**Hong Kong Nang Yan College of Higher Education (NYC)**

**General Education Component for Bachelor Degree Programmes**

**Course Outline**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Course Title** | Comparative Popular Culture: China and Britain | | | | | | | | | |
| **Study Area** | General Education: Language and Interpersonal Studies | | | | | | | | | |
| **Course Code** | GEL504 | | **Year of Programme** | | | 3/4 | | | | |
| **Credit Units** | 3 | | **QF Level** | | | 5 | | | | |
| **QF Credits** | 13.5 | | **Learning Hours** | | | Contact + Assessment 45  Study 90 | | | | |
| **Core / Elective** | Elective | | | | | | | | | |
| **Prerequisites** | Nil | | | | | | | | | |
| **Medium of Instruction** | English | | | | | | | | | |
| **Course Description and Aim** | Profound insights into the nature of a society may be gained by exploring aspects of its popular  culture as both a reflection of and a source of influence on the society under scrutiny. This course will take a comparative approach to the exploration of key aspects of the popular cultures of Britain and China (both Hong Kong and the Mainland). Exploration will include analysis of selected genres of popular music, film, television and print media. The course will examine these areas for evidence of similarities and contrasts and their underlying causes (e.g. the different socio-political and economic values of Britain and China and the increasing globalisation of western popular culture). After completion of the course, students will be familiar with key themes in popular culture in British and Chinese societies, and will be able to critically appraise the factors that shape popular culture. | | | | | | | | | |
| **Course Intended Learning Outcomes (CILOs)** | Upon completion of this course, students should be able to: | | | | | | | | | |
| a | apply knowledge of the cult of personality in British and Chinese popular culture to a critical analysis of its influence on the two societies; | | | | | | | | |
| b | demonstrate a clear understanding of modern popular music genres in British and Chinese popular culture and a critical appreciation of how these genres fit into the debate on “globalisation as westernisation” ; | | | | | | | | |
| c | discuss orally and in writing key themes in the British and Chinese TV genres of drama and soap opera and how these reflect the cultural values of the two societies; and | | | | | | | | |
| d | apply knowledge of the film genres period drama and martial arts to a critical appraisal of stereotyping in popular culture. | | | | | | | | |
| **CILOs Mapped to PILOs** | **Programme Intended Learning Outcomes (PILOs)** | | | | **CILOs** | | | | | |
| **a** | | **b** | | **c** | **d** |
| PILO 1 – Independent Learning | | | |  | |  | |  |  |
| PILO 2 – Problem solving | | | |  | |  | |  |  |
| PILO 3 – Communication | | | |  | |  | |  |  |
| PILO 4 – Team work | | | |  | |  | |  |  |
| PILO 5 – Social, economic, cultural, governmental issues | | | |  | |  | |  |  |
| PILO 6 – Information technology | | | |  | |  | |  |  |
| **Course Content** |  | | | **Weeks** | **CILOs** | | | | | |
| **a** | | **b** | **c** | | **d** |
| 1. Social models: the cult of celebrity | | | 1-3 |  | |  |  | |  |
| 2. Genres of popular music: mandopop, cantopop, hip-hop and rap | | | 4-7 |  | |  |  | |  |
| 3. TV genres: drama and soap opera | | | 8-11 |  | |  |  | |  |
| 4. Film genres: period drama and martial arts | | | 12-15 |  | |  |  | |  |
| **Learning and Teaching Activities** |  | | |  | **No. of Hours** | | | | | |
| 1. Lecture | | |  | 15 | | | | | |
| 1. Tutorial | | |  | 30 | | | | | |
| 1. Self-directed Learning | | |  | 90 | | | | | |
| **Assessment Components** |  | | | Weighting (%) | **CILOs** | | | | | |
| **a** | | **b** | **c** | | **d** |
| 1. Mid-term Test | | | 20% |  | |  |  | |  |
| 1. Weekly on-line Postings and Participation in Tutorial Discussions | | | 20% |  | |  |  | |  |
| 1. Individual Oral Presentation | | | 25% |  | |  |  | |  |
| 1. Term Paper | | | 35% |  | |  |  | |  |
| **Total** | | | **100%** |  | | | | | |
| **Learning Resources** | Required texts:  Extracts from the following:   * Katto, M.T. (2007). *From Kung Fu to Hip-Hop: Globalization, Revolution, and Popular*   *Culture*. New York: SUNY Press.   * McRobbie, Angela. (1999). *In The Culture Society: Art, Fashion and Popular Music*. London and New York: Routledge. * Moskowitz, Marc (2009). *Cries of Joy, Songs of Sorrow: Chinese Pop Music and its Cultural Connotations*. Honolulu: University of Hawaii Press. | | | | | | | | | |
| References:   * Chow, Yiu Fai and Jeroen de Kloet (2012). *Sonic Multiplicities: Hong Kong Pop and the Global Circulation of Sound and Image.* Bristol and Chicago: Intellect. * Donald, Stephanie Hemelryk, Michael Keane and Yin Hong (2002). *Media in China: Consumption, Content and Crisis.* London, New York: Routledge Curzon. * Edwards, Louise (2010). *Celebrity in China*. Hong Kong: Hong Kong University Press. * Latham, Kevin (2007). *Pop Culture China! Media, Arts, and Lifestyle*. Santa Barbara: ABC-CLIO. * Liu, Fengshu (2010). *Urban Youth in China: Modernity, the Internet, and the Self*. Abingdon and New York: Routledge. * Lo, Kwai-Cheung (2005). *Chinese Face/Off: The Transnational Popular Culture of Hong Kong*. Champaign, IL: University of Illinois Press. * Winder, Robert (2004), *Bloody Foreigners: The Story of Immigration to Britain*. NY: Little Brown. (Introduction, chapters 20–25 and conclusion.) * Zhu, Ying and Christopher J. Berry (2009). *TV China*. Bloomington: Indiana University Press. | | | | | | | | | |

*Last updated on 15/7/2022*