Content of the Course

How does the media industry construct the celebrities’ image?

How does the youth culture lead us to the beloved well known people?

How does the non-mainstream production ridicule the dominant media industry?

How does our celebrity culture enrich Hong Kong, Asia and the world show business?

Celebrity is a critical feature of (post)modern society, especially in our entertaining-oriented Hong Kong culture. Hong Kong had been influenced by foreign popular icons, for example from Japan and Korea, through decades, but we also have our own local beloved stars. Therefore no matter from the East or West, we should not downplay the influences of Elvis Presley, Beatles, Michael Jackson, Madonna, Lady Gaga, Bruce Lee, Jackie Chan, Stephen Chow, Kimura Takuya, Super Junior, Song Joong-ki, Joshua Wong and Roy Tsui because they have varied extent of social signification.

This course discusses the phenomenon of modern celebrity and stardom in Hong Kong, traces the historical evolution of the concepts and differences of celebrity and stardom, and uncovers the influences of electronic media to the culture of celebrity. With celebrity as a social, cultural and institutional production, this course extends a critical understanding of “well known people” with varied image, ideological and contextual analysis. With the following three areas of study in lectures:

(A) Framing Celebrity – Lecture 1 to 4,
(B) Sexualizing Celebrity – Lecture 5 to 7,
(C) Politicizing Celebrity – Lecture 8 to 12,
Issues such as consumer culture and mass audiences, cinema and media performance, racial and sexual coding, youth culture and popular music, and global and transnational stardom will be highlighted. With this framework, this course expects students to broaden the vision of consuming celebrity culture, and have thoughtfulness of being a fan of Hong Kong or overseas icons.

Learning Outcomes
On successful completion of the course, students are expected to be able to:

1. develop linkages of modern celebrity to Hong Kong social history and popular culture;
2. extend varied and critical readings of stars;
3. analyze the connection of celebrity to the social discourses of race, gender and class;
4. apply the understanding of Hong Kong celebrity to the other contexts.

Medium of Instruction
Cantonese (and teaching material written in English)

Teaching / learning activities
Lectures, tutorial presentation and discussion.
Teaching Period (from 4th Sept to 2nd Dec 2017):

Day, Time and Venue of Lecture: Thursday 2:30 – 5:15pm, SWH 馮景禧樓 2

Tutorial: To be confirmed

### Teaching Calendar

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Assessment

1. Lecture and Tutorial Participation (20%)
   Students are expected to attend at least 80% of all lectures and tutorials respectively; and students should contribute to our class discussion. For those who cannot attend classes may need proof of evidences to explain the absence. Students who cannot attend 80% of classes have to do extra written work on reviewing articles for their particular absent classes; otherwise they may have the risk of failing the course.

2. Tutorial Presentation and Discussion (20%)
   Students will be divided into groups in tutorial and they have to decide a topic for presentation. This is to refresh the topics and issues discussed in lecture; and the presenters are expected to run a “Question & Answer” section after their presentation.

3. Mid-term Paper (20%) of 1000-2000 words: ~ Due Date: 6th November 2017
   Mid-term paper shall be submitted after Lecture Area B. Students have to decide their interested topic (with the reflection of at least one piece of references) for analytical writing.

4. Final Paper (40%) of 2000-4000 words: ~ Due Date: 14th December 2017
   Final paper shall be submitted after the end of the course. Students have to decide the topic for broadening the analytical framework and examining issues linked to the course.

Guidelines for Paper-writing

1. For deciding topic for paper, students are encouraged to think in a way about how this course expand your scope and interest in understanding celebrity and popular culture.

2. Please try to think in a way for the common understanding of celebrity / star consumption as a discursive analysis. Celebrity / Star images, styles, products and their work as well in the media, no matter in music, television, radio, cinema, game, modeling or press, can be an entry point for thinking about their consistencies or inconsistencies.

3. The consistencies or inconsistencies of celebrity / star construction across reality and fiction, and across different media, are valuable for academic analysis. Please try to think about how this course provide “tools” for you to make the analysis. Cultural theories or popular culture critical ideas are not necessary background for your analysis. However theories and ideas must be good tools for analysis. Please try to incorporate theories and ideas highlighted in the course readings into the writing so as to enrich your angles of analysis.

4. Please, once a topic and framework of writing is set, think in a way how this course empower the analysis. The analysis must be a unique one by critically examining and getting rid of mainstream consumption practices of stars and popular culture.
Course Structure

(A)Framing Celebrity

Lecture 1: Introduction, and the Heat of Princess Diana and Joshua Wong
Readings:

Lecture 2: Histories of Celebrity and Stardom, and the coming of Beatles to and the rise of Rubberband in Hong Kong
Readings:

Lecture 3: Idol Consumption, and the murder of John Lennon and suicide of Leslie Cheung
Readings:

Lecture 4: Star Reading, and the kicks of Bruce Lee and gags of Stephen Chow
Readings:
(B)Sexualizing Celebrity

Lecture 5: Why do Donnie Yeh and Eddie Peng always look brave and strong? – The Construction of Masculine Star

Readings:


Lecture 6: Why does Chrissie Chau always look more attractive than Siupo Chan Ka-kai – The Deconstruction of Seductive Actresses

Readings:


Lecture 7: Why do Anthony Wong and Denise Ho's coming out seem to be more recognized than Joey Yung's ending relationship with Denise Ho and falling in love with Wilfred Lau? – The Starga(y)zing of Queer Cultures

Readings:


李卓賢。《流行文化、性/別想像及酷兒空間：歌迷眼中的何韻詩》收於《性/別政治與本土起義》，黃慧貞及蔡寶瑜編，頁 162-80。香港：商務印書館，2015年。
(C) Politicizing Celebrity

Lecture 8: How do stars educate us? – Sam Hui and Chow Yun-fat, and the Celebrity Pedagogy of Citizenship / Identity in Hong Kong Society
Readings:

Lecture 9: How do we love juvenile stars? – Coleman Tam Chun Yat and Celine Tam Tsz-Kwan, and the Politics of Childhood in the Show Business
Readings:

Lecture 10: How does the Black fight with the White? – Gill Mohinderpaul Singh and Corinna Chamberlain, and the Colour of Fame in the Entertaining Industry
Readings:

Readings:
Giardina, Michael D. "Global Hingis: Flexible Citizenship and the Transnational
Lecture 12: Conclusion - The Death of Stars

Readings:

References


中文參考資料
成龍及朱墨，《成龍：還沒長大就老了》。香港：明窗出版社，2015 年。
吳俊雄，《此時此處許冠傑》。香港：天窗，2007 年。
吳俊雄、張志偉及曾仲堅編，《普普香港：閱讀香港普及文化，2000-2010》。香港：香港
教育圖書公司，2012 年。
吳俊雄及張志偉編，《閱讀香港普及文化》。香港：牛津大學出版社，2002 年。
呂書瑞，《時尚偶像》。香港：三聯出版社，2010 年。
李小龍，《李小龍：生活的藝術家》。香港：三聯出版社，2010 年。
李健鵬及卓男編，《最後的薔薇盛宴：梅艷芳的演藝人生》。香港：三聯出版社，2014 年。
洛楓，《禁色的蝴蝶：張國榮的藝術形象》。香港：三聯出版社，2008 年。
張少強、梁啟智及陳嘉銘編，《香港．論壇．傳媒》。香港：牛津大學出版社，2013 年。
張鈞志，《時代的噪音：從狄倫到U2的抗議之聲》。台北：印刻文學，2010 年。
陳婉瑩主編，《我是一個演員：周星馳文化解讀》。廣州：南方日報出版社，2005 年。
陳曉君，《無題・神怪・紮腳——藝術旦后余麗珍》。香港：文化工房，2015 年。
黃志淙，《流聲》。香港：民政事務局，2007 年。
黃慧貞及蔡寶瑩編，《性／別政治與本土起義》。香港：商務印書館，2015 年。
鐵屋影子，《永遠的林青霞》。台北：大塊文化，2008 年。
譚詠麟及蘇美智，《譚詠麟走過的銀河歲月》。香港：三聯出版社，2014 年。

Honesty in Academic Work: A Guide for Students and Teachers
The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students, and adopts a policy of zero tolerance on cheating and plagiarism. Any related offence will lead to disciplinary action including termination of studies at the University. All student assignments in undergraduate and postgraduate programmes should be submitted via VeriGuide with effect from September 2008: [https://veriguide2.esc.cuhk.edu.hk/cuhk/](https://veriguide2.esc.cuhk.edu.hk/cuhk/)

Although cases of cheating or plagiarism are rare at the University, everyone should make himself/herself familiar with the content of this website and thereby help avoid any practice that would not be acceptable.

Section 1 What is plagiarism
[http://www.cuhk.edu.hk/policy/academic honesty/p01.htm](http://www.cuhk.edu.hk/policy/academic honesty/p01.htm)

Section 2 Proper use of source material
[http://www.cuhk.edu.hk/policy/academic honesty/p02.htm](http://www.cuhk.edu.hk/policy/academic honesty/p02.htm)

Section 3 Citation styles
[http://www.cuhk.edu.hk/policy/academic honesty/p03.htm](http://www.cuhk.edu.hk/policy/academic honesty/p03.htm)

Section 4 Plagiarism and copyright violation
[http://www.cuhk.edu.hk/policy/academic honesty/p04.htm](http://www.cuhk.edu.hk/policy/academic honesty/p04.htm)

Section 5 CUHK regulations on honesty in academic work
[http://www.cuhk.edu.hk/policy/academic honesty/p05.htm](http://www.cuhk.edu.hk/policy/academic honesty/p05.htm)

Section 6 CUHK disciplinary guidelines and procedures
[http://www.cuhk.edu.hk/policy/academic honesty/p06.htm](http://www.cuhk.edu.hk/policy/academic honesty/p06.htm)

Section 7 Guide for teachers and departments
[http://www.cuhk.edu.hk/policy/academic honesty/p07.htm](http://www.cuhk.edu.hk/policy/academic honesty/p07.htm)

Section 8 Recommended material to be included in course outlines
[http://www.cuhk.edu.hk/policy/academic honesty/p08.htm](http://www.cuhk.edu.hk/policy/academic honesty/p08.htm)

Section 9 Electronic submission of assignments via VeriGuide
[http://www.cuhk.edu.hk/policy/academic honesty/p09.htm](http://www.cuhk.edu.hk/policy/academic honesty/p09.htm)

Section 10 Declaration to be included in assignments