

The Hong Kong Polytechnic University

**Subject Description Form**

*Please read the notes at the end of the table carefully before completing the form.*

<b>Subject Code</b>	CBS1A11P
<b>Subject Title</b>	Cultural Identities and Representations
<b>Credit Value</b>	3
<b>Level</b>	1
<b>Pre-requisite / Co-requisite/ Exclusion</b>	NIL
<b>Objectives</b>	<p>The subject provides students with basic concepts of symbolical anthropology and aims to examine the evolution of Hong Kong people's identities and their representations as shown in media, discourse and film in different historical phases. Students will learn how these representations as symbols are powerful mechanisms both reflecting and constructing the changing notions of "We" and "They" during major social, economic and political crisis, especially before and after the handover of sovereignty of Hong Kong. We treat film, painting and writing both as an art form and as social critique while introducing different ways to appreciate representation signs. More importantly we read them as an engaging social-cultural process by tracing links with society-at-large. The course helps students reflect critically on their own relationship with local multi-cultures they grow up with and to complicate the relationship between symbolic 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 in the colonial and postcolonial context. Anthropological conceptual resources will be taught with the hope to further develop the students' transcultural sensitivity and competence which should help them better appreciate their needed world-citizen identity.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <ul style="list-style-type: none"> <li>(a) Enhance Chinese reading and writing literacy by the reading and researching on scholarly articles, presenting and exchanging ideas in seminars, investigating on social representations in group fieldwork.</li> <li>(b) Reflect critically on the changing relationship between representations and self-identities, cross-cultural heritage and politics.</li> <li>(c) Get awareness of identity issues as a passive solution in the global world of socio-cultural representations.</li> </ul>

	(d) Cultivate the cross-cultural and transcultural identity as an active approach to live together in our human community in crisis.
<b>Subject Synopsis/ Indicative Syllabus</b>	<ol style="list-style-type: none"> <li>1. Introduction: Culture, identities and their representation systems from the anthropological perspective; “identity” as question on the meaning of “being” amid accelerated globalization and aggravated crisis. Revival of gangster movies: in-between self-identities since 2003.</li> <li>2. 1967, the watershed: awareness of Hong Kong people's identity and construction of social and cultural representations (fusion of traditional and modern Western civilization).</li> <li>3. “New Wave” movies: Hong Kong identity and social reflection in the 1980s. Allegorical movies of 1997: British VS Chinese identities in the 1980s</li> <li>4. Hong Kong artists and their Paintings: art as representation of collective memories and Hong Kong identity crisis.</li> <li>5. 1997, Handover of Sovereignty: discourse "one country and two systems " and tension with the reality bring confusion and identity crisis. " Identity " as passive solution of Hong Kong people's collective consciousness</li> <li>6. Independent cinema: alternative “Chinese” identities in the 21<sup>st</sup> century</li> <li>7. Modern paradox: the lack of culture and enhanced cultural identity (community, terrorism, nationalism).</li> <li>8. The European integration: from invention of "national Sovereignty" to its deconstruction, regional identity and the state-nation crisis, common cultural basis of a large European identity, competition and cooperation.</li> <li>9. The transcultural necessity in the Digital Eco-Era, reinvention of "Human Ethics" and identity to world citizenship.</li> <li>10. Ideological discourse and control of symbolic representations in Digital Age, the cultural significance of the new media.</li> </ol>
<b>Teaching/Learning Methodology</b>	<p><u>Lectures:</u></p> <p>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</p>

of different teaching materials such as film clips, documentaries, music, drama and performances videos in addition to lecturing in a conventional format.

Seminars (Presentation and Participation):

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.

Assessment Methods in Alignment with Intended Learning Outcomes	Specific assessment methods/tasks for CMI version	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)			
			a	b	c	d
	1. Attendance and participation in discussion	10%	✓	✓	✓	✓
	2. Problem set Paper (CR & CW) (individual assignment)	50% (of which 10% is to be given by CLC)	✓	✓	✓	✓
	3. Quiz (individual assignment) (for CR component)	10%	✓	✓	✓	✓
	4. Report and Presentation (group assignment)	30%	✓	✓	✓	✓
	Total	100 %				

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

1. Students' understanding of the reading materials will be assessed by discussions in tutorial sessions.
2. The problem set paper (40% + 10% given by CLC) will comprehensively assess students' ability in Chinese Writing and reading and doing research on relevant materials and their ability to express their views

	<p>and arguments succinctly through writing a sustained essay on a topic relevant to Chinese literature and politics. The projects will involve applying the conceptual resources learned from the subject to responding to the question of Hong Kong multi-identity.</p> <p>3. This subject requires students as group to realize a multicultural investigation . Student prepares his individual part and the group prepare collective report which is presented by a representative in class .</p>		
<b>Student Study Effort Expected</b>	<ul style="list-style-type: none"> <li>▪ Lecture</li> </ul>	26 Hrs.	
	<ul style="list-style-type: none"> <li>▪ Seminar</li> </ul>	13 Hrs.	
	Other student study effort:		
	<ul style="list-style-type: none"> <li>▪ Readings/Discussions/Reflections</li> </ul>	28 – 35 Hrs.	
	<ul style="list-style-type: none"> <li>▪ Individual research and collective work for quiz,presentation and final paper</li> </ul>	28 – 35 Hrs.	
	Total student study effort		95 – 109 Hrs.
<b>Reading List and References</b>	<p>Required readings</p> <p>*莫蘭《倫理》于碩譯，三聯出版社，2014。 阿爾君·阿帕杜萊，《消散的現代性——全球化的文化維度》，上海三聯書店出版社，2012年，6-62頁。 *莊孔韶，《人類學通論》，山西教育出版社，2005年1-33頁，204-217頁。 *趙旭東，“在文化對立與文化自覺之間”，《探索與爭鳴》2007年第3期（又見： <a href="http://new.21ccom.net/articles/sxpl/sx/article_2011052035890.html">http://new.21ccom.net/articles/sxpl/sx/article_2011052035890.html</a>） *趙旭東，《文化的表達——人類學的視野》，中國人民大學出版社，2009 *周憲，《文化表徵與文化研究》，北京大學出版社，2007 *孫佳山，“新世紀初期的文化表徵——以當下革命諜戰題材影視劇作品為例”，2012年，<a href="http://www.cul-studies.com">http://www.cul-studies.com</a>。 *曼紐爾·卡斯特，《認同的力量》（資訊時代三部曲第二卷），社會科學文獻出版社2003年，“導言”，1-4頁，“第一章”1-10頁，68-77頁；第二章，78-83頁；第五章，310-318頁，345-356頁；第六章357-379頁409-419頁。 *李政亮，《這樣的我在拆哪，中國》，夏日出版社，2011,22-83頁，134-176頁。 *吉爾·德拉諾瓦，《民族與民族主義》，三聯書店出版社，2005年，189-219頁。</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。

C.格爾茨，《文化的詮釋》（*The Interpretation of Cultures: Selected Essays*，1973），中譯本，納日碧力戈等譯、王銘銘校，上海，上海人民出版社，1999。

王宏志，《我們的地方，我們的時間：香港社會新編》，香港牛津大學出版社，2002年。

**References:**

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李志剛，《基督教與香港早期社會》，香港三聯書店，2012。

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謝巨集聲，《圖像與觀看》，廣西師大出版社，2012，第四章。

譚思敏，《香港新界侯族的建構》，香港中華書局，2012。

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Fu, Po Shek, and David Desser, 2000. *The Cinema of Hong Kong: History, Arts, Identity*. Cambridge: Cambridge UP.

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朗天 (2003)《後九七與香港電影》，香港香港電影評論學會。

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。

Teo, Stephen. 1997. *Hong Kong Cinema: The Extra Dimensions*. London: BFI.

Yau, Esther CM, ed. 2001. *At Full Speed: Hong Kong Cinema in a Borderless World*. Minneapolis, U. of Minnesota P.