



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	CBS1A11N
Subject Title	Cultural Identities and Representations ¹
Credit Value	3
Level	1
Pre-requisite / Co-requisite/ Exclusion	NIL
Objectives	<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>
Intended Learning Outcomes <i>(Note 1)</i>	<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 group fieldwork.(b) Reflect critically on the changing relationship between representations and self-identities, cross-cultural heritage and politics.(c) Get awareness of identity issues as a passive solution in the global world of socio-cultural representations.

¹ *The same course has two codes, CBS1A11N is CAR subject and requests students to conduct fieldwork study in Xi'an.

	(d) Cultivate the cross-cultural and transcultural identity as an active approach to live together in our human community in crisis.
Subject Synopsis/ Indicative Syllabus <i>(Note 2)</i>	<ol style="list-style-type: none"> 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. 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. 1997, Handover of Sovereignty: discourse "one country and two systems" and tension with the reality brings confusion and identity crisis." Identity" as passive solution of Hong Kong people’s collective consciousness. 4. The overview of Chinese history since its ancient time. 5. Reading the Empire’s complex from Chang'an, the Millennium Royal Capital of China, understanding the fabrication of national symbolic representations in popular terms " National empower dream " and " Chinese Dream" . 6. 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. 7. Ideological discourse and control of symbolic representations in Digital Age, the cultural significance of the new media. 8. Painting, film and cultural heritage as cultural identity and representations, cases in the Chinese mainland, Hong Kong and Europe, for example. (Comparing the examples in 1970s, 1990s and contemporary). 9. Modern paradox: the lack of culture and enhanced cultural identity (community, terrorism, nationalism). 10. The transcultural necessity in the Digital Eco-Era, reinvention of "Human Ethics" and identity to world citizenship.
Teaching/Learning Methodology <i>(Note 3)</i>	<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

	<p>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></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 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>Investigating Fieldwork</u></p> <p>During the investigating visit in Xi'an, students will combine academic knowledge with anthropological fieldwork, applying methodological skills to investigating fieldwork. They are requested to prepare an outline of fieldwork, write their "field diary" after every interview which contains recorded materials, description of the situation and of interviewed persons, student's reflections and comments...</p> <p><u>Exhibition:</u></p> <p>Students will organize a achievement exhibition after returning on campus with their own design for the theme and their fruits collected during their fieldwork, including photos and videos, diaries, images and legends of the group presentations.</p>						
<p>Assessment Methods in Alignment with Intended Learning Outcomes (Note 4)</p>	Specific assessment methods/tasks for CMI version	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)				
	Attendance and participation (in class, on fieldwork and in preparing exhibition)	20%	✓	✓	✓	✓	
	Term Paper (individual assignment)	40%	✓	✓	✓	✓	
	Field Diary	20%	✓	✓	✓	✓	
	Fieldwork (interviews) and Presentation (group 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 tutorial sessions and on attendance (20%) 2. The problem set paper (40%) 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 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. In this research work, the tripartite relationship representation-identity-awareness around a concrete problem will be assessed; students are encouraged to propose with imagination and their knowledge on societies, cross-cultural politics and transcultural approaches. 3. This subject requires students as group (5 persons each group) to realize a multicultural investigation in Xi'an. Student prepares his investigation paper (20% with individual assignments) and the groups prepare their own collective report which is presented by a representative, the members complete if necessary in class during the final week of the semester (20%). <p>The course schedule arrangements:</p> <p>morning: classes, tutoring, "mutual understanding workshops" afternoon: visiting ancient Xi'an, during or after the visit, groups carry their cultural heritage investigation and cultural identity fieldwork with the habitants of the city; evening: fieldwork diary, transcription of the field records or visit log.</p> <p>Back to the campus of the PolyU, according to the overall timetable, students hold a symposium with an exhibition of their work, "After Chang'an for auto-awareness of multicultural identity and representation".</p>	
Student Study Effort Expected	Class contact:	39 hrs
	<ul style="list-style-type: none"> ▪ Lectures in HK, conceptual preparation, methodology training field trip and introduction to the old capital city of Xi'an 	10 hrs
	<ul style="list-style-type: none"> ▪ Lectures in Xi'an 	10 Hrs.
	<ul style="list-style-type: none"> ▪ Workshop and tutorials (Xi'an) 	6 hrs
	<ul style="list-style-type: none"> ▪ Xi'an cultural heritage field trips 	10 hrs
	<ul style="list-style-type: none"> ▪ Guest lectures (Xi'an) 	3 hrs
	Other student study effort:	93 hrs
	<ul style="list-style-type: none"> ▪ Readings 	20 Hrs.
	<ul style="list-style-type: none"> ▪ Preparation for field trips & workshop 	14 hrs
	<ul style="list-style-type: none"> ▪ Field trip/interview documentation 	18 hrs
	<ul style="list-style-type: none"> ▪ Group presentation preparation 	6 hrs
	<ul style="list-style-type: none"> ▪ Subject assignment 	19 hrs

	<ul style="list-style-type: none"> ▪ “Cultural awareness and constructing a multi-culture representation system upon return from Xi'an” seminar and exhibition preparation 	16 hrs
	Total time:	132 hrs
Reading List and References	<p>Required readings</p> <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。</p> <p>*莊孔韶，《人類學通論》，山西教育出版社，2005年1-33頁，204-217頁。</p> <p>*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： http://new.21ccom.net/articles/sxpl/sx/article_2011052035890.html）</p> <p>*趙旭東，《文化的表達——人類學的視野》，中國人民大學出版社，2009</p> <p>*周憲，《文化表徵與文化研究》，北京大學出版社，2007</p> <p>*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，http://www.cul-studies.com。</p> <p>*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。</p> <p>*李政亮，《這樣的我在拆哪，中國》，夏日出版社，2011,22-83頁，134-176頁。</p> <p>*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> <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>C.格爾茨，《文化的詮釋》（<i>The Interpretation of Cultures: Selected Essays</i>，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。</p> <p>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。</p> <p>References:</p> <p>謝納，《空間生產與文化表徵：空間轉向視閥中的文學研究》，中國人民大學出版社，2010年。</p> <p>李志剛，《基督教與香港早期社會》，香港三聯書店，2012。</p> <p>于碩，《歐羅巴並不遙遠》，中國戲劇出版社，2007年，57-80頁。</p> <p>謝巨集聲，《圖像與觀看》，廣西師大出版社，2012，第四章。</p>	

	<p>譚思敏，《香港新界侯族的建構》，香港中華書局，2012。</p> <p>Abbas, Ackbar. 1997. <i>Hong Kong: Culture and the Politics of Disappearance</i>. Minneapolis, London: U of Minnesota P.</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>陳明華，“香港電影的身份敘事——以王家衛、陳可辛和關錦鵬的作品為例”。http://wenku.baidu.com/view/7546f37c27284b73f2425075.html</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, 2000. <i>The Cinema of Hong Kong: History, Arts, Identity</i>. Cambridge: Cambridge UP.</p> <p>家明主編 (2009) 《溜走的激情：八十年代香港電影》，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>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>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.