

# CURE1000 Why Culture Matters 文化何以重要

## (First Term 2024-2025) [Draft]

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### DESCRIPTION:

This course is an introduction to culture, with an aim to broaden students' understanding of humanities in general as well as the relevance of culture to contemporary society. The course explores the relationships among cultural appreciation, cultural representation, cultural continuity and cultural criticism; it also examines how related knowledge and practices in the humanities are valuable of enriching, on the one hand, students' own value system and lifestyle, and, on the other hand, the overall betterment of society, particularly in the digital age of globalization. The course is not theory based, but its purpose is to expose the students to the diverse strains of cultural thought and practice that are relevant to contemporary society, particularly that of Hong Kong, China and Asia. Relevant contemporary issues will be drawn extensively to explain the values of the humanities and the need for knowledge of cultural studies in the societies of Hong Kong, China and Asia.

這是文化研究的入門課，旨在開拓一般對人文學科的理解，以及文化與當代社會的相關性。本科探討文化欣賞、文化再現、文化傳承和文化批評的關係。也會探討人文學的知識和實踐如何豐富學生的人生態度和價值觀，以及如何締造更美好的社會。尤其是在全球化、數碼主導的時代，我們更有需要探索文化研究的意義。本科不是由理論主導，但希望能讓學生了解文化思想和實踐，如何能跟當代社會——尤其是香港、中國和亞洲——緊扣相連。所以本科會特別重視有關香港、中國和亞洲社會的當代議題，以幫助同學了解人文學以及文化研究在當代社會的價值。

### RECOMMENDED READING

1. Paul du Gay ... [et al.], *Doing cultural studies: the story of the Sony Walkman*. London; Thousand Oaks [Calif.]: Sage Publications, in association with The Open University, 1997.
2. John Berger, *Ways of Seeing*. London: British Broadcasting Corporation and Penguin Books, 1985.
3. 陶東風、和磊：《文化研究》。桂林：廣西師範大學出版社，2006。
4. 也斯：《香港文化》。香港：香港藝術中心，1995。

### CONTENT:

- Basic references
- Other references

◇ Examples

**Section 1. Introduction: Cultural Studies and the Sociology of the Arts**

1. Language, Communication and Culture

- Paul du Gay ... [et al.], "Making Sense of the Walkman," *Doing cultural studies: the story of the Sony Walkman* (London; Thousand Oaks [Calif.]: Sage Publications, in association with The Open University, 1997), P. 7-40.
- Jonathan Culler, "Language, Meaning, and Interpretation," *Literary theory: a very short introduction*. Oxford; New York: Oxford University Press, 1997.
- ◇ Morgan Spurlock, *Super Size Me*. (中譯：《不瘦降之謎》)

2. What is Cultural Studies?

- 陶東風、和磊：〈文化研究：歷史與發展〉，《文化研究》。桂林：廣西師範大學出版社，2006。
- 黃卓越：〈定義「文化」：雷蒙·威廉斯的起點〉（節選），《英國文化研究：事件與問題》（北京：三聯書店，2011），頁 1-30。

3. Art in Society

- Victoria D. Alexander, "Introduction: What is Art?" *Sociology of the arts: exploring fine and popular forms*. Malden, MA: Blackwell Pub., 2003.
- Victoria D. Alexander, "Art Worlds," *Sociology of the arts: exploring fine and popular forms*.
- 張翠瑜：〈村上隆的藝術策略與品牌消費〉，《字花》No. 19 (April-May 2009)，頁 104-107。
- ◇ Film clips: Jeremy Bugler, *The Private Life of a Masterpiece (1) Renaissance Masterpieces*.

4. Humanities, Carnival and Renaissance

- 洪鏞德：〈人文思想的湧現〉，《人本主義與人文學科》。台北市：五南圖書出版股份有限公司，2009。
- 張杰：〈巴赫金的複調理論和狂歡化詩學〉，《當代西方文藝理論（第2版增補版）》朱立民主編。上海市：華東師範大學出版社，2009。
- Eugene F. Rice, JR & Anthony Grafton (安妮、陳曦譯)：〈文藝復興與人文主義〉，《現代歐洲史 01：早期現代歐洲的建立 1460-1559》北京：中信出版集團，2016。

**Section 2. Understanding Global Media and Popular Culture**

5. Popular Culture and the Practice of Everyday Life

- 陶東風、和磊：〈大眾文化研究〉，《文化研究》。
- 何春蕤：〈台灣的麥當勞化——跨國服務業資本的文化邏輯〉，《台灣社會研究季刊》第 16 期（1994 年 3 月），頁 1-19。
- ◇ Film clips: Michel Gondry, *Be Kind Rewind*（中譯：《低清老翻王》）

## 6. Mass Media and the Mode of Information

- 吉見俊哉著（蘇碩斌譯）：〈媒介是什麼〉，《媒介文化論》。台北：群學出版有限公司，2009。
- Mark Poster, “Words without Things,” *The mode of information* (Cambridge: Polity Press, 1990), P.1-20.
- Mark Poster, “Social Theory and the New Media,” *The second media age* (Cambridge, MA: Polity Press, 1995), P.57-77.

## 7. Animation, Comics and Fan Culture

- 陳仲偉：〈前言：在大學裡談動漫畫的日子〉；〈詮釋動畫〉，《動畫講堂：日本動畫的詮釋、歷史與製作》。台北市：杜葳廣告股份有限公司，2010。
- 李衣雲：〈漫畫符號體系的解釋共同體：以《鋼之煉金術師》漫畫同人誌為例〉，《泛亞洲動漫研究》王向華、谷川建司、邱愷欣編著。濟南市：山東人民出版社，2012。
- Alvaro David Hernández（崔振宇譯）：〈試論墨西哥動畫迷身份的形成〉，《泛亞洲動漫研究》王向華、谷川建司、邱愷欣編著。
- ◇ Animation clips: 小克：《偽科學鑑證》

## Section 3. Memory, History and Modernity

### 8. Love, Intimacy and Modernity

- Jean-Luc Nancy（簡燕寬譯）：〈關於愛的問題〉；〈我有一點喜歡你，我很喜歡你〉；〈我熱烈地愛著你〉；〈我瘋狂地愛著你，我根本不愛你〉。《我有一點喜歡你：關於愛》（「哲學小講座」叢書）。北京：新星出版社，2013。
- 汪民安：〈現代生活〉，《現代性》。桂林：廣西師範大學出版社，2005。
- ◇ Film clips: Michelangelo Antonioni & Wim Wenders, *Beyond the clouds*.（中譯：《雲上的日子》）

### 9. Cultural Memory, Literary Adaptation and Intertextuality in East Asian Cinema

- 陳正芳：〈白蛇故事的港台改編：以林懷民、李碧華、徐克為討論中心〉，《淡江中文學報》第二十九期，2013 年 12 月。
- 吳國坤：〈李碧華《青蛇》的前世今生〉，《昨天今天明天：內地與香港電影的政治、藝術與傳統》。香港：中華書局（香港）有限公司，2021。

- 周建渝：〈「色誘」：重讀〈白娘子永鎮雷峰塔〉〉，《二十一世紀雙月刊》2000年12月號（總第六十二期）。
- 陳岸峰：〈李碧華《青蛇》中的「文本互涉」〉，《二十一世紀雙月刊》2001年6月號（總第六十五期）。
- ✧ Film clips: 徐克：《青蛇》
- ✧ Film clips: 金基德：《悲夢》

#### 10. Enlightenment and Public Sphere in Late Qing China

- 李歐梵：〈「批評空間」的開創——從《申報》「自由談」談起〉，《現代性的追求》。台北市：麥田出版股份有限公司，1996。
- 李孝悌：〈白話報刊與宣傳品〉；〈閱報社〉，《清末的下層社會啟蒙運動：1901-1911》。石家莊市：河北教育出版社，2001。
- 李孝悌：〈宣講、講報與演說〉，《清末的下層社會啟蒙運動：1901-1911》。石家莊市：河北教育出版社，2001。
- ✧ Film clips: 謝添：《茶館》

### **Section 4. Community, Urban Culture and Critical Pedagogy**

#### 11. Nostalgia, Urban Culture and Hong Kong Cinema

- 也斯：〈懷舊電影潮流的歷史與性別〉，《香港文化》。香港：香港藝術中心，1995。
- 周蕾：〈愛情信物〉，《寫在家國以外》。香港：牛津大學出版社，1995。
- 洛楓：〈歷史的記憶與失憶：懷舊電影的內容與形式〉，《世紀末城市：香港的流行文化》。香港：牛津大學出版社，1995。
- ✧ Film clips: 關錦鵬：《胭脂扣》

#### 12. Arts Education and Community Building

(Guest Lecture by Ms. Lee Wai Yi, the representative of local social enterprise, "halfcup squat" 半杯寮)

- 山崎亮著（詹慕如譯）：〈師父 約翰·羅金斯〉；〈〔專欄1〕從羅斯金的晚年學習〉，《引路者：導引山崎亮走上社區設計的大師們》。台北市：臉譜出版，2019。
- 山崎亮著（詹慕如譯）：〈大師兄 威廉·莫里斯〉；〈〔專欄2〕艾斯比致力於融合〉，《引路者：導引山崎亮走上社區設計的大師們》。

#### 13. Conclusion: Critical Pedagogy as Pedagogy for Liberation

- Ira Shor & Paulo Freire（林邦文譯）：〈序言：解放教育學的梦想〉，《解放教育學：轉化教育對話錄》。台北市：巨流圖書股份有限公司，2008。

- Ira Shor & Paulo Freire (林邦文譯)：〈教師如何成為解放式教育者〉，《解放教育學：轉化教育對話錄》。
- Ira Shor & Paulo Freire (林邦文譯)：〈什麼是教學的「對話方法」〉，《解放教育學：轉化教育對話錄》。

〔課題及閱讀材料或視乎實際教學情況調動或增刪〕

### **Learning Outcomes:**

- Students will understand that culture is important in the building of a better society.
- They will also gain the ability in critically analyzing the diversity of values and interests in society.
- Students will be able to draw on a number of disciplinary origins within areas of the arts, humanities, and social sciences to appreciate the richness and the usefulness of interdisciplinary approach.
- Students will gain a critical respect for local histories, traditions, and appreciate the value of culture in humanities.

### **ASSESSMENT:**

60%	Final Paper (English: 6 – 10 pages, Chinese: 3,000 – 5,000 words)
30%	Oral Presentation
10%	Class Participation

### **Grade Descriptor:**

A Outstanding performance on all learning outcomes.

A- Generally outstanding performance on all (or almost all) learning outcomes.

B Substantial performance on all learning outcomes, OR high performance on some learning outcomes which compensates for less satisfactory performance on others, resulting in overall substantial performance.

C Satisfactory performance on the majority of learning outcomes, possibly with a few weaknesses.

D Barely satisfactory performance on a number of learning outcomes

F Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.

### **Learning Resources and Course Announcements:**

All reading materials will be made available to you through the new CU eLearning System (Blackboard Learn). We will also upload the course announcements on Blackboard.

### **Academic honesty and plagiarism**

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>.

With each assignment, students will be required to submit a signed **declaration** that they are aware of these policies, regulations, guidelines and procedures.

- In the case of group projects, all members of the group should be asked to sign the declaration, each of whom is responsible and liable to disciplinary actions, irrespective of whether he/she has signed the declaration and whether he/she has contributed, directly or indirectly, to the problematic contents.
- For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students' uploading of the soft copy of the assignment.
- Students are fully aware that their work may be investigated by AI content detection software to determine originality.
- Students are fully aware of the AI approach(es) adopted in the course. In the case where some AI tools are allowed, students have made proper acknowledgment and citations as suggested by the course teacher.

Assignments without a properly signed declaration will not be graded by teachers.

Only the final version of the assignment should be submitted via VeriGuide.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submissions. It is common and acceptable to reuse a turn of phrase or a sentence or two from one's own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.

The copyright of the teaching materials, including lecture notes, assignments and examination questions, etc., produced by staff members/ teachers of The Chinese University of Hong Kong (CUHK) belongs to CUHK. Students may download the teaching materials produced by the staff members/ teachers from the Learning Management Systems, e.g. Blackboard, adopted by CUHK for their own educational use, but shall not distribute/ share/ copy the materials to a third-party without seeking prior permission from the staff members/ teachers concerned.

### **Use of generative AI tools**

**Use of AI tools is allowed with explicit acknowledgement and proper citation**

Students may use some AI tools in some class activities and assignments on the condition that they make explicit acknowledgement and proper citations of the input from AI tools.

### **Acknowledging support from AI tools**

Students are required to acknowledge all functional uses of a generative AI tool and cite it when they paraphrase, quote, or incorporate into their own work any content (whether it is text, image, data, or other format) that was created by it.

- i. An example of acknowledgement

*I acknowledge the use of (name of AI tool – e.g. ChatGPT (<https://chat.openai.com/>)) to (specify the support, e.g. plan my essay, generate some ideas for the content, ask for examples of data collection instruments, get the dates of historical events, etc.).*

- ii. An example of citation

OpenAI. (2023). *ChatGPT* (Mar 20 version). <https://chat.openai.com/chat>

(Students are reminded that due to the rapid developments of generative AI tools, some citation formats may be updated regularly.)

- iii. An example of including texts generated by an AI tool in their work

"The following text was generated by an AI tool / language model (ChatGPT):"

[Insert the text generated by ChatGPT here.]

- iv. An example of including texts generated by an AI tool and the prompts that were used to elicit the text from the AI tool

"[The prompt], as generated by an AI language model (ChatGPT):"

[Insert the text generated by ChatGPT in response to the prompt.]

Students are reminded to learn and use the AI tools responsibly and ethically and be aware of the limitations.

Students are reminded to clarify with the course teacher and obtain permission if necessary when in doubt.

## Tutorial Readings

### 1. Culture and Communication

- Paul du Gay ... [et al.], "Making Sense of the Walkman," *Doing cultural studies: the story of the Sony Walkman* (London; Thousand Oaks [Calif.]: Sage Publications, in association with The Open University, 1997), P. 7-40.
- Stuart Hall, "Introduction," *Representation: cultural representations and signifying practices*, edited by Stuart Hall (London; Thousand Oaks, Calif.: Sage, 1997), P. 1-6.

### 2. From Popular Culture to Art: The Case of Graffiti

- 張讚國、高從霖：〈「低成本藝術品」：不可理喻的大眾文化〉，《塗鴉香港：公共空間、政治與全球化（第二版）》。香港：香港城市大學出版社，2016。
- 張讚國、高從霖：〈「為塗鴉而戰」：街頭藝術者的使命〉，《塗鴉香港：公共空間、政治與全球化（第二版）》。香港：香港城市大學出版社，2016。
- 張讚國、高從霖：〈公共空間的爭奪：法律與街頭藝術的衝突〉，《塗鴉香港：公共空間、政治與全球化（第二版）》。香港：香港城市大學出版社，2016。

### 3. Gender Stereotypes in Media Representation: The Case of Disney Animation

- 梁庭嘉：〈迪士尼改造公主〉，《迪士尼公主與女生的戰爭》。台北市：秀威資訊科技股份有限公司，2010。
- 梁庭嘉：〈女性主義立場〉，《迪士尼公主與女生的戰爭》。
- 梁庭嘉：〈女性消費者心理〉，《迪士尼公主與女生的戰爭》。

### 4. Transnational Stars, Japanese TV dramas and Global Media

- 李天鐸、何慧雯：〈遙望東京彩虹橋：日本偶像劇在台灣的挪移想像〉，《媒介擬想》No. 1, March 2002。
- 許如婷：〈台灣 K-POP 女性「迷／粉絲」的跨國消費與文化想像〉，《傳播與社會學刊》，第 30 期（2014 年），頁 97-131。

### 5. Re-creation, Doujinshi Culture (同人誌文化) and Adaptation

- 李衣雲：〈漫畫符號體系的解釋共同體：以《鋼之煉金術師》漫畫同人誌為例〉，《泛亞洲動漫研究》王向華、谷川建司、邱愷欣編著。濟南市：山東人民出版社，2012。
- 劉昱伶：〈試論柳宮燐漫畫《妄想白蛇》對白蛇故事的新編〉，《華文文學與文化》第 13 期（2022 年 5 月），頁 35-54。
- 王鈺婷、陳育民：〈台灣同人誌文化中的耽美想像：女性閱聽人的性別意識〉，《台灣學誌》第 11 期（2015 年 4 月），頁 17-33。



☆ TV clips: 郭家禧：《大叔的愛》

## **6. Cultural Conservation and World Heritage**

- 葉蔭聰：〈「世界遺產」是誰的遺產？幾個中國個案〉，《為當下懷舊：文化保育的前世今生》。香港：香港中文大學香港亞太研究所，2010。
- 葉蔭聰：〈文化保育與地產發展：市建局案例〉，《為當下懷舊：文化保育的前世今生》。