

**CULS 5224**  
**Discourse on Hong Kong, Hong Kong Discourse**  
**(Tentative)**  
**2<sup>nd</sup> term 2025-2026**

**Course Instructor:** Dr Mei Ting LI (李薇婷) | meitingli@cuhk.edu.hk

**Time:** Mon 18:35 – 21:30

**Venue:** ELB 308

**Consultation:** By appointment, e-mail in advance

**Course Description**

Hong Kong's journey from a small village to an international metropolis is often narrated through its colonial past and current status as 'Asia World City.' However, besides economic success, what does this tale mean? This course will examine various developments, ideologies, alternative narratives, and historical events in Hong Kong's history. It aims to revisit discourses on Hong Kong's culture since the 1950s, covering key topics such as Cold War cultural warfare, the identity struggle in the 1980s, the 1997 handover, social minorities, and local movements. Through weekly readings, case studies, and discussions, students will learn Hong Kong's evolving political dynamics and cultural challenges.

**Course Intended Learning Outcomes**

Upon completion of the subject, students will be able to:

- **Define and explain** the multiplicities of socio-cultural theories and cultural connotations on the discussion of Hong Kong
- **Learn to critically evaluate** the discourses on Hong Kong
- **Employ** a selected range of methods to study Hong Kong
- **Reflect** on the meanings, values, and ideologies via the appreciation of different themes in Hong Kong studies
- **Demonstrate** a global and local perspective(s) on contemporary Hong Kong political and socio-cultural issues

**Teaching activities**

- Lectures
- Tutorials
- Field Trips
- Screenings

**Assessment methods**

**1. Class participation (10%)**

Class attendance, responding to questions from instructor and contributing to class discussions and giving constructive feedback to students' presentations during tutorials. Students are encouraged to share their ideas and experiences through class discussions, class/group activities in the context of the teaching plan.

## **2. Group Project (30%)**

Students are required to conduct a group project of designing a cultural tour of Hong Kong. The group project grading will be based on two main components:

- (1) An in-class oral presentation within 25 minutes (10%)
- (2) Presentation slideshows (not less than 15 pages) (20%)

\*The submission MUST cite at least 2 readings that are listed on the course outline.

## **3. Mid-term essay (20%)**

Students are required to write a correspondence short essay (maximum 1500 words in English or maximum 2500 words in Chinese) to the assigned reading(s)/current issue(s). Details will be announced during class.

## **4. Final paper (40%)**

Students are required to write a critical socio-cultural review on Hong Kong that is aligned with this course. The research should have clear research question and selected cultural artifact(s) as the subject of analysis.

- (1) A one-page outline with tentative paper topic (on or before lesson 10)
- (2) A final paper in Chinese **OR** English with a proper reference list included. The length of the submission:  
Chinese: a maximum of 5000 (excluding references and appendices)  
English: a maximum of 14 pages with double line spacing (excluding references and appendices)

## **Course Content**

### ***L1 The “Stories” of Hong Kong***

John Carroll. (2007). *A Concise History of Hong Kong* (Hong Kong: Hong Kong University Press, pp. 1-7; pp. 63-88.

羅永生 (2014) 〈香港本土意識的前世今生〉, 《思想》(第 26 期), 頁 113—151。

Key concepts: cultural identities, postcoloniality, nationalism

Texts: *Love After Love* 《第一爐香》(許鞍華, 2020) ; *In the Face of Demolition* 危樓春曉 (李鐵, 1953) ; *The Flower Princess* 《帝女花》(唐滌生, 1957)

### ***L2 Hong Kong as “Method”***

也斯: 〈香港的故事為什麼那麼難說〉, 載張美君、朱耀偉編: 《香港文學@文化研究》(香港: 牛津大學出版社, 2001), 頁 11—29。

陳冠中: 〈香港作為方法—都市神韻〉, 載《我這一代香港人》(香港: 牛津大學出版社, 2005)。

朱耀偉: 〈香港(研究)作為方法—關於「香港論述」的可能性〉, 《二十一世紀》, 頁 48—63。

Key concepts: in-betweeness; critical hybridity; third space

Texts: 西西《浮城誌異》（1986）

### **L3 HK as Cold War's Cold Battlefield**

羅永生(2007)〈香港殖民主義（去）政治與文化冷戰〉，《台灣社會研究季刊》第 67 期，2007，頁 259-277。

Shen, S. (2017). Empire of Information: The Asia Foundation's Network and Chinese-Language Cultural Production in Hong Kong and Southeast Asia. *American Quarterly*, 69(3), 589–610. <https://www.jstor.org/stable/26794683>

Pan Lu (2022) "New Left without Old Left: *The 70's Biweekly* and Youth Activism in 1970s Hong Kong," *Modern China*: 1–33.

Key concepts: cultural Cold War; information warfare; decolonialisation

Text: *The World of Suzie Wong* 《蘇絲黃的世界》（Richard Quine，1960）；*Bar Girl* 《吧女》（劉以鬯，1964）；*The Death of Lo Kei* 《盧麒之死》（黃碧雲，2018）

### **L4 (Re)Production of a "Cultural Chinese" Identity**

陳國球：收編香港：中國文學史裡的香港文學，載於香港中文大學中國語言及文學系，香港教育學院中國文學文化研究中心合編《都市蜃樓：香港文學論集》，2010 年，頁 3-21。

葉蔭聰：〈「本地人」從哪里來？——從《中國學生周報》看六十年代的香港想像〉，載于羅永生編：《誰的城市？戰後香港的公民文化與政治論述》，香港：牛津大學出版社，1997。

Key concepts: Cultural Chinese; local consciousness; Chineseness

Texts: 也斯《剪紙》（節錄）

### **L5 Hong Kong before and after 1997 (1): Ghostly City**

Cheung, E. M. K. (2010). On Spectral Mutations: The Ghostly City in The Secret, Rouge and Little Cheung. In K. Louie (Ed.), *Hong Kong Culture: Word and Image* (pp. 169–192). Hong Kong University Press.

彭麗君（2018）：〈陳果電影的香港主體性〉，《黃昏未晚：後九七香港電影（增訂版）》，香港：香港中文大學出版社，頁 21–42。

Texts: *Rouge* 《胭脂扣》（Stanley Kwan, 1987）；*Losing the City* 《失城》（黃碧雲，1994）；*Three Extremes: Dumplings* 《三更 2 之餃子》（Fruit Chan, 2004）

### **L6 Hong Kong before and after 1997 (2): Popular cultures and its politics**

Yiu Fai Chow (2009) "Me and the dragon: a lyrical engagement with the politics of Chineseness," *Inter-Asia Cultural Studies*, 10:4, 544-564

Chu Yiu-wai (2020) "Hong Kong (in China) studies: Hong Kong popular culture as example," *Global Media and China* 2020, Vol. 5(2) 109–123.

Texts: Tat-ming Pair

### **L7 Hong Kong before and after 1997 (3): identities that matters**

Emilie Yueh-yu Yeh and Shi-yan Chao, "Policy and Creative Strategies: Hong Kong CEPA Films in the China Market"

Mirana May Szeto and Yun-chung Chen, "Hong Kong Cinema in the Age of Neoliberalization and Mainlandization: Hong Kong SAR New Wave as a Cinema of Anxiety"

Texts: *Comrades: Almost a Love Story* 《甜蜜蜜》（陳可辛，1996）；*The Grandmaster* 《一代宗師》（王家衛，2013）；*Our Time Will Come* 《明月幾時有》（許鞍華，2017）

### **L8 Ethics Minorities in Hong Kong**

Gordon Mathews, "Place," *Ghetto at the Center of the World: Chungking Mansions, Hong Kong*

馬傑偉：〈香港重現：「跨境文化政治」〉，《邊城對話：香港・中國・邊緣・邊界》（香港：香港中文大學出版社，2013年）頁259–274。

譚迪詩：〈人口與公民之間：在港菲律賓人的困境〉，《再見亞洲：全球化時代的解構與重建》（香港：香港中文大學出版社，2014年），頁195–204。

Texts: The 'Vietnam Trilogy' of Ann Hui; *Still Human* 《淪落人》（陳小娟，2018）；*The Sunny Side of the Street* 《白日青春》（劉國瑞，2022）

### **L9 Queering Hong Kong**

Helen Leung (2008) 'Between Girls' & 'In Queer Memory' in *Undercurrents: Queer Culture and Postcolonial Hong Kong*. Hong Kong University Press.

Song Hwee Lim (2006) 'Travelling Sexualities' *Celluloid Comrades: Representations of Male Homosexuality in Contemporary Chinese Cinemas*. University of Hawaii Press.

Texts: *Happy Together* (Wong Kar-wai, 1997); *Butterfly* (Yan Yan Mak, 2004); Wong Yiu Ming, Denise Ho and At17

### **L10 Preservation, Localism, and Nationalism**

葉蔭聰：〈保育運動：有關天星碼頭、皇后碼頭與「本土行動」的研究〉，《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年6月），頁27–52。

Sebastian Veg, "The Rise of 'Localism' and Civic Identity in Post-handover Hong Kong: Questioning the Chinese Nation-state", *The China Quarterly*, Vol. 230, June 2017, pp. 323-347.

### **L11 Group project consultation**

### **L12 City on Edge: Hong Kong in the 2010s**

彭麗君（2018）：〈雨傘電影：香港電影再定義〉，《黃昏未晚：後九七香港電影（增訂版）》，香港：香港中文大學出版社，頁233–250。

Chow, Yiu Fai et al. "Performing the Political: Reflections on Tatming Meeting George Orwell in 2017." In Anthony Fung & Alice Chik ed., *Made in Hong Kong*. Routledge, 2020. 168–180.

Texts: *Tatming Pair*; *My Little Airport*; *Yellowing* 《亂世備忘》（陳梓桓，2016）

### **L13 – L14 Group project presentation**

#### **Tutorial planning:**

**Class 1** Assessment brief

**Class 2** Grouping

**Class 3 to 8** in-class activities and discussions on selected readings and audio-visual materials

**Class 9 & 10** Group project consultation  
**Class 11** Final paper consultation  
**Class 12, 13, and 14** Group projects presentations

\*The submission **MUST** cite at least three readings that are listed on the course outline.  
\*\*The instructor reserves the right of not grading any late submission, or to mark down the late submission for one point grade. No paper will be accepted after grade submission.

### **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 at 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.

<b>Section 1</b>	<b>What is plagiarism</b> [ <a href="http://www.cuhk.edu.hk/policy/academichonesty/p01.htm">http://www.cuhk.edu.hk/policy/academichonesty/p01.htm</a> ]
<b>Section 2</b>	<b>Proper use of source material</b> [ <a href="http://www.cuhk.edu.hk/policy/academichonesty/p02.htm">http://www.cuhk.edu.hk/policy/academichonesty/p02.htm</a> ]
<b>Section 3</b>	<b>Citation styles</b> [ <a href="http://www.cuhk.edu.hk/policy/academichonesty/p03.htm">http://www.cuhk.edu.hk/policy/academichonesty/p03.htm</a> ]
<b>Section 4</b>	<b>Plagiarism &amp; copyright violation</b> [ <a href="http://www.cuhk.edu.hk/policy/academichonesty/p04.htm">http://www.cuhk.edu.hk/policy/academichonesty/p04.htm</a> ]
<b>Section 5</b>	<b>CUHK regulations on honesty in academic work</b> [ <a href="http://www.cuhk.edu.hk/policy/academichonesty/p05.htm">http://www.cuhk.edu.hk/policy/academichonesty/p05.htm</a> ]
<b>Section 6</b>	<b>CUHK disciplinary guidelines &amp; procedures</b> [ <a href="http://www.cuhk.edu.hk/policy/academichonesty/p06.htm">http://www.cuhk.edu.hk/policy/academichonesty/p06.htm</a> ]
<b>Section 7</b>	<b>Guide for teachers &amp; departments</b> [ <a href="http://www.cuhk.edu.hk/policy/academichonesty/p07.htm">http://www.cuhk.edu.hk/policy/academichonesty/p07.htm</a> ]
<b>Section 8</b>	<b>Recommended materials to be included in course outlines</b> [ <a href="http://www.cuhk.edu.hk/policy/academichonesty/p08.htm">http://www.cuhk.edu.hk/policy/academichonesty/p08.htm</a> ]
<b>Section 9</b>	<b>Recommended declaration to be included in every assignment hand in</b> [ <a href="http://www.cuhk.edu.hk/policy/academichonesty/p09.htm">http://www.cuhk.edu.hk/policy/academichonesty/p09.htm</a> ]
<b>Section 10</b>	<b>Electronic submission of term papers</b> [ <a href="http://www.cuhk.edu.hk/policy/academichonesty/p10.htm">http://www.cuhk.edu.hk/policy/academichonesty/p10.htm</a> ]

**All use of AI tools is prohibited in assignments and assessment tasks**

For assignments and assessment tasks that count towards the final course grades, students are not allowed to submit work which is produced with the collaboration of or supported by the use of any generative AI tools (e.g., ChatGPT) \*.

Any breach of the regulations will be considered an act of academic dishonesty and will be handled according to the University's *Procedures for Handling Cases of Academic Dishonesty*. In case of queries, students should seek advice from the course teacher.