

THE EDUCATION UNIVERSITY OF HONG KONG
Course Outline

Part I

Programme Title	: All Full-time Undergraduate Programmes
Programme QF Level	: 5
Course Title	: Engaging Hong Kong Popular Culture
Course Code	: GEL2014
Department	: Department of Literature and Cultural Studies (LCS)
Credit Points	: 3
Contact Hours	: Classroom/ Lecture session: 9 hours; Out of Classroom Concrete Experiences: 32 hours (counted as 21 contact hours); and Reflection and Sharing Sessions: 9 hours
Pre-requisite(s)	: Nil
Medium of Instruction	: English
Course Level	: 2

Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

1. Course Synopsis

Over the past century, in conjunction with the rise of Hong Kong as an international city, Hong Kong has developed several vibrant popular culture industries. Hong Kong people have also been enthusiastic consumers of Western, as well as Japanese, Korean and Taiwanese popular culture products, and exporters of popular culture to East and Southeast Asia and, at times, to Europe and North America. This module engages students in Hong Kong popular culture both as discourse and industry. Students will experience and examine Hong Kong culture products including (1) cinema and television drama, (2) print culture, (3) popular music and celebrity, (4) consumption and advertising, and (5) cyberculture. Students will investigate popular culture through conducting surveys; visiting and touring sites where popular culture is produced and consumed; meeting and interviewing producers, like musicians, singers, film industry participants or advertising executives; and engaging different consumers of popular culture, like youth, working class, older generations and ethnic minorities, as to discuss how Hong Kong popular culture is understood by its users and consumers. Through exposure to, and critical discussion of Hong Kong's popular cultures, students are expected to show enhanced appreciation of the local and global significance of Hong Kong popular culture today.

2. Course Intended Learning Outcomes (CILOs)

Upon completion of this course, students will be able to:

- CILO₁ Critically examine the cultural production of Hong Kong popular culture and analyse its approaches to engaging the public;
- CILO₂ Show an understanding of the global and local significance of Hong Kong popular culture
- CILO₃ Show an understanding of the relationship between the production and consumption of local popular culture
- CILO₄ Critically reflect on their own learning and experience of Hong Kong popular culture in light of the theoretical concepts of the interaction between popular cultural production and local/global public.

3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
<ul style="list-style-type: none">• Introduction and Proposals<ul style="list-style-type: none">➤ Introduction of Hong Kong popular culture, including 1) the history of Hong Kong popular culture and 2) current developments of Hong Kong popular culture.➤ Introduction of themes to be explored, including	<i>CILO_{1,2,3,4}</i>	Lecture, group work, discussion (9 hours)

<p>1) cultural production of different genres; 2) production and consumption in relation to the social context, i.e. the relationship between the production and the public, for instance, how the production engages the public and relates itself to the lives of Hong Kong people of current time; 3) the characteristics of Hong Kong popular culture in comparison with the popular cultures of other regions in Asia.</p> <p>➤ Introduction of practical and academic skills required for conducting the experiential learning project, including</p> <p>1) conducting and analysing interviews; 2) screening relevant secondary literature</p> <p>➤ Student project proposals, including</p> <p>1) identifying a subject for investigation, 2) strategising about how to gather information about that subject; and 3) forming a clear project plan</p>		
<ul style="list-style-type: none"> • Out-of-classroom Learning Experiences Groups of students will explore the cultural production(s) of Hong Kong popular culture, focusing on the relationship between production and consumption. Students are required to gather detailed information about the production and consumption of the subject, including each of the following modalities of experience: <p>➤ Places: Visiting and touring sites where popular culture is produced and consumed including organizations, studios, shopping malls and streets, TV & radio</p>	<i>CILO</i> _{1,2,3,4}	(32 hours)

<p>stations and exhibition centres.</p> <ul style="list-style-type: none"> ➤ Persons: Contacting individuals or groups, such as musicians, performers, fans and spectators of the show and conducting interviews, discussions and surveys ➤ Materialities: Documenting material evidence of the presence of local popular culture through media (visual, audiovisual, or otherwise), e.g. social media posts, newspaper and magazine articles, and objects (related, for example, to food cultures and shopping styles) <p>Students are then required to aggregate and synthesise their information in an online portfolio.</p>		
<ul style="list-style-type: none"> • Reflection and Presentation <ul style="list-style-type: none"> ➤ Reflection on, evaluation of, and contextualisation of experiences in terms of course themes, and finalising of the portfolio in terms of course themes and on the basis of instructor feedback. ➤ Presentation and discussion with other groups. 	<i>CILO_{1,2,3,4}</i>	Presentations, discussion (9 hours)

4. Assessment

Assessment Tasks	Weighting	CILOs
<p>(a) Group project proposal: Students have to submit a proposal (ca. 1000 words) stating their planned experience, including the schedule of site visiting, interviews, collecting secondary literature in relation to the course themes and envisioning possible results.</p>	20%	<i>CILO_{1,2,3,4}</i>

<p>(b) Progress report: Students have to create an e-portfolio in order to showcase their learning progress. During their experiential learning period, students are required to gather information and data (interview videos and transcripts, photographs of site visit, articles extracted from websites, newspapers and magazines etc.) and form a preliminary synthesis in terms of course themes (30%; assessed as a group). In addition, each group has to prepare a presentation of 15 minutes presenting findings and first interpretations of the experiential learning period (20%; presented as a group; assessed individually).</p>	50%	<i>CILO</i> _{1,2,3,4}
<p>(c) Individual Report: Students have to revise and finalise their e-portfolios based on feedback given by peers and the instructor after their presentations. Students have to submit an individual report (ca. 1,000 words) in which they reflect on and contextualise their experiential learning experience in relation to the course themes.</p>	30%	<i>CILO</i> _{1,2,3,4}

5. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

☐ **Not Permitted:** In this course, the use of generative AI tools is not allowed for any assessment tasks.

☒ **Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

6. Required Text(s)

Nil

7. Recommended Readings

- Abbas, A. (1997). *Hong Kong: Culture and the Politics of Disappearance*. Hong Kong: Hong Kong University Press.
- Askin, N., & Mauskopf, M. (2017). What Makes Popular Culture Popular? Product Features and Optimal Differentiation in Music. *American Sociological Review*, 82(5), 910-944.
- Chan, K.B. (ed). (2012). *Hybrid Hong Kong*. London: Routledge.

- Chen, K.H. and Chua, B.H. (eds). (2007). *The Inter-Asia Cultural Studies Reader*. London: Routledge.
- Chow, Y.F. and de Kloet, J. (2013). *Sonic Multiplicities: Hong Kong Pop and Global Circulation of Sound and Image*. Bristol, UK; Chicago, USA: Intellect.
- Chu, Y. (2020). Hong Kong (in China) studies: Hong Kong popular culture as example. *Global Media and China*, 5(2), 109-123.
- Chua, B. H. (2004). Conceptualizing an East Asian Popular Culture. *Inter-Asia Cultural Studies*, 5(2), 200-221.
- Chua, B.H. (2007). *Elections as Popular Culture in Asia*. London: Routledge.
- Chua, B.H. (2012). *Structure, Audience and Soft Power in East Asian Pop Culture*. Hong Kong: Hong Kong University Press.
- Craig, T., and King, R. (Eds.) (2002). *Global Goes Local: Popular Culture in Asia*. Vancouver: University of British Columbia Press.
- Danesi, M. (2019). *Popular Culture: Introductory Perspectives (Fourth Edition)*. Lanham, Md.: Rowman & Littlefield Publishers.
- Erni, J. N. and Chua, S.K. (eds). (2005). *Asian Media Studies: Politics of Subjectivities*. Malden, Mass.: Blackwell Pub.
- Es, N., Waysdorf, A., Bolderman, L., & Reijnders, S. (2021). *Locating Imagination in Popular Culture: Place, Tourism and Belonging* (Routledge Research in Cultural and Media Studies). Routledge.
- Evans, G., and Tam, M. (Eds.) (1997). *Hong Kong: The Anthropology of a Chinese Metropolis*. Honolulu, HI: University of Hawaii Press.
- Gitlin, T. (2002). The unification of the world under the signs of Mickey Mouse and Bruce Willis: The supply and demand sides of American popular culture. In Joseph M. Chan and Bryce T. McIntyre (Eds.), *In Search of Boundaries: Communication, Nation-States and Cultural Identities* (pp. 21-33). London: Ablex Publishing.
- Huang, T.Y. (2004). *Walking Between Slums and Skyscrapers: Illusions of Open Space in Hong Kong, Tokyo, and Shanghai*. Hong Kong: Hong Kong University Press.
- Iwabuchi, K., Muecke, S., and Thomas, M. (Eds.) (2004). *Rogue Flows: Trans-Asian Cultural Traffic*. Hong Kong: Hong Kong University Press.
- Kato, M.T. (2007). *From Kung Fu to Hip Hop: Globalization, Revolution, and Popular Culture*. Albany, N.Y.: State University of New York Press.
- Lee, J. and Moody, A. (eds). (2012). *English in Asian Popular Culture*. Hong Kong: Hong Kong University Press.
- Lo, K.C. (2005). *Chinese Face/off: the Transnational Popular Culture of Hong Kong*. Chicago: University of Illinois Press.
- Ma, K.W. (1999). *Culture, Politics and Television in Hong Kong: Culture and Consumption in Asia*. London: Routledge.
- Mathews, G. & Lui, T. L. (Eds.) (2001). *Consuming Hong Kong*. Hong Kong: Hong Kong University Press.
- Ng, J. (2009). *Paradigm City: Space, Culture, and Capitalism in Hong Kong*. Albany, N.Y.: State University of New York Press.
- Otmazgin, N. and Ben-Ari, E. (eds). (2012). *Popular Culture and the State in East and Southeast Asia*. Abingdon, England: Routledge.
- Rojek, C. (2012). *Popular Culture*. New York: Routledge.
- Storey, J. (2006). *Cultural Theory and Popular Culture: a Reader*. London: Pearson.
- Wang, Klavier J. (2020). *Hong Kong Popular Culture: Worlding Film, Television, and Pop Music*. Singapore: Springer Singapore Pte. Ltd.
- Wise, J. M. (2008). *Cultural Globalization: A User's Guide*. Oxford: Blackwell.
- 朱耀偉 (2019)：《香港流行文化的（後）青春歲月》，香港：中華書局。

吳俊雄、馬傑偉、呂大樂編 (2006)：《香港，文化，研究》，香港：香港大學出版社。

吳俊雄、馬傑偉、呂大樂編 (2009)：《香港文化政治》，香港：香港大學出版社。

潘毅、余麗文編 (2003)：《書寫城市：香港的身份與文化》，香港：牛津大學出版社。

8. Related Web Resources

Nil

9. Related Journals

The Journal of Popular Culture

Popular Music & Society

Studies in Popular Culture

East Asian Journal of Popular Culture

Journal of Asian Studies

Inter-Asia Cultural Studies

International Journal of Cultural Studies

10. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (<https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

11. Others

Nil

14 August 2025