

Enquire Teaching Timetable

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Course Outcome

COMM 3191 - Film, Television and Hong Kong Culture

Learning Outcome

1. Students will be able to describe key characteristics of Hong Kong films and television in different historical periods.
2. Students will be able to discuss the influences and limitations of mass media in fostering collective identity.
3. Students will be able to differentiate between key concepts such as local and national identities, media representations and social practices, etc.
4. Students will be able to discuss competing viewpoints about the complicated relations between collective memories, cultural identity, and media representations.
5. Students will be able to produce a term paper that offers a critique to one of the ten issues covered in the course.

Course Syllabus

The course will cover ten recurring issues on mediated Hong Kong culture. These issues are intentionally framed as debatable questions. These questions are all leading to the re-thinking of significant and recurring issues of public concerns. Key concepts will be introduced so that students can apply them in formulating their own analyses. The class will also study the competing viewpoints, and their justifications, held by different stakeholders. The sequence of these issues implies a progression of knowledge regarding the ten questions to be asked and answered in the course.

The following is an outline of the course:

(1) Introduction: The formation of Hong Kong Culture, a historical overview

The lecture will trace the formation and changes of Hong Kong culture from the 1950s to the 2010s, relating social changes to the cultural changes of audio-visual texts produced in different periods of time. Key concepts will be introduced to help students make sense of cultural patterns as articulated in movies and television programs.

Key concepts: textuality, contextuality, media representations

(2) The Birth of Hong Kong Man

The lecture will focus on the cultural differentiations of mainlanders and Hongkongers in the 1970s. Students will think about the question of why Hong Kong people, mostly ethnic Chinese, saw themselves as a rather different social group of their own. A few classic texts will be used to illustrate the logic of "othering" and stigmatizing mainlanders.

Key concepts: "other", cultural imaginations, stigma

(3) New Wave Film and Colonial Politics

The lecture will introduce some basic concepts of colonialism. Some mainstream texts will be contrasted with some new wave movies of the late 1970s and early 1980s. Some patterns of colonial articulations and de-articulations will be illustrated by these mainstream and new wave productions.

Key concepts: colonialism, marginality

(4) Political Metaphors in TV and Film

The lecture will explain the reasons why there were quite a lot of political metaphors in television and films produced in the 1990s. The relations between political censorship, social anxiety and polysemic articulations will be elaborated with significant cases.

Key concepts: polysemy, metaphor, censorship

(5) Nonsense and Nostalgia, Remembering and Forgetting

The lecture will explain the nature of mediated collective memories and the social functions they perform. The rise of nostalgic texts in the 1990s will be contrasted with the discourses of collective memories in the 2000s.

Key concepts: nostalgia, collective memories

(6) Urban Space & Postmodern City

The lecture will trace the changes in urban representations in films and television from the 1980s up to recent years when discourses concerning urban developments and cultural preservations are competing for public attention.

Key concepts: urban imaginations, postmodernity, space and place

(7) Media Events: 1997 and 1st July

The lecture will introduce the theory of "media events" and apply it to major turning points of Hong Kong society such as July 1st in 1997 and 2003, SARS, the Sichuan earthquake, etc. The changes of Hong Kong culture will be examined by looking into the configurations of major media events in recent years.

Key concepts: media events, social movements

(8) The Rise & Fall of the HK Middle Class

The lecture will trace the "middle class debate" in the 1980s. Students will be asked to think about their own class positions and how they acquired a class-relevant lifestyle. The changes in media representations of the middle class will be analyzed to see how these representations have become more sophisticated since the 1990s.

Key concepts: middle class, cultural capitals, taste

(9) Post 97 Hong Kong Culture

The lecture will summarize some major changes in Hong Kong cultures after 1997 and contrast these new patterns with the cultural scene before 1997, focusing on the negotiations of local and national identifications.

Key concepts: re-sinicization, nationalism

(10) Transborder and Transnational Desire

The lecture will tell the story of the Hong Kong/Mainland border and the cultural politics it brings to the people on both sides of the border. As cultural differentials have been lowered in recent years, the general categorizations of them and us are replaced by much more complicated transborder collaborations infused with excitements and apprehensions.

Key concepts: transborder cultural politics, border, cultural boundaries

(11) Undercover Films: the double identity of Hong Kong

Using films featuring under-covered agents, the lecture will talk about the multiple identity of Hong Kong, relating this issue to Hong Kong colonial history and the political structure of one country and two systems.

Key concepts: collaborative colonialism, instrumental rationality

(12) Orientalism: Hong Kong, Hollywood and Beyond

The lecture will use Hong Kong movie star Chow Yuen-fat as a case to examine the rise and changes of Hong Kong culture. The "star-text" of

Chow will be used to illustrate the effects of Orientalism, comparing Chow's local films and those produced in Hollywood.

Key concepts: orientalism, star text

(13) The decline of local films and the rise of co-productions

The lecture will document the trends of co-productions and examine the effects on the weakening of local representations and the amplifications of national imaginations.

Key concepts: de-scaling, re-scaling, local scale, national scale

Assessment Type

	Assessment Type	Current Percent
1	Essays	0
2	Homework or assignment	0
3	Others	0
4	Presentation	0

Feedback for Evaluation

1. Course and Teaching Evaluation Survey
2. Internal Course Review

Required Readings

Textbook

馬傑偉、曾仲堅(2010), 《影視香港: 身份認同的時代變奏》, 香港: 香港中文大學亞太研究所。

Tutorial Readings

Week 1: 影視媒介如何建構新移民的生活經歷?

Text: 《細路祥》

- (1) 周保松 (2008), 〈一個人的移民史〉。周保松著, 《相遇》, 香港: 牛津大學出版社。
- (2) 馬傑偉、曾仲堅 (2010), 《影視香港: 身份認同的時代變奏》, 香港: 香港中文大學亞太研究所。第一至第八章。

Week 2: 試用Textbook 頁46 圖1解釋媒體中青年人的形像

Text: 《鏗鏘集: 邊沿青年》《六樓后座》

- (1) 呂大樂 (2007), 《四代香港人》, 香港: 進一步多媒體有限公司。
- (2) 馬傑偉、曾仲堅 (2010), 《影視香港: 身份認同的時代變奏》, 香港: 香港中文大學亞太研究所。第一至第八章。

Week 3: 為何《讓子彈飛》及《滿城盡載黃金甲》被視為隱喻?

Text: 《讓子彈飛》《滿城盡載黃金甲》

- (1) 馬傑偉、曾仲堅 (2010), 《影視香港: 身份認同的時代變奏》, 香港: 香港中文大學亞太研究所。第九至第十七章。
- (2) 《讓子彈飛》政治隱喻大猜想折射大陸百態。大紀元新聞網。2011年1月2日, 取自: <http://cn.epochtimes.com/b5/11/1/2/n3130341.htm>

Week 4: 1990s及2000s前後兩次懷舊潮有何異同?

Text: 《玻璃之城》《歲月神偷》

- (1) 馬傑偉、曾仲堅 (2010), 《影視香港: 身份認同的時代變奏》, 香港: 香港中文大學亞太研究所。第十八至第廿二、三十二章。
- (2) 葉蔭聰 (2010), 〈保育運動: 有關天星碼頭、皇后碼頭與「本土行動」的研究〉。馬傑偉、吳俊雄合編, 《為當下懷舊 - 文化保育的前世今生》, 香港: 香港中文大學亞太研究所。

Week 5: 作為媒介事件, 7.1遊行、四川地震與京奧開幕典禮有何分別?

Text: 《四川地震特輯》《京奧開幕典禮》2003.7.1遊行

- (1) 陳韜文, 李立峰 (2009), 〈從民意激盪中重構香港政治文化: 七一大遊行公共論述分析〉。馬傑偉、吳俊雄、呂大樂合編, 《香港文化政治》, 香港: 香港大學出版社。
- (2) 馬傑偉、張瀟瀟 (待出版), 《媒體現代: 社會學與傳播學的對話》, 北京: 人民大學出版社。第六章, 「媒介事件」

Week 6: 重慶大廈如何展現(異族)本土特性?

Text: 《重慶森林》及重慶大廈考察

- (1) 羅貴祥 (2007), 〈目無鄰人: 少數族裔與香港的華人社會〉。《今天》, 77, 51-68。
- (2) Mathews, G. (2008). Chungking Mansions: A Center of Low End Globalization. *Ethnology*, 46(2), pp. 169-183

Week 7: 九七前後香港的家國想像有何分別?

Text: 《投奔怒海》《心繫家國》、《志在四方》系列。內地國歌短片

- (1) 馬傑偉、曾仲堅 (2010), 《影視香港: 身份認同的時代變奏》, 香港: 香港中文大學亞太研究所。第廿三至廿七章。
- (2) 謝均才 (2011), 〈學做中國人: 後殖民地時代香港國民教育的文化政治〉。馬傑偉、吳俊雄、呂大樂合編, 《香港生活·文化》, 中國: 牛津大學出版社。
- (3) 馬傑偉、馮應謙、林萃光 (2011), 〈後京奧香港身份認同〉。馬傑偉、吳俊雄、呂大樂合編, 《香港生活·文化》, 中國: 牛津大學出版社。

Week 8: 十年後還有沒有港產片? 港產片與合拍片有何不同?

Text: 《打擂台》《葉問》

- (1) 馬傑偉、曾仲堅 (2010), 《影視香港: 身份認同的時代變奏》, 香港: 香港中文大學亞太研究所。第廿八至三十章。
- (2) 尹鴻、何美 (2009), 〈合拍電影歷史分析〉。《傳播與社會學刊》, 7, 32-59。
- (3) 馬傑偉、周佩霞 (2009), 〈跨界取景與複合再現〉。馬傑偉、吳俊雄、呂大樂合編, 《香港文化政治》, 香港: 香港大學出版社。

Week 9: 無間道中的臥底有否港人的影子?

Text: 《無間道I、II》

- (1) 羅永生 (2007), 《殖民無間道》, 香港: 牛津大學出版社。第一章: 〈解讀香港臥底電影的情緒結構和變遷〉。
- (2) 馬傑偉、曾仲堅 (2010), 《影視香港: 身份認同的時代變奏》, 香港: 香港中文大學亞太研究所。第三十一章。

Week 10: 周潤發闖荷里活後形像有何改變? 今天荷里活電影仍會扭曲東方人嗎?

Text: 《Bullet Proof Monk》《功夫夢》

- (1) 馬傑偉、曾仲堅 (2010), 《影視香港: 身份認同的時代變奏》, 香港: 香港中文大學亞太研究所。第三十三章。
- (2) 羅貴祥 (待出版), 〈雙重否定: 荷里活跨國再現中的香港文化身份〉。馬傑偉、周佩霞合編, 《跨境電影研究》, 待出版。

Recommended Readings

