

CAH4520: CULTURAL PRODUCTION AND CONSUMPTION

Effective Term

Semester A 2024/25

Part I Course Overview

Course Title

Cultural Production and Consumption

Subject Code

CAH - Chinese and History

Course Number

4520

Academic Unit

Chinese and History (CAH)

College/School

College of Liberal Arts and Social Sciences (CH)

Course Duration

One Semester

Credit Units

3

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

Nil

Precursors

Nil

Equivalent Courses

CTL4520 Cultural Production and Consumption

Exclusive Courses

Nil

Part II Course Details

Abstract

This course aims to enable students to learn critical approaches, concepts, and issues in the study of cultural production and consumption; explore relevant research problems concerning cultural production and consumption as cultural, economic, social, and political practices and processes with specific reference to East Asia; explore the cultural meanings of selected cultural artworks.

Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if DEC-A1 DEC-A2 DEC-A3 app.)			
1	Acquire and apply knowledge of critical approaches, concepts and issues in the study of cultural production and consumption.		x	x	
2	Explain and critically assess the meaning of a given piece of cultural artwork.		x	x	
3	Identify and tackle relevant research problems concerning cultural production and consumption through context-specific case studies.			x	x
4	Formulate and elaborate arguments in an organized and coherent manner in written and spoken forms through individual and group work.			x	x

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

Learning and Teaching Activities (LTAs)

LTAs		Brief Description	CILO No.	Hours/week (if applicable)
1	Students will engage in formal lectures and teacher-facilitated discussions to (i) explore key concepts and issues; and (ii) explain and consolidate background knowledge and conceptual framework		1, 2, 3, 4	
2	Students will deliver weekly reading assignments on specific topics followed by short oral reports and class discussions		1, 2, 3, 4	

Assessment Tasks / Activities (ATs)

ATs		CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1	Attendance in Course and Cavans Discussions	1, 2	10	
2	One group presentation on a weekly reading	1, 2	10	
3	One written assignment	1, 2	10	
4	Group Project and Presentation on a research topic relating to cultural production and/or consumption; students will submit a written report and give a formal group presentation at the end of the semester.	1, 2, 3, 4	40	
5	Two in-class tests (2 hours) on key concepts, terminology, and issues covered in class	1, 2	30	

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)**Assessment Task**

Attendance in Course and Cavans Discussions

Criterion

Performance in class discussion and activities/group tasks

Excellent (A+, A, A-)

Strong evidence of original thinking; good organization, capacity to analyse and synthesize; superior grasp of subject matter; evidence of extensive knowledge base.

Good (B+, B, B-)

Evidence of grasp of subject, some evidence of critical capacity and analytic ability; reasonable understanding of issues; evidence of familiarity with literature.

Fair (C+, C, C-)

Student who is profiting from the university experience; understanding of the subject; ability to develop solutions to simple problems in the material.

Marginal (D)

Sufficient familiarity with the subject matter to enable the student to progress without repeating the course.

Failure (F)

Little evidence of familiarity with the subject matter; weakness in critical and analytic skills; limited, or irrelevant use of literature.

Assessment Task

Group presentation

Criterion

Team work

Subject knowledge

Grasp of main ideas and arguments

Excellent (A+, A, A-)

Strong evidence of original thinking; good organization, capacity to analyse and synthesize; superior grasp of subject matter; evidence of extensive knowledge base.

Good (B+, B, B-)

Evidence of grasp of subject, some evidence of critical capacity and analytic ability; reasonable understanding of issues; evidence of familiarity with literature.

Fair (C+, C, C-)

Student who is profiting from the university experience; understanding of the subject; ability to develop solutions to simple problems in the material.

Marginal (D)

Sufficient familiarity with the subject matter to enable the student to progress without repeating the course.

Failure (F)

Little evidence of familiarity with the subject matter; weakness in critical and analytic skills; limited, or irrelevant use of literature.

Assessment Task

Written assignment

Criterion

Subject knowledge

Applied knowledge

Analytical content

Evidence of research

Excellent (A+, A, A-)

Strong evidence of original thinking; good organization, capacity to analyse and synthesize; superior grasp of subject matter; evidence of extensive knowledge base.

Good (B+, B, B-)

Evidence of grasp of subject, some evidence of critical capacity and analytic ability; reasonable understanding of issues; evidence of familiarity with literature.

Fair (C+, C, C-)

Student who is profiting from the university experience; understanding of the subject; ability to develop solutions to simple problems in the material.

Marginal (D)

Sufficient familiarity with the subject matter to enable the student to progress without repeating the course.

Failure (F)

Little evidence of familiarity with the subject matter; weakness in critical and analytic skills; limited, or irrelevant use of literature.

Assessment Task

Group Project and Presentation

Criterion

Team work
Subject knowledge
Applied knowledge
Analytical content
Evidence of research

Excellent (A+, A, A-)

Strong evidence of original thinking; good organization, capacity to analyse and synthesize; superior grasp of subject matter; evidence of extensive knowledge base.

Good (B+, B, B-)

Evidence of grasp of subject, some evidence of critical capacity and analytic ability; reasonable understanding of issues; evidence of familiarity with literature.

Fair (C+, C, C-)

Student who is profiting from the university experience; understanding of the subject; ability to develop solutions to simple problems in the material.

Marginal (D)

Sufficient familiarity with the subject matter to enable the student to progress without repeating the course.

Failure (F)

Little evidence of familiarity with the subject matter; weakness in critical and analytic skills; limited, or irrelevant use of literature.

Assessment Task

Two in-class tests

Criterion

Subject knowledge
Grasp of main ideas and arguments
Analytical content

Excellent (A+, A, A-)

Strong evidence of original thinking; good organization, capacity to analyse and synthesize; superior grasp of subject matter; evidence of extensive knowledge base.

Good (B+, B, B-)

Evidence of grasp of subject, some evidence of critical capacity and analytic ability; reasonable understanding of issues; evidence of familiarity with literature.

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Part III Other Information

Keyword Syllabus

Cultural Production, the Cultural Sector and Cultural Institutions, Cultural Industries, Cultural Consumption, Aspects of Popular Culture, Production and Reception of Cultural Products, Cultural Theory, East Asia, Screen Cultures, Mass Media, Exhibitions, Regional Cultural Flows

Reading List**Compulsory Readings**

Title	
1	Chua, Beng Huat and Koichi Iwabuchi (2008), <i>East Asian Pop Culture: Analysing the Korean Wave</i> , Hong Kong University Press.
2	Curran, James and David Morley (2006), <i>Media and Cultural Theory</i> , ed. James Curran and David Morley. London: Routledge.
3	Du Gay, Paul (1997), <i>Production of Culture/Culture of Production</i> , ed. Paul Du Gay, London: Sage Publication
4	Hesmondhalgh, David (1996) "Flexibility, post-Fordism and the Music Industries" <i>Media, Culture & Society</i> 18: 469-488.
5	Iwabuchi, Koichi, ed., <i>Feeling Asian Modernities: Transnational Consumption of Japanese TV Dramas</i> , Hong Kong University Press.
6	Iwabuchi, Koichi, Stephen Muecke and Mandy Thomas, eds., <i>Rogue Flows: Trans-Asian cultural Traffic</i> , Hong Kong University Press.
7	Kinsella, Sharon (2000) <i>Adult Manga: Culture & Power in Contemporary Japanese Society</i> . Richmond, Surrey: Curzon
8	Lash, Scott and John Urry (1994) <i>Economies of Signs and Space</i> , London: Sage
9	Miller, Daniel ed. (1998), <i>Consumption: Critical Concepts in the Social Sciences</i> , London and New York: Routledge
10	Moeran, Brian (2001) <i>Asian Media Production</i> , Richmond, Surrey: Curzon
11	Pang, Laikwan (2005) <i>Cultural Control and Globalization in Asia: Copyright, Piracy, and Cinema</i> . London: Routledge
12	Williams, Raymond (1980) <i>Problems in Materialism and Culture</i> . London: Verso
13	Yeh, Yueh-Yu, and Darrell William Davis (2002) "Japan Hongscreens: Pan-Asian Cinemas and Flexible Accumulation." <i>Historical Journal of Film, Radio and Television</i> 22(1): 61-82.

Additional Readings

Title	
1	Nil