

The Hong Kong Polytechnic University

Subject Description Form

Subject Code	CBS1A23
Subject Title	Cultural Identities and Representations
Credit Value	3
Level	1
Pre-requisite / Co-requisite/ Exclusion	Exclusion GEC1A08 and CBS1A11P Cultural Identities and Representations
Objectives	The course aims to examine the cultural identities of Hong Kong people in different historical phases of development as shown in local media representations. Cinematic representations are powerful ideological mechanisms both reflecting and constructing the changing notions of self during major social, economic and political crisis, especially before and after the handover of sovereignty of Hong Kong. In this sense, both textual and contextual studies of film are important. We treat film both as an art form and as social critique while introducing different ways to appreciate and evaluate it. More importantly we read it as an engaging cultural process by tracing links between film and society-at-large. The course helps students reflect critically on their own relationship with local cultures they grow up with and to complicate the relationship between cinematic representations and Hong Kong identities. Special attention will be given to the conflicting moments of cultural, ethnic, national and historical crisis which shape the narrative discourse of Hong Kong cinema in the colonial and postcolonial context.
Intended Learning Outcomes (Note 1)	Upon completion of the subject, students will be able to: (a) Identify the relationship between cinematic representations and cultural identities, social heritage and cross-boundary politics. (b) Decode the changing notions of self and their meanings through Hong Kong movies. (c) Analyze Hong Kong movies textually and contextually as a cultural process. (d) Engage in critical self-reflections through the mediations of cinematic arts.
Subject Synopsis/ Indicative Syllabus (Note 2)	<ol style="list-style-type: none"> 1. Lai Man Wai (1893-1953) and the beginning of Hong Kong cinema: Shanghai-Hong Kong twin-city identities. 2. Melodrama in Chung-luen productions: Chinese immigrants in the 1950s. 3. Youth movies: the building-up of local identities and Hong Kong citizenship in the 1960s 4. Kung-fu and Martial Arts movies: Heroism and self enhancement in the 1970s

	<ol style="list-style-type: none"> 5. Cantonese VS Mandarin movies: Language and cultural identities in the 1970s 6. “New Wave” movies: Hong Kong identity and social reflection in the 1980s. 7. Allegorical movies of 1997: British VS Chinese identities in the 1980s 8. Nostalgic movies: collective memories and Hong Kong identity crisis in the 1990s. 9. Movies under the Financial storm and SARS from 1998-2003: Self disintegration and rejuvenation 10. Revival of gangster movies: in-between self-identities since 2003. 11. Independent cinema: alternative “Chinese” identities in the 21st century 12. Reviewing Hong Kong-China cross-boundary movies from 1997 to the 21st century: new Chinese identities under one country, two systems?
<p>Teaching/Learning Methodology</p> <p><i>(Note 3)</i></p>	<p><u>Lectures:</u> This subject will be taught primarily using a lecture format. To support this with an aim towards both alignment and relevancy, lectures will closely follow the assigned reading. Students will be taught to how to scan the reading material before attending the lecture so that they are better prepared for the lecture and to question unclear concepts within it. The questions raised due to lack of understanding or interest will be dealt during the class time. To further motivate students to develop their interest in the course and learn as much as they can, lecturer will make use of different teaching materials such as film clips, documentaries, music, drama and performances videos in addition to lecturing in a conventional format.</p> <p><u>Seminars (Presentation and Participation):</u> The course will be successful only with active participations of all students, and thus tutorial sections will be an important component. Besides allowing students to more directly engage the material with ready access to the teacher, seminars can serve as a mechanism which empowers students to read, actively engage, and ultimately comprehend selected textbook chapters. Students in seminars will be further subdivided into different presentation groups. The basic approach will be peer teaching in which each presentation group in turn will facilitate discussion of the assigned presentation topic through a series of questions posed to the other presentation groups, and consequently a close interactive atmosphere can be fostered which in turn will be essential to encourage students to get immersed in the learning environment.</p> <p><u>Learning to Learn:</u> Strengthening student learning skills is most effective when done in the context of interesting and relevant content material. This subject will make use of number materials from the Poly U's Learning to Learn Project, previously funded by the UGC and developed under the aegis of the EDC, such as the Learning Review Table and the Question Guide, both to encourage students to engage in the questioning process and to transfer those skills to other classes.</p>

Assessment Methods in Alignment with Intended Learning Outcomes (Note 4)	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)				
			a	b	c	d	
	1. Quizzes	30%	✓	✓	✓	✓	
	2. Project/ Paper	35%	✓	✓	✓	✓	
	3. Seminar	35%	✓	✓	✓	✓	
Total	100 %						
<p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> <ol style="list-style-type: none"> Students will be further subdivided into different presentation and discussion groups in seminars. The basic approach will be peer teaching in which each presentation group in turn will facilitate discussion of the assigned presentation topic through a series of questions posed to the other presentation groups, and consequently a close interactive atmosphere can be fostered which in turn will be essential to encourage students to get immersed in the learning environment. The quizzes will effectively assess students' understanding, with particular emphasis on their application of critical thinking and analytical power on topics relevant to cultural identities and representations. The term paper will comprehensively assess students' ability in reading and doing research on relevant materials and their ability to express their views and arguments succinctly through writing a sustained essay on a topic relevant to Chinese literature and politics. 							
Student Study Effort Expected	Class contact:						
	▪ Lecture		27 Hrs.				
	▪ Seminar		12 Hrs.				
	Other student study effort:						
	▪ Readings/ Discussions/ Reflections		39 Hrs.				
	▪ For quizzes and paper		39 Hrs.				
	Total student study effort		117 Hrs.				
Reading List and References	<p>Abbas, Ackbar. 1997. <i>Hong Kong: Culture and the Politics of Disappearance</i>. Minneapolis, London: U of Minnesota P.</p> <p>陳家樂、朱立 (2008) 《無主之城：香港電影中的九七回歸與港人認同》。香港：天地圖書有限公司。</p> <p>Cheung, M.K. Esther and Chu, Yiu-wai (ed.) (2004). <i>Between Home and World: A Reader in Hong Kong Cinema</i>. Hong Kong: Oxford University Press.</p> <p>Chu, Yingchi. 2003. <i>Hong Kong Cinema: Coloniser, Motherland and Self</i>. London and NY: Routledge.</p>						

	<p>Dissanayake, Wimal. 2003. <i>Wong Kar-wai's Ashes of Time</i>. Hong Kong: Hong Kong UP.</p> <p>Fang, Karen. 2004. <i>John Woo's A Better Tomorrow</i>. Hong Kong: Hong Kong UP.</p> <p>Fu, Po Shek, and David Desser, (eds.) 2000. <i>The Cinema of Hong Kong: History, Arts, Identity</i>. Cambridge: Cambridge UP.</p> <p>The 18th Hong Kong International Film Festival. 1993. <i>Cinema of Two Cities: Hongkong-Shanghai</i>. Hongkong: Urban Council.</p> <p>The 20th Hong Kong International Film Festival. 1996. <i>The Restless Breed: Cantonese Stars of the Sixties</i>. Hongkong: Urban Council.</p> <p>家明主編 (2009) 《溜走的激情：八十年代香港電影》。香港：香港電影評論學會。</p> <p>朗天 (2003) 《後九七與香港電影》。香港：香港電影評論學會。</p> <p>羅卡 (2006) 《香港電影點與線》。香港：國際演藝評論家協會(香港分會)。</p> <p>羅貴祥、文潔華編 (2005)：《雜嘜時代：文化身份、性別、日常生活實踐與香港電影1970s》（Age of Hybridity: Cultural Identity, Gender, Everyday Life Practice and Hong Kong Cinema of the 1970s）。香港：牛津大學出版社。</p> <p>湯禎兆 (2010) 《香港電影夜與霧：創意是這樣煉成的》。香港：生活書房。</p> <p>Teo, Stephen. 1997. <i>Hong Kong Cinema: The Extra Dimensions</i>. London: BFI.</p> <p>Xu, Gary G. 2007. <i>Sinascapes: Contemporary Chinese Cinema</i>. Plymouth: Rowman and Littlefield.</p> <p>Yau, Esther CM, (ed.) 2001. <i>At Full Speed: Hong Kong Cinema in a Borderless World</i>. Minneapolis, U. of Minnesota P.</p>
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Note 1: Intended Learning Outcomes

Intended learning outcomes should state what students should be able to do or attain upon completion of the subject. Subject outcomes are expected to contribute to the attainment of the overall programme outcomes.

Note 2: Subject Synopsis/ Indicative Syllabus

The syllabus should adequately address the intended learning outcomes. At the same time over-crowding of the syllabus should be avoided.

Note 3: Teaching/Learning Methodology

This section should include a brief description of the teaching and learning methods to be employed to facilitate learning, and a justification of how the methods are aligned with the intended learning outcomes of the subject.

Note 4: Assessment Method

This section should include the assessment method(s) to be used and its relative weighting, and indicate which of the subject intended learning outcomes that each method purports to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.

Subject Offering Department	CBS
Cluster Area	<p>Please check the box(es) below to indicate the cluster area(s) the subject contributes in a major way:</p> <p><input checked="" type="checkbox"/> Human Nature, Relations and Development [CAR(A)]</p> <p><input type="checkbox"/> Science, Technology and Environment [CAR(D)]</p> <p><input type="checkbox"/> Chinese History and Culture [CAR(M)]</p> <p><input type="checkbox"/> Cultures, Organisations, Societies and Globalisation [CAR(N)]</p>
Medium of Instruction	English
Requirements intended to fulfil	<p><input checked="" type="checkbox"/> China-Study Requirement (CSR)</p> <p><input type="checkbox"/> English Reading (ER) and English Writing (EW)</p> <p><input type="checkbox"/> Chinese Reading (CR) and Chinese Writing (CW)</p>