynamics of the social media era.

CUS2409 Digital Marketing for Social Causes (3 credits)
This advanced-level course is intended for students who are interested in social media marketing for social causes. Cause marketing involves a collaboration between a for-profit business and a non-profit organisation for a common benefit, such as raising awareness, changing behaviour, and raising money. The course is designed to help students understand how social media can be used to achieve organisational goals and how to create and implement a social media marketing plan in different cultural contexts. Throughout the course, students will learn essential concepts such as branding, target markets, and messaging. They will also have the opportunity to put these concepts into practice by developing and presenting a social media marketing and publicity plan for a non-profit organisation of their own choice.

CUS2410 Digital Technology and Creative Commons (3 credits)
Culture and creative commons present an alternative mode of cultural production and provision and an alternative approach to cultural and creative industries. Practices of cultural and creative commons span a long history and a range of terrains. This course examines various forms of culture and creative commons in terms of their histories, designs, organisations, management and cutting-edge trends. We critically assess their relationships

with digital technologies, their workers, the cultural market, the city, and the implications for creating a democratic and progressive culture for all. Policies around culture and creative commons will also be addressed so that students can understand the policy-making processes and the impact of public policy frameworks on cultural commoning.

CUS2411 Food, Technology and Environments (3 credits)
This course introduces basic frameworks to enhance students' understanding of the complex relationship between food, culture, society and the environment. The course will guide students in integrating various points of view and developing their own critical judgments in relation to the-local and global food issues. Emphasizing a variety of perspectives on food and related cultural, social, material and historical contexts, the course will focus on such questions as: what is food culture? how do we consume food? How can we link our daily food experiences with production, distribution, and consumption to waste? How do we turn non-human others into our food and (re) connect story, history, technology and community to feed what we call humanity? Students will examine the selected food topics from an interdisciplinary, cross-cultural and theoretical perspective. The course thus seeks to offer students not just food for thought but also thought for food.

CUS2412 The Platform Society: Power, Politics and Alternatives (from 2025-26)/ **Platform Future and Open Co-operativism** (in 2024-25 or before) **(3 credits)**
The advent of digital platforms brings about tremendous change to our societies. They raise new questions to cultural managers and social innovation practitioners who help expand their repertoire of tools and techniques. This course discusses the opportunities and challenges posed by emerging digital platforms for platform co-ops and digital commons, be they historical, technological, organisational, legal, cultural or contextual. Real-world cases from different sectors and across local and international contexts will be drawn on to demonstrate the complexities of this still-emerging realm of thought and action. Practitioners, managers and policymakers at the forefront of the digital commons work will be invited to give practical guides for students' platform co-operative practices.

CUS2413 Make a Difference through Social Innovation (from 2026-27)/ **Reflexive Approach to Social Innovation** (in 2025-26 or before) **(3 credits)**
Social innovation refers to the co-creation process that fosters interaction, reflection, and change within societies. This course will draw upon interdisciplinary theoretical perspectives and case studies to understand how people negotiate their desires for innovation in their school, workplace, and community in the face of capitalist logic and its demands. Along with factors of gender, disability, and ethnicity, this course examines who defines community and culture, who has the power to communicate and interpret space, and how a community is produced and constructed. Students will learn about inclusive social innovation approaches. This course highlights a reflective co-creation process that promotes diversity and contributes to a democratic and sustainable community and culture. Students will understand how to integrate perspectives of gender, ethnicity and youth engagement into social innovation.

CUS2414 Social Value and Social Impact Assessment: A Critical Introduction (3 credits)
This course introduces multiple perspectives around the concept of social value, as well as the professional practice of social impact assessment, where non-market social outcomes are often quantified and monetized for evaluating program effectiveness. Using techniques such as cost-benefit analysis and Social Return on Investment (SROI), social value is understood as the quantification of the relative importance that people place on the changes they experience in their lives. Various critiques on impact measurement and particularly on valuation of social outcomes are examined, with thorough analysis of the potential risks and

limitations under different circumstances. Practical applications in areas including arts and sports, urban built environment interventions, and/or the social and solidarity economy will be reviewed.

CUS2415 Theories of Cultural Innovations (3 credits)
This course introduces an alternative view of culture, along with creative commons as an alternative mode of cultural management, and provides an alternative approach to cultural and creative industries. While the cultural hegemony of neoliberal capitalism has deepened its economic, political and intellectual control over us, resulting in a poorer public realm, stunted human development and the diminution of the common good, this course highlights the theories and principles of cultural commoning and aims to rescue 'cultural commons' from all these issues and reclaim an autonomous sphere of collaborative artistic and cultural expression and management for all. This course introduces new trends of cultural management, conceptualizes new modes of thinking and practices that cut across traditional boundaries and create a democratic and progressive cultural management ecosystem.

CUS2416 Cultures of Chinese Socialism (3 credits)
(This course will be taught in English but students are required to have a working knowledge of Chinese, i.e. the basic ability to read and understand Chinese.)
This course examines the rich cultural legacies and challenges engendered by the experience of building socialism in the course of the Chinese Revolution, approximating the period of the 1940s through to the end of the Cultural Revolution in the 1970s. It does so with a view as to how the cultural texts of this period were not simple reflections or instruments of a pre-existing discursive reality called socialism, but were themselves actively productive of the very contents and horizons of Chinese socialism itself, as a political project constantly in motion under the force of its internal contradictions and the interventions of cultural work. Central to this historical project and the course is the understanding of cultural production – across its varied modalities as writing, filmmaking, and performance – as a mode of labour, emblematized by the figure of the "culture worker" (wenyi gongzuozhe) whose task was nothing less than the transformation of social relations. Students will leave this course, therefore, not only with a sense of the cultural dynamism of the socialist period, but also with a new understanding of culture itself as a radically productive force in the remaking of society.

CUS2417 Revolutionary Cultures, Cultures of Revolution (3 credits)
This course examines the ways that historical revolutions have posed the problem of culture as part of processes of social transformation, as well as how culture serves to shed light on the experiences, tensions and defeats of varied revolutionary experiences. The course spans anticolonial, feminist and socialist revolutionary experiences, above all in the Third World, and draws on both works of cultural theory together with cultural works themselves of different genres (film, fiction, poetry, etc) in order to demonstrate the historical entanglement of revolution and culture. In doing so, it allows us to understand that the wholesale marketization of culture under the auspices of neoliberal capitalism marks only one possible historical permutation of culture. So too does it demonstrate the possibility of alternative theoretical genealogies for thinking cultural studies as a discipline of study, which has itself often suffered from an ideological entanglement with neoliberalism, not least in its occasional uncritical celebrations of "popular culture" as a site of resistance and creative reception.

CUS2418 Internship in Cultural Studies (3 credits)
This elective course aims at enriching students' outside classroom/ experiential learning as part of the 'whole person education'. Internship has become an increasingly crucial training for students to address the professional challenges of the 21st century. Hence this course

aims primarily to equip students, through on-the job training, with the specific skills required of cultural organizations, for example writing, communication, organizational, media production, and research skills. As such, it aims to provide a vocational dimension, where students will be inspired of a prospective career path. Students will also be encouraged, through seminars and supervision, to enhance their analytical skills, by applying cultural studies perspectives to the critical reflection of the issues related to the work of the partner organization. Eventually, this course would enable students to gain updated insights into the professional expectations of different job sectors which could inform their career prospects and choice, but also gain a comprehensive understanding of key debates and issues surrounding media, cultural, and social organizations.

CUS3001 Curating Digital Practice (3 credits)
As people become increasingly digitally enabled, they begin to represent a large part of their individual and social existence on digital platforms. Generating, accessing and sharing databases, conducting social and financial transactions, staying in touch, creating groups and networks, we create digital selves and display digital variants of traditional social behaviour. A digital identity is also created for us by various analytics that study our habits, our likes and dislikes, our political preferences. One response to this situation is to acquire the critical ability to 'curate' the digital world.

This practicum course is organized in three sections. In Section 1, students explore (a) how notions of subjectivity, and subject-formation, work in a digital environment, and (b) what the concept of curation in relation to digital objects and selves can mean. In Section 2, students inventory the various forms of digital practice, including microblogging, vlogging, and different app-based communication, and familiarize themselves with topics such as AI, data ecosystems, and fake news. In Section 3, students curate an exhibition of digital practice, including digital artefacts made by their classmates.

CUS3002 Curating Performance and Cultural Practice (3 credits)
A curator, borrowing from the word's Latin etymology, is a guardian, an overseer, and an agent of the arts. In recent years, the task of curating has come to apply to a variety of cultural practices of memory, identity, and meaning-making, including that of live performance. In this course, live performance comes in many forms such as staged acts, cultural festivals, and moving image (dancefilm, music videos, and media installation of performance). This course will introduce students to the ongoing debates around the concept and practices of curation as it becomes relevant to moving bodies and time-based artistic expressions, within the larger framework of cultural expressions of identity, community, and everyday life. We will engage in critical readings and acquire skill sets necessary for curating performance, while also paying attention to different locations of curation such as galleries, festivals, urban ruins, parks, heritage sites, and other cultural spaces. We will study a range of relevant cases of curatorial practice, as well as works of notable performance curators, administrators, and impresarios. Students are expected to complete written assignments and creative projects.

CUS3003 Media and Creative Industries (3 credits)
This course introduces the key critical debates relating to creative industries and the social, economic, cultural and political implications of the increasing visibility of such industries. "Culture" and "industry" were considered to be incompatible by early critics of modern capitalist culture, but have been running hand in hand for decades in our contemporary times. Is culture now fully susceptible to being administered in bureaucratic fashion, or has it been re-energised and re-commodified into new processes of "creativity"-making? How should our social environments for the nurturing of media (and mediated) creativity be addressed in the context of relevant cultural planning, policy or education? In what ways do "creative workers" contribute today to the growth of
creative industries and even of a "creative economy"?

Although the term creative industries covers a range of sectors where individual talent and skill is promoted, such as crafts, architecture, design, performance, sound and visual art, film and television, publishing, etc., this course will focus on media-based creative industries. We will discuss how the rise of new media technology has encouraged the emergence of media studios and startups that are opening up possibilities of creative work through media. Students will learn about some emergent trends of alternative creative media organisations/ practices that challenge conventional notions of media industries.

CUS3004 Media, Gender, and Sexuality (3 credits)
What is the relationship between new media representations and gender? How can we understand gender and sexual politics in everyday media practices? What are the variant notions of gender and sexuality in diverse Asian societies? This course will draw upon theoretical strands in cultural studies, gender and sexualities studies, media and communication, history, queer studies and sociology as critical tools to understand the production and distribution of gendered messages within media texts. Through a close reading of cultural representations, students will learn to analyse the meanings behind media representations on heterosexuality and non-normative sexualities. Students will not only be learning the key theoretical approaches and emerging debates in the field of media, gender and sexuality studies, but rather, they will contribute by coming up with new interpretations of media representations and generating new content in social media during the course.

By the end of the course, students will gain critical understanding in conducting discourse analysis and audience reception research on divergent mediascapes, ranging from film and television to social media and wider digital cultures. Censorship in the form of state intervention or self-regulation will also be examined in this course. Hierarchal racialisation of gendered bodies embedded within media representations will be critically analysed. Students will learn to conduct media ethnographies as part of course requirement.

CUS3005 Media Networks and Everyday Life (3 credits)
This course explores the term "network" broadly, including socio-cultural networks, online social networks, and other digital communication networks. With this understanding, the course asks in what ways media constrains, enables and figures in the practices of everyday life. We work from an expansive definition of what constitutes “media,” including print media, television, social network sites, and online games. Students will use relevant theoretical concepts to discuss the way they relate to one another in intimacy, family, neighborhood, class identity, gender relationship, sexuality, ethnicity, and citizenship. They are encouraged to reflect upon and compare different media experiences, texts, and technological forms. Students will learn the basics of audience research, discourse analysis, and digital ethnography.

CUS3006 Social Drama and Everyday Life (3 credits)
This course examines how everyday practices are framed by and embedded in divergent local processes of ‘social drama’ (Turner). We focus on conflict situations, big and small, in order to see how dramatic element marks the eruption of tensions from social life. As conflicts take shape in the ritualistic form of drama, we consider how individuals in public space embody the conflictual characters and perform the emotional pre-dispositions at play.

Situating such conflicts in real-life location, we study everyday performances as social events. Examining performativity in daily encounters, we re-visit cultural practices as mediated and place-bound acts of performing ordinary life. Through case-studies, we analyse storytelling in social drama to gauge its effects on everyday life condition. We investigate the experiential and affective dimension of embodiment to understand the eventfulness of social performances.

For a boarder perspective on the contemporary relevance of social drama and cultural performance, we review the politics of cultural pedagogy as manifested in various treatments of the popular – such as the ‘carnival’ (Bakhtin), ‘society of the spectacle’ (de Bord), and ‘theatre of the oppressed’ (Boal).

CUS3007 Social Media Literacy (3 credits)
Although social media have been widely available for just about a decade, it is difficult to imagine everyday life in the contemporary world without them. Internet usage in many countries worldwide has long passed the 50% mark. Especially after the smartphone became cheaper, the internet has been readily accessed through mobile devices, and powered by greater access to wifi. Users are no longer just consumers, but producers and curators of online content, both textual and visual.

This course focusses on different aspects of social media, namely microblogging, file sharing and services (e.g. dating apps), as well as communicative media (e.g. WeChat, WhatsApp). Popular platforms such as Instagram and Snapchat are also considered for their specific forms of appeal to younger users. The course is intended to improve students' capacity to understand the social significance of each platform and its role in the formation of new kinds of communities.

They will assess the impact of social media on everyday life and culture. They will learn to critically appraise digital content, and judge its function and quality. They will also learn about the ethics of online interaction. The practice component of this course will foster students' textual and visual creativity on social media platforms. In light of the critical understanding acquired through the course, students will be helped to strengthen their ability to work with others by using digital technology.

CUS3008 Special Topics in Creativity and Performance Cultures (3 credits)
This advanced-level course studies a special topic in creativity and performance cultures. While focusing on a selected set of questions for intensive treatment, the course works with a flexible scope and adopts an open attitude to the disciplinary formation of knowledge. It provides an opportunity to deal with issues pertinent to the contemporary formation of creativity and performance cultures with implications for Cultural Studies. Specific topics may vary from year to year, but typically involve selected reading of creativity and performance studies in relation to the processes of local/global cultural production in our time.

CUS3008a Cultural Theory, Performance and Identity (3 credits) (in Term 2, 2020-21)
This reading-intensive course guides students through a theoretical and conceptual consideration of the relationship between sociocultural identity (e.g. gender, race, class, ability) and performance—the latter understood in a broad sense to mean both artistic-cultural works staged for the public, and everyday and official acts of symbolic representation and material embodiment in collective life (e.g. in sports, politics, media, and entertainment). Students will engage with key theoretical works and recent studies in postcolonialism; critical race, gender, and disability studies; and performance, music, and sports studies with the aim of understanding how the concept of identity articulates complex processes of globalization (exclusion, exceptionalism, multiculturalism and diversity, and nationalism). For each tutorial, students will generate a pool of case studies with which to collectively apply and work through their understanding of the chosen texts, and choose a single case study to analyze through progressive writing tasks throughout the term. By the end of the course they will gain a deeper understanding and appreciation of the fundamental issues that underlie the ever-changing processes of identity-formation in and through the cultures of performance.

CUS3009 Special Topics in Digital Culture & Media Practices (3 credits)
This advanced-level course studies a special topic in digital culture and media practices. While focusing on a selected set of questions for intensive study, the course works with a flexible scope and adopts an open attitude to the disciplinary formation of knowledge. It provides an opportunity to deal with issues pertinent to the contemporary developments of digital culture and media practices with implications for Cultural Studies. Specific topics may vary from year to year, but typically involve the examination of digital culture and media practices in relation to the processes of local/global cultural production in our time.

CUS3009b Special Topics in Digital Culture & Media Practices: Special Topics in Digital Culture (3 credits) (in Term 2, 2022-23)
The advent of digital age has reshaped our culture, society, and everyday life. This

advanced-level course examines special topics in digital culture through a critical lens. The major objective of this course is to familiarize students with critical issues related to contemporary discussions on digital culture, including design and innovation, digital economy, platform capitalism and cooperatives, and digital commons from around the world. We will examine not only the impact of digital technology on culture and society, but also how various social, cultural, economic, and geo-political factors have reshaped the forms and functions of digital technology. This is a multidisciplinary module that covers the fields of history, political economy, cultural studies, media and communication studies, and critical theory.

CUS3013 Techno-culture 科技文化 (3 credits)

We live daily with technology, a key player in society and culture. Changes in the technologies are an inseparable part of our everyday life, material cultures and social worlds. Both the technical and magical dimension of technology has had immense impacts on the cultural formations and social norms of "modernity". In this course, we examine how technologies mediate our social interactions and lead to changes in the ways we conceive of ourselves as human beings, individually and collectively. Thus, we focus on the intricate relationship between technology and culture. We study selected topics, cases, and aspects of techno-culture with regard to the diverse representations and conflicting understandings of that relationship in the changing patterns of social and everyday life, of human experience within the private and the public domain, of artistic, literary and narrative imagination, as well as popular cultural genres and socio-economic structures..

CUS3014 Sexuality & Cultural Politics (from 2019-20)/
Sexuality Studies 性研究 (in 2018-19 or before) **(3 credits)**

This course develops students' understanding of the complex relations between cultural politics and various discourses of sexuality, including but not limited to those developed around LBGTIQ (lesbian, bisexual, gay, transgender, intersex and queer) identities and practices. Using feminist knowledge of the social construction of gender and of "differences" as points of departure, we shall examine the cultural construction of sexual subjectivity, sexual politics, sexual regulation and censorship globally, regionally and locally. Included in this will be an examination of some of the heated debates sexual discourses help raise within the cultural context of Hong Kong. Students will have opportunities to be exposed to various NGOs working on sexuality issues while working on their own research projects.

CUS3112 Culture & Literary Imagination (from 2019-20)/
Literature and Cultural Studies 文學與文化研究 (in 2018-19 or before) **(3 credits)**

<u>From 2027-28</u>

(Language of Instruction: Chinese)

This course will introduce some basic themes of cultural studies through literature and enable students to understand different ways of reading literary texts. Such themes may include social change, prejudice, resistance, gender and sexuality, the narration of self, and nation-building. Students would be exposed to various forms of literary works selected from different cultural backgrounds, including fiction, comics, drama, film, autobiography and reportage, of the last few decades. Introduced to cultural studies through literature, students will learn to appreciate the dynamics of literary imagination in different social and historical contexts as well as the often unsettling cultural dimensions of literature.

A selection of themes and a choice of reading will be made from year to year. The reading of both Chinese and English language texts is expected.

<u>In 2026-27 or before</u>

(The language of instruction of the course is English, but students are required to have

working knowledge of Chinese, i.e. the basic ability to read and understand Chinese.)
This course will introduce some basic themes of cultural studies through literature and enable students to understand different ways of reading literary texts. Such themes may include social change, prejudice, resistance, gender and sexuality, the narration of self and nation-building. Students would be exposed to various forms of literary works selected from different cultural backgrounds, including fiction, comics, drama, film, autobiography and reportage of the last few decades. Introduced to cultural studies through literature, students will learn to appreciate the dynamics of literary imagination in different social and historical contexts as well as the often unsettling cultural dimensions of literature. A selection of themes and a choice of reading will be made from year to year. The reading of both Chinese and English language texts is expected. This course will be taught in English but students are required to have a working knowledge of Chinese, i.e. the basic ability to read and understand Chinese.

CUS3132 Gender & Sexuality in Comparative Perspective (from 2019-20)/
Cultural Transformation in Modern China 中國文化之現代轉化
(in 2018-19 or before) **(3 credits)**
(The language of instruction of the course is English, but students are required to have working knowledge of Chinese, i.e. the basic ability to read and understand Chinese.)
From 2022-23
This course introduces major concepts in gender and sexuality and examines the intricate and multifaced power relationships at the intersection of class, ethnicity and (dis)ability in daily life. To do so it draws on a range of specific and timely issues in our contemporary societies including gender-based violence, poverty and development, gender and sexual discrimination, family and housework and gender equality, and presents both classic and cutting-edge theories, case studies, practices, and activisms across Chinese societies (e.g. China, Hong Kong and Taiwan). With a comparative approach, the aim is to work towards a deeper understanding of gender and sexuality issues in relation to human and social development, and inspire daily actions taken to make a change.

In 2021-22 or before
This course aims at introducing the major cultural changes that have been taking place in China since the late 19th century. In order to equip students with a background or contexts to understand such changes, a brief social and political history of modern China will be introduced in the beginning of the course. Topics related to cultural transformation to be discussed may include nation building and nationalism, tradition and modernity, intellectuals and the masses, urban-rural migration and its socio-cultural consequences, gender and sexuality, class and ethnicity, consumerism, ecology, media and popular culture, languages, university and education, and changing ideological and cultural values and beliefs.

CUS3206 Global Culture and Citizenship 環球文化與公民意識 (3 credits)
This course attempts to look at the ways global issues affect our daily lives, and hopes to foster a better understanding of the linkage between global issues and local situations, and our positioning amidst changes in the world today. Students will be exposed to a wide range of topics from problems of modernization and globalization, to different alternative theories and alternative practices, and through their evaluation of the success or failure of the alternatives, come to a better grasp of the state of the world today.

CUS3213 Culture, Power and Government 文化、權力及政府 (3 credits)
This course introduces a number of key themes, problematics and issues in connection with the relationships between culture, power and forms of governance. It highlights theoretical conceptions of power as developed in cultural studies, and links them to contemporary

international debates about governance, legitimation, culture, oppression, hegemony, civil society, law, and empowerment. Specifically, the course draws on classical Marxist theories of ideology, the Gramscian concept of hegemony and the Foucaultian notion of discourse to examine global and local governance as a cultural practice of power. Theoretical ideas will be examined in light of the multiple forms of cultural politics in contemporary societies, with a concern to clarify their implications for various political projects of liberation, participation and empowerment. Topics to be included in the course are ideology, class-consciousness, commodity fetishism, consent and hegemony, formation of subject, ideological state apparatus, legitimation of power, governmentality and biopolitics. Concrete examples and cases will be drawn on mass media, history and everyday life to examine how cultural forms and institutions are involved in the exercising of power.

CUS3215 Gender and Cultural Politics 性別與文化政治 (3 credits)
This course provides students with an introduction to the history of feminist movement and different streams of feminist thought. Beginning with an overview of claims to equality with men, focusing on issues such as equal opportunity and choice, we will go on to consider contemporary feminist claims to 'difference'. As comfortable notions of universal sisterhood have increasingly given way to pluralistic models, this course will address some of the specific issues the feminist movement face in different cultural contexts, particularly Hong Kong and China. It aims to extend students' understanding of the intersections between gender and politics through an investigation of texts and representations dealing with such topics as the body, pornography, sex work, and gay and lesbian movement, all calling for a reconstruction of identity categories.

CUS3219 Culture & Textual Politics (from 2019-20)/
The Cultural Politics of Reading 閱讀的文化政治 (in 2018-19 or before)
(3 credits)
(The language of instruction of the course is English, but students are required to have working knowledge of Chinese, i.e. the basic ability to read and understand Chinese.)
It is taught as an advanced introduction to the political dimension of reading a text. We shall deal specifically with the key conception in Cultural Studies that texts are political because of the issues of power and ideology they involve. A central question will be asked: Who is representing whom and how are meanings produced along with the unequal relations of power? Through the analysis of selected fictional and non-fictional texts, students will learn to understand the process of literary imagination in the activity of reading. They will learn to identify the dominant strategies of authors and readers, as well as the power relations involved in the course of reading.

CUS3304 Ethnographic Methods in Cultural Research (from 2019-20)/
Social and Cultural Anthropology 社會與文化人類學
(in 2018-19 or before) **(3 credits)**
The course introduces to students several theoretical perspectives, ethnographic writing and their relevance to contemporary cultural issues. Topics to be covered include anthropological theories of culture, ethnographic practice and their connection with colonialism and the changing relationship of the West to the "Others". It will also focus on several case studies related to anthropological knowledge and cultural studies.

CUS3309 Film, Gender, & Sexuality (from 2019-20)/
Film and Cinema Studies 電影研究 (in 2018-19 or before) **(3 credits)**
This course seeks to help students understand how a film conveys its meanings by surveying key developments and debates in film theory. It is an introductory study of film with a special emphasis on the perspectives of cultural studies. Students are provided with the basic concepts and tools needed to appreciate and criticise films on substantial grounds.

Concepts are explained with concrete examples from different cultures from Euro-American to Asian.

Specific topics to be discussed may include: style and meaning in the cinema; elements of film form and narrative; expressionism and realism; genre criticism and star studies; semiotics and structuralism in film studies; film criticism and interpretation; auteurism and theories of authorship; national cinemas and film movements; ideology and inter-textuality; gender and sexuality in cinema; cultural imperialism and local cinema, *etc.*

CUS3310 Media, Culture and Society 傳媒、文化與社會 (3 credits)
This second/third year core elective course in Cultural Studies explores the understanding of the mass media from Marxist through postmodern perspectives. It also examines the major methodologies of media research, so as to prepare students for advanced studies in media culture. The course will enable students to develop a solid critical approach to the study of the media in the global community we live today.

CUS3314 Hong Kong Popular Culture 香港普及文化 (3 credits)
This course aims to provide students with a critical introduction to popular culture in Hong Kong. Students will learn to assess for themselves the form, meaning and significance of popular culture, as well as to analyse the formation of cultural and social identity of Hong Kong people through concrete case studies. Students will study popular culture as something more than leisurely entertainment: it is a cultural process already inscribed in relations of power. Students will be asked to analyse the politics of Hong Kong popular culture in its particular historical and geopolitical conditions: marginal, postcolonial, postmodern, cosmopolitan, transnational and perpetually transiting. The course will draw on, but not limited to these critical perspectives: postcolonial criticism, postmodernist reading, gender theory, media and cinema studies. Specific topics will be selected from such areas as: the changing cultural status of Hong Kong through the post-war decades, Western and Asian influences and the transformation of indigenous culture, cinema as mass entertainment, the consumption and politics of popular music, electronic media, and the printed media, *etc*.

CUS3316 Modern Chinese Thought 現代中國思想 (3 credits)
(deleted from 2019-20 to 2022-23)
From 2023-24
The course will map the changes of intellectual currents in modern and contemporary China, with an orientation towards revolution as the formative event in China's encounter with modernity. It takes as its point of departure the understanding that the Chinese Revolution, as a protracted event lasting from the late Qing to the end of the Maoist period, was a multifaceted process whose outcomes and possibilities were never determined in advance. The course moves chronologically through this period, and takes up multiple axes of the revolutionary to understand how its different components – as an emancipatory project of communism, as an anti-colonial vision, and as a state-building exercise – inflected and jostled with each other. The key question that we will constantly re-examine over the semester is: what was, after all, the Chinese Revolution, and how do its possibilities and dreams persist in the post-revolutionary present?

In 2022-23 or before
The course will map the changes of intellectual currents in modern and contemporary China. Representative thinkers of each school and their linkages to the historical and political background will be introduced. Emphasis will be given to the intellectual development of these thinkers, the debates among them concerning the cultural encounter between the China and the West as well as ideological debates over cultural and political direction of the present

and future China. The questions and concerns raised in these debates will be studied in relation to the present-day context.

CUS3317 Narrating Hong Kong 論述香港 (3 credits)

(Language of Instruction: Cantonese)

In this course we shall study Hong Kong as a represented community by focusing on a variety of stories that have been told about her. Here narratives are taken as those tales which treat what happen to Hong Kong as a place in relation to what its people want as a community. The question of desire will therefore be addressed, especially as it pertains to the culture and politics of representation. Focus will be on the traces in the narrative text of collective hope, fear, anxiety as well as desire. ‘ This course is taught in Chinese.

本課程主要處理有關呈現「香港」為共同體的不同論述，聚焦在各種關於她的 故事，這些故事視香港為一個共同體，一個與活於其中的居民息息相關的地方。各種呈現中的欲望、文化及政治亦會討論到，焦點將 放在各類敘事文本裡的集體希望、恐懼、焦慮及欲望。期望同學修讀完畢後能：

（一） 描述不同的發展階段，不同論述如何建構香港社會的文化與歷史；

（二） 能分析人們是如何將對香港的想象、理解或欲求投射在不同的文本中，包括文學作品、歷史書寫、人物 傳記、電影、新聞傳播等等；

（三） 認識身分認同建構的過程，包括主流論述扣連的共同價值與意義。

CUS3322 City Cultures 城市文化 (3 credits)

One of the pressing challenges of the 21th century is to understand the cultural dynamics of contemporary urban life. This course reviews the historical origins of urban studies. By looking at the cultural experience and mediations of urban life throughout modernity and postmodernity, it further explores how cultural formations and urban experience can be connected to processes of city planning, building and development, as well as to urban governance. This course also introduces methods of visual ethnography. Through practice-led learning mode (e.g. the production of photo essay and ethnographic video), it promotes a reflexive understanding of the critical use of media in conducting and disseminating cultural and social knowledge.

CUS3325 Making Documentaries for Social Change (from 2023-24)/
Workshop on Creativity and Cultural Production 創意與文化生產 (in 2022-23 or before)
(3 credits)

(The language of instruction of the course is English, but students are required to have working knowledge of Chinese, i.e. the basic ability to read and understand Chinese.)

From 2023-24

This course aims to enhance students' critical understanding of the relationship between creativity and media and cultural production. Students will be guided through two dimensions surrounding creativity as cultural production: documentary making and socio-cultural intervention. In this light, students will: learn about the theories and concepts of documentary film production; analyze various genres of documentaries; reveal their social dimensions and ethical concerns; and reflect on the context and the ways in which they are produced. Students will also learn the knowledge and skills they need for documentary making, such as research, planning, interview techniques, shooting, lighting, sound recording, and directing. Through the lens of producing documentaries, students will gain an enhanced awareness of community and social issues. This course will be taught in English but students are required to have a working knowledge of Chinese, i.e. the basic ability to read and understand Chinese.

In 2022-23 or before

This course aims at enhancing students' critical understanding of creativity as driving force behind cultural production, and the relationship between creativity and cultural production. A critical reflexivity rooted in contextual awareness is corollary to the fostering of creativity, and hence the course will be focused on areas of cultural production that best bring about such quality of creativity, including but not limited to performance art, music, community art. Students will be guided through two dimensions surrounding creativity as cultural production: as creative industries, and as socio-cultural intervention. In this light, students will learn about the theories and concepts around creative industries, as well as public art as an emerging form of social cultural intervention. Suggested modules include: theatre, Chinese opera, music production and performance, installation art, documentary, creative writing, community art, and other creative modes. Students will study the art forms from an industry and intervention approach, as well as the creative-production skills involved. At the end of the course, students will be required to produce a creative project based on one of the art forms taught in the course. It is hoped that the course will provide a conceptual and also a practical dimension into the critical rethinking of cultural creativity.

CUS3350 Power and Body in Performing Arts (from 2019-20)/
Power and Body in the Performing Arts 權力・身體・演藝
(in 2018-19 or before) **(3 credits)**

Through the creative medium of performing arts, this course explores the cultural politics of body and power in the context of modern society's regulation and maximization of its subjects and the human subject's resistance to and subversion against biopower. The course will investigate how the body acts and is simultaneously acted upon in its (re)production as a site of power struggle. This point will be examined in two related aspects: (i) ideological politics and (ii) the notion of sexuality as a technology of power.

CUS3359 Introduction to Performance Cultures (from 2019-20)/
Introduction to Performance Studies 表演研究導論
(in 2018-19 or before) **(3 credits)**

Introducing students to both the specific concepts and the broadly conceived notions of "performance" in the arts and social life, this course examines performance studies from its intellectual roots of theatre and anthropology through the fundamental concepts such as play, ritual, and performativity to the critical analysis of the act of performing, performance processes, global and intercultural performances. The multi-disciplinary nature of performance studies lets students adopt cross-cultural perspectives on rituals, games, drama, dance and music, as well as "performance" in everyday life, and to give them practical experience of how one builds up a public identity through performance.

CUS3360 Performance Practices Workshop 表演實踐工作坊 (3 credits)

(Language of Instruction: Depending on the artistic, pedagogical, and performance-related needs of individual artists-in-residence who teaches the Workshop, the primary language of instruction may be English or Chinese.)

Each semester a performing/performance artist or art group will conduct a themed workshop with a strong experiential dimension. The theme and art form vary from term to term, depending on the practice and expertise of the invited artist-instructor/artist-in-residence. The workshop involves key aspects of the practice of the art, such as performance, appreciation, critical writing, production, audience and community development, etc., with supplementary theoretical study. A hands-on workshop on funding and resources management will also be offered. The workshop enables students to explore, express and perform their social and cultural identities and to build up their cultural asset from an appreciative, artistic or intellectual perspective, and to obtain a deeper empathy of practitioners of performing arts and performance art by learning through personal involvement and experience.

CUS3407 Critical Writing Workshop I 文化評論寫作坊 I (3 credits)
CUS4408 Critical Writing Workshop II 文化評論寫作坊 II (3 credits)
(Language of Instruction for Workshop I: Chinese)
For Cultural Studies, criticism in its *public* mode links the discovery and expression of the self to the critical understanding of the social and the collective, in which any individual is situated and conditioned to grow. With such a perspective, Critical Writing Workshop I and II are required courses for the Major students and are designed to introduce them to the *practical work* of criticism as a mode of cultural writing outside of the academic genre.

In Workshop I, we focus on cultural criticism and Chinese writing and the course is therefore taught in Chinese. Students are expected to acquire the basic skill in writing for media and the ability to communicate with the general public. It covers methods and skills needed for generating problems, defining the object for criticism, effective writing strategies and engaging in cultural debates.
這個課程集中培養學生的文化評論及中文寫作能力，期望學生能掌握文字媒體的書寫要訣，從而有效地與公眾溝通及辯論。課程內容包括如何發掘問題、選取評論對象、書寫策略、介入文化爭議、促進文化理論與日常經驗的對話。學生除了需要完成特定的寫作練習外，亦需要參與導修課，閱讀大量文化評論作品，討論寫作策略與技巧，以加強文化評論的能力及觸角。

For Cultural Studies, criticism in its public mode links the discovery and expression of the self to the critical understanding of the social and the collective, in which any individual is situated and conditioned to grow. With such a perspective, this course introduces students to the practical work of criticism as a mode of cultural writing outside of the academic genre narrowly defined. As a companion course to CUS3407 "Critical Writing Workshop I" (taught in Chinese), this practicum trains students to produce critical writings in English on topics of their own choice, addressed to a larger readership in the public, dealing with issues of identity (about who I am, who we are), personal and social experiences (about what we experience, how I feel), and critical writing itself (about how best I can represent my views and others' perspectives in a chosen mode of discourse).

Through a series of pro-seminars, workshops, tutorials, individual consultation sessions, as well as the writing projects, and by focusing on the actual practice of the critical essays, students are equipped with the written medium for both the representation of self and the critique of the everyday life and/or social realities.

CUS3409 Education and Cultural Politics (from 2019-20)/
Education and Cultural Studies 教育與文化研究 (in 2018-19 or before)
(3 credits)
In what ways can Cultural Studies contribute to the work of education and education studies, with regard to such issues as pedagogy, critical literacy, student-centred learning, teacher development, and curriculum development? What do critical educators share with Cultural Studies scholars in their commitment to education as a social practice and their critical priority to take effective learning primarily as a self-empowering experience? This course aims to provide the groundwork for exploring critical interventions in local educational practices. Through collective and interactive projects it will help students to develop a sustainable approach to educational work in light of the intellectual and social concerns of Cultural Studies.

Drawing on the resources of Cultural Studies, we shall investigate its disciplinary parameters and methodological emphases. The course will also examine ways to engender

effective research and critical projects in education by making use of the relevant knowledge base and analytical strategies. Addressing the educational origins of Cultural Studies in various socio-historical contexts, it helps students to re-visit the relevant concepts and theories with a view to improving the effectiveness of their critical pedagogy models when transposed to new contexts. Reference will be made to issues in Hong Kong education where appropriate.

CUS3410 Cultural Policy and Community 文化政策及社區 (3 credits)
This course introduces students to cultural policy as a practical domain in which government, private enterprise and communities interact to manage and develop culture understood as a collective resource. Using case studies to explain the work of cultural policy as a community-building strategy that may contribute to the building of modern nation-states, we examine the factors affecting the development of the arts, the media and cultural education in contemporary societies. Special attention is put on the policy issues posed to cities and communities today by the complex forces of cultural globalization. Key issues may include regulation, censorship, access to cultural goods and decision-making processes; cultural consumption, identity politics and citizenship; cultural imperialism, nationalism, and region-formation; cultural planning, urban renewal and community participation; the cultural/creative industries, talents and education.

CUS3411 Media Creativity 媒體創意 (3 credits)
From 2022-23
As we live in an increasingly media-saturated world, this course seeks to deepen students' understanding of the fast-evolving media culture, while explores and expands their creative potential in media production through a wide range of media forms.

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

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

In 2021-22 or before
This course explores and expands students' creative potential in media production, including but not limited to photography, video, audio and interactive media, in order to deepen their understanding of media culture. Students will be able to experience first-hand how meanings and values are constructed in different forms of media representation and reception. The creative processes of media production aim to enhance students' media literacy, develop their media languages for personal, cultural, and socio-political expression and communication, and deepen their understanding of the politics, possibilities and limitations of media formations in the world around us.

CUS4001 Capstone Project (3 credits)
(Restriction(s): only for BA Cultural Studies Major students.)

From 2022-23:
The Capstone Project is a compulsory course for major students to integrate the academic knowledge and practical skills they have acquired through the course of their undergraduate study in a final year project, potentially contributing to both the field of Cultural Studies and the larger community. It also offers students an opportunity to engage in the real-world situations, think through and beyond what they have learnt in class, and envision a fulfilling and meaningful future career in the cultural and creative sectors.

The Capstone Project will enable students to explore knowledge beyond the university, and learn to work individually or collaboratively with their peers (depending on the project format). The project should normally be undertaken in a group of three students. Students will be allocated a faculty supervisor who will help them identify a topic of interest that is relevant to the core discipline. In order to broaden students' critical and creative perspectives, the Capstone Project can be conducted in one of the following three forms: (i) a research-informed written dissertation based on a timely topic in Cultural Studies; (ii) a research project attached to a designated community partner; or (iii) a creative/media work based on a timely topic in Cultural Studies (e.g. a film, a performance, an installation artwork, a social media campaign, a web design project) plus an executive summary. All projects should contain an element of public engagement. Emphasising a student-centered pedagogical approach, students will take ownership and responsibility for their own learning experience. Regardless of the Capstone Project format, students have to formulate a significant research question, engage in creative exploration or research to find answers, and refine their communication skills to express the relevance of their experience to others within their social circles/the larger community.

In 2021-22 or before:
You are near the end of your studies at Lingnan University and you have a lot of ideas and concerns. The Capstone Project is your opportunity to learn how to integrate and put in action the skills and knowledge you have gained while at LU and, potentially, lead yourself into a successful career in the 'real world'. To put it in Cultural Studies terms, the Capstone Project is your chance to put the theories you have learnt back into the everyday.

Your Capstone may take many forms: a research project, a written dissertation, an internship, or a creative/media work (e.g. a film, a performance, an artwork installation, or a web design project). The Capstone Project intends to broaden your critical and creative perspectives. Through the different forms of the Capstone, you can explore knowledge beyond the university, and learn to work individually or collaboratively with your peers (depending on the nature of your project), with appropriate faculty supervision. Regardless of the form of Capstone Project you choose, you will have to formulate a significant question, engage in creative exploration or research to find answers, and refine your communication skills to express the relevance of your experience to others in your circles/communities. The Capstone Project is student-centered. It requires you to take responsibility and ownership for your own experience. Although you will be assisted by a faculty supervisor, what you make of the project is entirely up to you. Overall, the Capstone is an opportunity to challenge yourself to think/work through and beyond what you have learnt and to help you get ready for life after university. All Capstone Projects should contain an element of public engagement.

CUS4299 Internship 暑期實習 (3 credits) (not offered to students from 2019-20 intake)
(Prerequisite: CUS Major)
This elective course aims at enriching students' outside classroom learning as part of the 'whole person education', which is an integral part of the outcome based learning policy. Students will be encouraged to integrate theory with practice, by applying cultural studies theories to the critical reflection of the issues related to the work of the partner organisation. This is especially crucial in the exposure and grasping of key debates surrounding issues concerning media and cultural organisations, as the theoretical and practical elements in these sectors are very much embedded in the actual work at the site. It also equips students with specific skills required of these cultural organisations, including research skills. It provides a vocational dimension, where students will be inspired of a prospective career

path.

This course involves students in working for selected cultural organisations in Hong Kong and overseas. The cultural organisations may vary from year to year, but they focus in areas such as media, community and performing arts/ arts organisations. Students registered for the course will attend workshops and then assigned to specific internship posts according to their interests and potentials. During the summer, they will perform tasks required by the partner organisation (which will act as their employer during the internship), and learn about specific skills through on-job training. They will be assessed by the partner organisations as well as course instructors based on their mastery of the skills and overall performance. At the end of the internship, students will be required to submit a written essay.

CUS4320 Directed Research Project 研究專題 (3 credits) (not offered to students from 2019-20 intake)
(Restriction(s): only for Cultural Studies Majors.)
Students enrolled in the course will work independently under the guidance of a supervisor on a topic approved.

CUS4331 Cultures of Cinema (from 2019-20)/
Topics in Cinema and Media Studies 電影及傳媒研究專題
(in 2018-19 or before) **(3 credits)**
(Prerequisite: CUS3309 Film, Gender, & Sexuality (from 2019-20 to 2023-24)/ Film and Cinema Studies (in 2018-19 or before))
This course offers students an opportunity to pursue specific topics in film and media with greater depth than an introductory course would normally allow. The basic aim is not to provide an overview of film and mass communication theory but to encourage students to think through controversial issues about which there is often little agreement among scholars. Those issues have been chosen to span different areas, ranging from purely aesthetic to social and ideological questions. Students will learn to cultivate their analytical and critical skills about topics with which they should be somewhat familiar from previous introductory courses.

The following is a list of possible topics from which lecturers will compile their particular course outline for each academic year: defining the cinema: the specificity thesis; pre-cinema and early cinema: historical alternatives to mainstream cinema; national alternatives to mainstream Hollywood cinema; different models of film and media authorship; the interpretation of meaning; film and television genres; conceptualising media audiences: the reception contexts of mass communication; television, domesticity, and gender; media, behaviour and consumption; media globalisation; media and the public.