

The Hong Kong Polytechnic University

Subject Description Form

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

Subject Code	CBS1A11P
Subject Title	Cultural Identities and Representations
Credit Value	3
Level	1
Pre-requisite / Co-requisite/ Exclusion	NIL
Objectives	<p>The subject provides students with basic concepts of language, culture and symbols, aiming to examine the evolution of Hong Kong people's identities and their representations as shown in media, music, television and movie in different historical phases. The lingua franca and language policy in Hong Kong will be discussed. Students will learn how language interacts with culture and its role in developing Hong Kong identities. We treat music, television and movie 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 and their mother tongue that they grow up with and also the relationship between language, 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. Concepts of linguistics and cultural symbolism 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>
Intended Learning Outcomes	<p>Upon completion of the subject, students will be able to:</p> <ul style="list-style-type: none">(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 coursework.(b) Analyze and describe the properties of Hong Kong Cantonese and the language-related cultural phenomena in Hong Kong.(c) Reflect critically on the changing relationship between representations and self-identities, cross-cultural heritage and politics.(d) Cultivate the cross-cultural and transcultural identity as an active approach to live together in our human community in crisis.

<p>Subject Synopsis/ Indicative Syllabus</p>	<ol style="list-style-type: none"> 1. Introduction: Language, culture, identities and their representation systems. 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). 3. The lingua franca and language policy in Hong Kong: from local Cantonese to Hong Kong Cantonese to Biliteracy and Trilingualism. 4. Hong Kong Popular Music: the rise and decline of Cantopop following the change in Hong Kong's local value and sentiments. 5. Hong Kong Television: representation of collective memories and Hong Kong identity crisis. 6. Hong Kong Movies: cultural identity and social reflection in Hong Kong movies, including "New Wave" movies, allegorical movies of 1997, gangster movies, etc. 7. 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. 8. Modern paradox: the lack of culture and enhanced cultural identity (community, terrorism, nationalism). 9. The transcultural necessity in the Digital Eco-Era, reinvention of "Human Ethics" and identity to world citizenship. 10. Ideological discourse and control of symbolic representations in Digital Age, the cultural significance of the new media.
<p>Teaching/Learning Methodology</p>	<p>Lectures:</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 have to scan the reading material before attending the lecture so that they are better prepared for the lecture and to question unclear concepts during the class time. To further motivate students to develop their interest in the course and learn as much as they can, different teaching materials such as film clips, documentaries, music, drama and performances videos will be used in addition to lecturing in a conventional format.</p> <p>Seminars:</p> <p>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 divided into different groups for discussions and presentations. An interactive atmosphere can be fostered which will be essential to encourage students to get immersed in the learning environment.</p>

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 seminars	5%	✓	✓	✓	✓
	2. Essay (CR & CW) (individual assignment)	40% (of which 10% is to be given by CLC)	✓	✓	✓	✓
	3. 2 Quizzes (individual assignment) (for CR component)	15%+20%	✓	✓	✓	✓
	4. Homework (individual assignment)	20%	✓	✓	✓	✓
	Total	100 %				
<p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> <ol style="list-style-type: none"> 1. Students' understanding of the reading materials will be assessed by discussions in seminars. 2. The essay (30% + 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 and arguments succinctly on a relevant topic. 3. The quizzes and homework will involve applying the conceptual resources learned from the subject and responding to the question of Hong Kong multi-identity. 						
Student Study Effort Expected						
	▪ Lecture		26 Hrs.			
	▪ Seminar		13 Hrs.			
	Other student study effort:					
	▪ Readings/Discussions/Reflections		28 – 35 Hrs.			
	▪ Individual research and collective work for quiz, presentation and final paper		42 – 45 Hrs.			
	Total student study effort			109 – 119 Hrs.		

Reading List and References

Students will be required to read a maximum of 6 selected readings from the list below:

Required readings

阿爾君·阿帕杜萊(2012)。《消散的現代性——全球化的文化維度》，頁 1-62。上海：三聯書店出版社。

*周憲 (2007) 《文化表徵與文化研究》，頁 1-21、194-228。北京：北京大學出版社。

*曼紐爾·卡斯特(2003)。《認同的力量》(資訊時代三部曲第二卷)，頁 5-10、73-76、297-314。北京：社會科學文獻出版社。

謝均才編 (2002)。《我們的地方、我們的時間——香港社會新編》，頁 1-38、189-234、343-374、449-475。香港：牛津大學出版社。

鄭定歐 (1998)。〈語言變異——香港粵語與廣州粵語比較研究〉。《中國語文》第 1 期，頁 56-65。

張洪年 (2002)。〈21 世紀的香港粵語：一個新語音系統的形成〉。《暨南學報》第 2 期，頁 25-40。

邵敬敏 (2008)。〈港式中文與語言接觸理論〉。《佛山科學技術學院學報(社會科學版)》，第 26 卷第 6 期，頁 28-33。

戚夏蕙 (2014)。〈Cantopop 的廣東話：小市民心聲〉。載於文潔華編，《粵語的政治：香港語言文化的異質與多元》，頁 95-113。香港：香港中文大學出版社。

彭麗君 (2010)。〈第六章：本土與跨本土〉。《黃昏未晚：後九七香港電影》，頁 131-165。香港：中文大學出版社。

盧偉力 (2014)。〈在香港和中國之間——香港粵語電影文化史上的幾個現象〉。載於文潔華編《香港嘅廣東文化》，頁 100-119。香港：商務印書館。

References:

Chu, Y.W. (2017). *Hong Kong Cantopop: A Concise History*. Hong Kong: Hong Kong University Press.

Hall, S, & Du Gay, P. (2011). *Questions of Cultural Identity*. London: SAGE Publications.

Matthews, S., & Yip, V. (2011). *Cantonese: A comprehensive grammar* (2nd ed., Routledge comprehensive grammars). London: Routledge.

Rutherford, J. (1990). *Identity: Community, culture, difference*. London: Lawrence & Wishart.

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

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。

陳家樂 (2011)。《香港電影、電視及新媒體研究》。香港：天地圖書有限公司。

	<p>書有限公司。</p> <p>陳清僑編（1997）。《身份認同與公共文化》。香港：牛津大學出版社。</p> <p>馮應謙編（2009）。《歌潮．汐韻：香港粵語流行曲的發展》。香港：次文化有限公司。</p> <p>黃湛森（2003）《香港流行曲的發展與興衰：香港流行音樂研究（1949-1997）》，香港大學哲學博士論文。</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>馬傑偉（1996）。《電視與文化認同》。香港：突破出版社。</p> <p>吳俊雄、張志偉（2002）。《閱讀香港普及文化 1970-2000》。香港：牛津大學出版社。</p> <p>張洪年（2007）《香港粵語語法的研究（增訂版）》，香港：中文大學出版社。</p>
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