

# GE2105: POPULAR CULTURE

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## Effective Term

Semester A 2022/23

## Part I Course Overview

### Course Title

Popular Culture

### Subject Code

GE - Gateway Education

### Course Number

2105

### Academic Unit

English (EN)

### College/School

College of Liberal Arts and Social Sciences (CH)

### Course Duration

One Semester

### Credit Units

3

### Level

A1, A2 - Associate Degree

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

### GE Area (Primary)

Area 1 - Arts and Humanities

### Medium of Instruction

English

### Medium of Assessment

English

### Prerequisites

Nil

### Precursors

Nil

### Equivalent Courses

Nil

### Exclusive Courses

Nil

## Part II Course Details

### Abstract

'Popular Culture' is a Gateway Education course that will introduce students to the theory and practice of popular cultural. We are surrounded by popular culture and practices, and popular culture influences the ways we imagine, think and feel about ourselves and our social worlds. Now with easier access to resources and technology, we are increasingly both consuming and producing popular culture. Beginning with an introduction to theories of popular cultural studies, the students will explore the ways in which popular culture is produced and consumed. Combining the use of local and global authentic texts, the course will engage students to think and write critically about popular culture.

### Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if DEC-A1 DEC-A2 DEC-A3 app.)			
1	Understand basic theoretical approaches in the field of popular culture studies		x		
2	Evaluate critically issues related to popular culture and develop higher-order thinking skills by doing so		x		
3	Identify and evaluate the popular cultural elements in daily experiences and practices using a communicative and collaborative format for information exchange				x
4	Apply and reflect on theoretical frameworks in understanding popular cultural practices			x	
5	Cultivate and reflect on both local and global perspectives on popular culture			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 self-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.

### Teaching and Learning Activities (TLAs)

TLAs	Brief Description	CILO No.	Hours/week (if applicable)
1	Mini-lectures Students will be introduced to popular cultural theoretical texts in the lecture. Students will be shown demonstration of theoretical application.	1, 4, 5	

2		<p>Reading discussion workshops</p> <p>Students will be required to discuss the texts and apply what they have learnt in the lecture in relation to the academic reading. Students will contribute, share and evaluate relevant materials.</p>	2, 3, 5	
3		<p>Small group discussions and demonstration</p> <p>Students will be required to demonstrate their theoretical understanding by applying it to either local or global popular cultural practices. Students contribute, share and evaluate materials.</p>	1, 2, 3, 4, 5	
4		<p>Group projects</p> <p>Students will be required to work collaboratively and present materials related to popular cultural practice. In planning their project, students will decide how they may interpret the popular cultural practice and convey their message to the audience.</p>	1, 2, 3, 4, 5	
5		<p>Individual written assignment</p> <p>Students will be introduced to the conventions and techniques in writing critique on popular cultural practices. Students will demonstrate their understanding and their own interpretation of local and global popular cultural practices.</p>	1, 2, 3, 4, 5	

6		Extensive reading Students will be introduced to various texts and be required to contribute to knowledge building by identifying their own resources. Students contribute, share and evaluate materials in class and online.	1, 2, 3, 4, 5	
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**Assessment Tasks / Activities (ATs)**

	<b>ATs</b>	<b>CILO No.</b>	<b>Weighting (%)</b>	<b>Remarks</b>
1	Research report Students apply one or more of the concepts or methods introduced in the course. (1,000 to 1,500 words)	1, 2, 3, 4, 5	30	
2	Group project Students will be required to work collaboratively and conduct analysis on a relevant topic.	1, 2, 3, 4, 5	30	
3	In-class Test Students complete an in-class test covering course content.	1, 2, 3, 4, 5	30	
4	Participation Students will be encouraged to participate actively through in class and online discussions.	1, 2, 3, 4, 5	10	

**Continuous Assessment (%)**

100

**Examination (%)**

0

**Assessment Rubrics (AR)****Assessment Task**

1. Participation

**Criterion**

Constructive engagement

**Excellent (A+, A, A-)**

Very constructive and active engagement in class activities.

**Good (B+, B, B-)**

Constructive and active engagement in most class activities.

**Fair (C+, C, C-)**

Engagement and contributions are limited qualitatively, quantitatively or both.

**Marginal (D)**

Little engagement in class activities; contributions in class are limited in number or not constructive.

**Failure (F)**

Minimal engagement in class activities; contributions in class are rare or not constructive.

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**Assessment Task**

2. Group Project

**Criterion**

Task completion

**Excellent (A+, A, A-)**

Assigned tasks are completed to a high standard and presented in the project.

**Good (B+, B, B-)**

Assigned tasks are completed to a good standard and presented in the project.

**Fair (C+, C, C-)**

Assigned tasks are presented in the project with some omissions or significant inaccuracy.

**Marginal (D)**

Many tasks are missing from the project and/or there is a high degree of inaccuracy.

**Failure (F)**

Few or none of the tasks are completed and/or those which are presented in the project are done to a low standard.

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**Assessment Task**

2. Group Project

**Criterion**

Analysis

**Excellent (A+, A, A-)**

The analytic component of the project shows a very high degree of awareness of the relationship between the task and the course themes.

**Good (B+, B, B-)**

The analytic component of the project shows a good degree of awareness of the relationship between the task and the course themes.

**Fair (C+, C, C-)**

The analytic component of the project shows a limited but satisfactory awareness of the relationship between the task and the course themes.

**Marginal (D)**

The analytic component of the project shows a significantly limited awareness of the relationship between the task and the course themes.

**Failure (F)**

The analytic component of the project is not completed, or shows little or no awareness of the relationship between the task and the course themes.

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**Assessment Task**

2. Group Project

**Criterion**

Language use

**Excellent (A+, A, A-)**

The lexicogrammar is extremely accurate and idiomatic.

**Good (B+, B, B-)**

The lexicogrammar is generally accurate and idiomatic; minor errors do not negatively affect comprehension.

**Fair (C+, C, C-)**

The lexicogrammar is generally accurate and idiomatic; relatively few errors have a minor effect on comprehension.

**Marginal (D)**

Frequent inaccurate and/or unidiomatic features in the lexicogrammar disrupt comprehensibility.

**Failure (F)**

Lexicogrammatical errors are frequent and seriously disrupt comprehension.

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**Assessment Task**

3. Research report

**Criterion**

Application of concepts and methods

**Excellent (A+, A, A-)**

The report demonstrates a strong understanding of concepts or methods and a strong ability to apply them in order to inform a problem or question.

**Good (B+, B, B-)**

The report demonstrates a good understanding of concepts or methods and a good ability to apply them in order to inform a problem or question.

**Fair (C+, C, C-)**

The report demonstrates a limited understanding of concepts or methods and/or the ability to apply them.

**Marginal (D)**

The report demonstrates a very weak understanding of concepts or methods and/or the ability to apply them.

**Failure (F)**

The report is not completed, or it demonstrates little or no understanding/application of the concepts or methods used.

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**Assessment Task**

### 3. Research report

#### **Criterion**

Language use

#### **Excellent (A+, A, A-)**

The report's lexicogrammar is extremely accurate and idiomatic.

#### **Good (B+, B, B-)**

The report's generally accurate and idiomatic; minor errors do not negatively affect comprehension.

#### **Fair (C+, C, C-)**

The report's lexicogrammar is generally accurate and idiomatic; relatively few errors have a minor effect on comprehension.

#### **Marginal (D)**

Frequent inaccurate and/or unidiomatic features in the report's lexicogrammar disrupt comprehensibility.

#### **Failure (F)**

Lexicogrammatical errors are frequent and seriously disrupt comprehension.

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### **Assessment Task**

#### 4. In-class test

#### **Criterion**

Content knowledge

#### **Excellent (A+, A, A-)**

Answers demonstrate a very strong understanding of the course content.

#### **Good (B+, B, B-)**

Answers demonstrate a good understanding of the course content.

#### **Fair (C+, C, C-)**

Answers demonstrate a limited but satisfactory understanding of the course content.

#### **Marginal (D)**

Answers demonstrate a weak understanding of the course content.

#### **Failure (F)**

One or more quizzes not taken, and/or answers demonstrate a very weak understanding of the course content.

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## **Part III Other Information**

### **Keyword Syllabus**

Popular Culture. Production analysis. Textual analysis. Audience analysis. Cultural practices. Localization. Globalization. Cross-cultural comparison. Social imaginary. English. Cultural Studies. History. Anthropology. Gender Studies. Popular Literature. Popular Art. Popular Music.

### **Reading List**

### **Compulsory Readings**

Title	
1	Cheng, H. H-L. (2001). Consuming a dream: homes in advertisements and imagination in contemporary Hong Kong. In G. Matthews, & T.L. Lui (Eds.), <i>Consuming Hong Kong</i> . Hong Kong: Hong Kong University Press.
2	Prensky, M. (2001). Digital natives, digital immigrants. <i>On the Horizon</i> , 9(5).
3	Fung, A. Y. H. (2002). Women' s magazines: Construction of identities and cultural consumption in Hong Kong. <i>Consumption, Markets and Culture</i> , 5(4), 321-336.
4	Shaw, L. (2005). <i>Pop culture Latin America! Media, arts, and lifestyle</i> (Chapter 4: Sport and leisure). Santa Barbara, CA: ABC-CLIO.

### Additional Readings

Title	
1	Adorno, T. (2005). Culture industry reconsidered. In R.A Guins & O. Zaragoza Cruz (eds.), <i>Popular culture: A reader</i> . (pp. 103 – 108). London: Sage.
2	Benjamin, Walter (1934/1994). The author as producer. In R. Wolin (Ed.) <i>Walter Benjamin: An aesthetic redemption</i> (pp. 154 -162). Berkeley: University of California Press.
3	Giroux, H.A. (1994). <i>Disturbing pleasures: Learning popular culture</i> (Chapter 1: Consuming social change: The United Colors of Benetton). NY: Routledge.
4	Hall, S. (2005). Notes on deconstructing “The popular” . In R.A Guins & O. Zaragoza Cruz (eds.), <i>Popular culture: A reader</i> . (pp. 64-71). London: Sage.
5	Berger, A.A. (1997). Narratives in popular culture, media, and everyday life (Chapter 8: The Macintosh ‘1984’ television commercial: A study in television narrativity). Thousand Oaks, CA: Sage.
6	Grossberg, L., Wartella, E.A., & Whitney, D.C. (2006). <i>Mediamaking: Mass media in a popular culture</i> (2nd ed, Chapter 8: Producing identities). Thousand Oaks, CA: Sage.
7	Keane, M., Fung, A., & Moran, A. (2007). <i>New television, globalization, and the East Asian cultural imagination</i> . Hong Kong: Hong Kong University Press.
8	Marcel, D. (2008). <i>Popular culture: Introductory perspectives</i> (Chapter 5: Music). Lanham, MD: Rowman & Littlefield.
9	Wasko, J. (2005). Corporate Disney in action. In R.A Guins & O. Zaragoza Cruz (eds.), <i>Popular culture: A reader</i> . (pp. 184 - 196). London: Sage.
10	Wood, H., & Skeggs, B. (2008). Spectacular morality: 'Reality' television, individualisation and the remaking of the working class. In D. Hesmondhalgh & J. Toynbee (Eds.), <i>The media and social theory</i> (pp. 177 – 194). London: Routledge.
11	Beavis, C. (2007) <i>New textual worlds: young people and computer games</i> , in N. Dolby & F. Rizvi (eds), <i>Youth moves: identities and education in global perspective</i> (pp. 53-66). NY: Routledge.
12	Beavis, C. (2004). ‘Good games’ : Text and community in multiplayer computer games. In I. Snyder, and, C. Beavis (Ed.), <i>Doing literacy online: Teaching, learning, and playing in an electronic world</i> (pp. 187-205). Cresskill, NJ: Hampton Press.
13	Ellison, N.B., Steinfield, C., & Lampe, C. (2007). The Benefits of Facebook “Friends:” Social Capital and College Students’ Use of Online Social Network Sites. <i>Journal of Computer-Mediated Communication</i> , 12 (4), 1143-1168.
14	Fung, A. Y. H. (2006). Bridging cyberlife and real life: A study of online community in Hong Kong. In D. Silver, A. Massanari & S. Jones (Eds.), <i>Critical Cyberculture Studies</i> (pp. 129-139). NY: New York University Press.
15	Schmidt, J. (2007). Blogging Practices: An Analytical Framework. <i>Journal of Computer-Mediated Communication</i> , 12(4), 1409-1427.
16	Akass, K. and McCabe, J. (2004) <i>Reading Sex and the City</i> . London, New York: I.B. Taurus.
17	Huang, Y. (2008) <i>Consuming Sex and the City: Young Taiwanese Women Contesting Sexuality by</i> , In Y. Kim (Ed), <i>Media Consumption and Everyday Life</i> (pp. 188 -202). New York: Routledge.
18	Kelts, R. (2006). <i>Cosplay and Otakudom: the draw of DIY</i> (Chapter 7). <i>Japanamerica: How Japanese pop culture has invaded the U.S.</i> NY: Palgrave Macmillan.



19	Schroeder, J. E. & Zwick, D. (2004). Mirrors of masculinity: Representation and identity in advertising images. <i>Consumption, Markets and Culture</i> . 7(1): 21-52.
20	Whannel, G. (2002). <i>Media sport stars: masculinities and moralities</i> (Chapter 13: Identities: 'race', nation and masculinities). London: Routledge.
21	Hannerz, U. (1990). Cosmopolitans and locals in world culture. <i>Theory, Culture &amp; Society</i> , 7(2), 237 – 251.

## Annex (for GE courses only)

**A. Please specify the Gateway Education Programme Intended Learning Outcomes (PILOs) that the course is aligned to and relate them to the CILOs stated in Part II, Section 2 of this form:**

Please indicate which CILO(s) is/are related to this PILO, if any (can be more than one CILOs in each PILO)

**PILO 1: Demonstrate the capacity for self-directed learning**

3

**PILO 2: Explain the basic methodologies and techniques of inquiry of the arts and humanities, social sciences, business, and science and technology**

1, 4

**PILO 3: Demonstrate critical thinking skills**

2, 3, 4, 5

**PILO 4: Interpret information and numerical data**

2, 3, 4, 5

**PILO 5: Produce structured, well-organised and fluent text**

3

**PILO 6: Demonstrate effective oral communication skills**

3

**PILO 7: Demonstrate an ability to work effectively in a team**

3

**PILO 8: Recognise important characteristics of their own culture(s) and at least one other culture, and their impact on global issues**

2, 3, 4, 5

**PILO 9: Value ethical and socially responsible actions**

2, 5

**PILO 10: Demonstrate the attitude and/or ability to accomplish discovery and/or innovation**

2, 3, 4, 5

**B. Please select an assessment task for collecting evidence of student achievement for quality assurance purposes. Please retain at least one sample of student achievement across a period of three years.**

**Selected Assessment Task**

Group project