

THEO 5955: Special Topics on Christianity and Society II:

Theology and Media Ethos in the Hong Kong Context: from the 1950s to the Present

香港處境中的神學與媒體文化: 1950 年代至今

Divinity School of Chung Chi College
The Chinese University of Hong Kong
Semester 2, 2016-2017

Instructor:

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Office: YCT-LG305 (by appointment only)

Logistics:

Day & Time: Mondays, 9:30am – 12:15pm

Venues: CCT-T20 (and YCT-LG2 on 16 & 23 January)

Course Description:

This course is an experimental and exploratory examination of the changing sociocultural ethos and concurrent Christian theological expressions in Hong Kong since the mid-twentieth century through recent years. This examination is undertaken by way of scrutinising representative media narratives as well as Christian expressions of faith and theology over the period in question. Drawing upon a range of academic areas, including the studies of media, culture, social history and theology, the course is by nature multidisciplinary and interdisciplinary. In contrast to much of the previous Christian theological discussions of media cultures which often regard the media as subject of moral critique, this course engages media cultures as sociocultural texts which are indicative of the 'structure of feelings' in a society and also as resources for contextual theological endeavours.

這門具有實驗和探索意味的學科，檢視香港自二十世紀中期至近年，媒體敘事中所展現的社會文化氣候，以及同時期的本地基督教信仰與神學論述。其中涉及對媒體、文化、社會史、神學等方面的討論，屬於多元學科結合而且跨科際的課，並且以媒體文化為呈現社會『情緒結構』的社會文化文本，以及進行處境神學探討的資源，而非道德批判的對象。

Special Note and Prerequisites:

No formal prerequisite, but some background in theological study is assumed, and previous exposure to media or cultural studies or the social sciences is advantageous. Prior experience with interdisciplinary courses in media and theology (such as *Media, Popular Culture and Christianity* and/or *Cinema and Theology* offered in this Divinity School) is desirable.

Special Note on Learning Experience:

The learning experience in this course depends to a large extent on participants' engagement in class discussions and the readiness to learn from one another. Such engagement is often the result of preparation and familiarity with the assigned and suggested reading materials. At the same time, relevant media artefacts (such as film and television clips, songs, creative writings, etc.) will be studied and discussed in class together.

Objectives and Expected Learning Outcome:

By the successful completion of this course, participants should be able to:

1. Demonstrate sufficient understanding of the changing socio-cultural ethos in Hong Kong since the latter part of the twentieth century;
2. Demonstrate sensitivity toward the changing trends in the media cultures in Hong Kong, and their connectedness to the wider social context;
3. Appropriately exhibit awareness of the interaction between media cultures and their social contexts, as well as the implications of these to the theological enterprise.

Requirements:**1. Weekly reading reports and active class participation – 30%**

1. Submit a one-page reading report on the listed reading material each week (from week 3 to 11)
 - Summarise the most important points of the books / articles, put your own thoughts into them (e.g.: What do you think of what the author says? What does the author make you think of? ... etc.).
2. Feel free to write also on the 'further reference' (optional) – but that has to be included on the same page.
3. Share with the class what you have written and submit your writing in class.

2. Book Report – 20%

1. One book report due on week 12
2. Not more than 2000 words.

3. Final essay – 50%

1. Write on an issue which is closely related to the intersection of media culture, society and theology – for example, it can be an examination of an issue of the past, or a proposal of what is to be done at present or in future.

2. You must be able to demonstrate: a. what you have learnt through this course; b. your familiarity with the reading materials recommended, and beyond.
3. Length: approximately 5000 words (in either Chinese or English) – double-spaced, 12-point font size in Cambria or Calibri or other fonts of comparable size.
4. Follow the *Chicago Manual of Style*, use footnotes (instead of endnotes or author-date citation).
5. Presentation of essay idea: 10 April (week 12) – each participant is to do a *very brief* presentation on the proposed essay topic, with the key idea behind and an initial outline, and will be open to the critical suggestion from the whole class. (Exact duration of presentation will depend on class size.)
6. Submission: must submit through CUHK Blackboard, attached with scanned copy of signed VergiGuide receipt.
7. Deadline: 24 April 2017 (2 weeks after the final class).
 - Penalty:
 - a. a subgrade will be deducted from works submitted after the due date (e.g. B becomes B minus);
 - b. works that are more than 3 days late will have one letter grade deducted (B becomes C);
 - c. works that are one week late will automatically receive an F grade.
 - Late submission disasters: Exceptional permission for late submission will be granted **ONLY** in cases of unexpected / unforeseen personal crisis or that of direct family member(s) – such as serious illnesses, injuries, death or traumatic situations. It is the responsibility of the participant to obtain WRITTEN consent from the instructor (in the form of email) before the due date.

Academic Integrity:

This course, as in the case of the whole Chinese University of Hong Kong as well as any decent institution in the world, takes a stance of zero tolerance toward academic dishonesty. Submitted works that are found to have committed plagiarism will automatically receive an F grade and the case will be reported to University authority concerned, and could result in the termination of study at the University. Plagiarism defined in its plain sense is the act of using other people's works or ideas without duly acknowledging it, thus intentionally or unintentionally creating the impression that the piece in question is one's own original creation. Repeated use of one's own work without proper acknowledgement is considered self-plagiarism and is therefore penalised similarly.

For more information that can help you further understand and comply with the University's standard in academic honesty, please refer to the CUHK official website on this issue: [<http://www.cuhk.edu.hk/policy/academichonesty/>](http://www.cuhk.edu.hk/policy/academichonesty/)

Course Schedule and Contents:

<u>Week-Date</u>	<u>Topics</u>
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Week 1 9 January	Living between 1947 and 2047: Hong Kong as a theological enigma
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Week 2 16 January	Media Narratives x Social Ethos x Theological Constructions: toward an intertextual experiment
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Readings:

- ✓ 任志強, 〈從媒體文化的比喻窺探闖中人: 闖間神學芻議〉, 收錄於邢福增、關瑞文、吳青主編, 《人言我為誰乎? 盧龍光院長榮休紀念文集》(香港: 基督教文藝出版社, 2014), 603-614.
- ✓ Yam Chi-Keung, 'Regarding the Interplay of Popular Media and Religion in Hong Kong', in *Religion and Media in China*, edited by Stefania Travagnin (Routledge, 2017), 35-52.

Week 3 23 January	Grounding the discussion: media culture as a site of doing contextual theology
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Readings:

- ✓ Marsh, Clive, 'Contextualising Theology in a Media Age', in *Theology Goes to the Movies* (Routledge, 2007), 9-40.

Supporting readings:

- ✓ Marsh, Clive, "'High Theology" / "Popular Theology"? The Arts, Popular Culture, and the Contemporary Theological Task', *The Expository Times* 117.11 (August 2006) 447-451.
- ✓ Marsh, Clive, 'Theology as 'Soundtrack': Popular Culture as Narratives of the Self', *The Expository Times* 118.11 (August 2007) 536-541.
- ✓ Marsh, Clive, 'Theology and the Practice of Meaning Making', *The Expository Times* 119.2 (November 2007) 67-73.
- ✓ Pears, Angie, *Doing Contextual Theology* (Routledge, 2009), 1-50.

Further References:

- ✓ Bevans, Stephen, *Models of Contextual Theology* (Revised and Expanded ed.) (Orbis, 2002).

- ✓ Bergmann, Sigurd, *God in Context: A Survey of Contextual Theology* (Ashgate, 2003).
- ✓ Chung, Paul S. et. al. (eds.), *Asian Contextual Theology for the Third Millennium: a Theology of Minjung in Fourth-eye Formation* (Pickwick, 2007).

Week 4
6 February

**Historical stocktaking:
media culture and theology in the Hong Kong context since the mid-twentieth century**

Readings:

- ✓ 陳冠中, 〈九十分鐘香港社會文化史〉, 收錄於陳冠中《中國天朝主義與香港》(香港: 牛津, 2012), 131-176.
- ✓ 余達心, 〈香港神學發展四十年〉, 《中國神學研究院期刊》25 (1998 年 7 月) 103-32.

Supporting readings:

- ✓ Yam Chi-Keung, 'Engagement in Television by Protest Christians in Hong Kong', *Studies in World Christianity* 11.1 (2005) 87-105.
- ✓ Yam Chi-Keung, 'Projecting Christian Faith on the Hong Kong Screen', *Studies in World Christianity* 15.2 (2009) 113-130.

Week 5
13 February

**Defining Hong Kong:
The dominant modern myths about who we are**

Media resource:

- ✓ 《無間道》系列 (劉偉強、麥兆輝導演, 2002-2003)

Readings:

- ✓ 呂大樂, 〈焦慮不安的背後: 對社會結構的觀察〉, 收錄於李耀全編, 《香港社會與經濟轉型中的牧養》(香港: 崇基學院神學院, 2010), 74-86.
 - 葉菁華回應, 見同書 91-95.
- ✓ 禰智偉, 〈教會以何故事告慰我城? 猶活在政經童話中的香港社會〉, 收錄於李耀全編, 《香港社會與經濟轉型中的牧養》(香港: 崇基學院神學院, 2010), 118-134.

Supporting readings:

- ✓ Matthews, Gordon, Eric Kit-wai Ma, and Lui Tai-lok, *Hong Kong,*

China: Learning to Belong to a Nation (Routledge, 2008).

- ✓ 呂大樂, 《唔該, 埋單》[增訂版] (香港: 牛津, 2007).

Week 6
20 February

The myth of economic miracle

Media resource:

- ✓ 《工廠妹萬歲》(陳寶珠等主唱; 電影《郎如春日風》插曲, 1969).
- ✓ 《飛女正傳》(龍剛導演, 1969).

Readings:

- ✓ Chiu, Stephen Wing-kai & Lui Tai-lok, *Hong Kong: Becoming a Global Chinese City* (Routledge, 2009), 25-80.
- ✓ 蔡寶瓊, 〈全球化的困惑: 成衣工人給我們的啟示〉, 收錄於呂大樂、吳俊雄、馬傑偉編, 《香港. 生活. 文化》(香港: 牛津, 2011), 276-286.

Supporting reading:

- ✓ 蔡寶瓊主編, 《千針萬線: 香港成衣工人口述史》(香港: 進一步多媒體, 2008).

Week 7
27 February

Theological attempts under the economic myth

Readings:

- ✓ 馮煒文, 〈基督教工業委員會 —— 神學個案〉(及江丕盛回應), 收錄於馮煒文, 《以誠裁今明》(香港: 崇基學院神學院, 2014), 12-33.
- ✓ 馮煒文, 〈向工人傳福音十要點〉, 〈基督徒與工運〉, 〈被罪者〉, 〈社會關懷的屬靈氣質〉, 〈貧窮 —— 一個看法及行動建議〉, 收錄於馮煒文, 《以誠裁今明》(香港: 崇基學院神學院, 2014), 51-99.

Supporting readings

- ✓ 湯泳詩, 《「社會良心」抑「搞事份子」: 香港基督教工業委員會歷史之研究》(香港: 基督教中國宗教與文化研究社, 2007).
- ✓ Fung, Raymond, *The Gospel is Not for Sale: The Story of Hong Kong Christian Industrial Council* (Hong Kong: Christian Industrial Council, 2005).

Week 8
6 March

The myth of Hong Kong local identity

Media resources:

- ✓ 《危樓春曉》(李鐵導演, 1953)
- ✓ 《省港旗兵》(麥當雄導演, 1984)

Readings:

- ✓ Gordon Matthews, Eric Kit-wai Ma, and Lui Tai-lok, 'Fleeing the Nation, Creating a Local Home: 1949-1983', in *Hong Kong, China: Learning to Belong to a Nation* (Routledge, 2008), 22-39.
- ✓ Ku, Agnes S., 'Immigration Policies, Discourses, and the Politics of Belonging in Hong Kong (1950-1980)', *Modern China* 30.3 (July 2004) 326-360.

Supporting readings:

- ✓ 盧龍光、楊國強, 《香港基督教使命和身分尋索的歷史回顧》(香港: 基督教中國宗教文化研究社, 2002).
- ✓ 馬傑偉, 《電視與文化認同》(香港: 突破, 1996).
- ✓ Ma, Eric Kit-wai. *Culture, Politics and Television in Hong Kong* (Routledge, 1999).

Week 9
13 March

Theological attempts in relation to the Hong Kong identity (1)

Reading:

- ✓ 《香港基督徒在現今社會及政治變遷中所持的信念獻議》(信念書)(1984).
- ✓ 余達心, 《信念書註釋》(香港: 學生福音團契, 1984).
- ✓ 郭偉聯, 〈八十年代前期香港教會社會參與 —— 《信念書》的分析〉, 收錄於郭偉聯《自保與關懷——香港教會的社會及政治參與》(香港: 宣道出版社, 2014) 第三章 [原載《中國神學研究院期刊》30 (2001) 13-50].

Supporting readings:

- ✓ 錢北斗編, 《1997: 轉變與更新》(香港: 學生福音團契, 1984).
- ✓ 郭偉聯, 《自保與關懷——香港教會的社會及政治參與》(香港: 宣道出版社, 2014), 第一、二章.

Week 10
20 March

Theological attempts in relation to the Hong Kong identity (2)

Readings:

- ✓ 楊牧谷,〈本土神學的回顧及前瞻 —— 復和神學芻議〉,收錄於郭佩蘭編《一九九七與香港神學》(香港: 崇基神學組, 1983), 88-119.
- ✓ 馮煒文,〈陸緣神學的起步〉(連同湯漢、沈西靈、江大惠之回應),收錄於馮煒文《以誠裁今明》(香港: 崇基學院神學院, 2014), 171-184. [原載《思》第 22 期 (1992 年).]

Supporting readings:

- ✓ 郭佩蘭編,《一九九七與香港神學》(香港: 崇基神學組, 1983).
- ✓ 楊牧谷,《復和神學與教會更新》(香港: 更新資源中心, 2012) [原版: 香港: 種籽出版社, 1987].

Week 11
27 March

**(Re)Defining Hong Kong:
Who we are as a people**

Media resources:

- ✓ 《十年》(郭臻, 黃飛鵬, 歐文傑, 周冠威, 伍嘉良導演, 2015).
- ✓ 《亂世備忘》(陳梓桓導演, 2016).

Readings:

- ✓ 陳冠中,〈全球化時代主權國家的特區書寫 —— 香港的例子〉,收錄於陳冠中《中國天朝主義與香港》(香港: 牛津, 2012), 1-85.
- ✓ 張潔平、鍾耀華編,《香港三年》(香港: 牛津, 2016), 259-282.

Week 12
3 April

Re-approaching Hong Kong, theologically

Readings (book report on ONE of the following):

- ✓ 趙崇明,《夾縫中的漂泊: 香港教會的行旅政治》(香港: 印象文字, 2015).
- ✓ 龔立人,《在暗角言說上主》(香港: 香港基督徒學會, 2016).
- ✓ 駱穎佳,《邊緣上的香港》(香港: 印象文字, 2016).

Week 13
10 April

Sharing the first fruits of your concern:
Short presentations and discussion on essay topics

Ultimatum
24 April

Time to submit your final essay

- ✓ In this imperfect world, nothing can ever be perfect; do the best you can within the constraints, and submit whatever you have come up with.