First International Conference

Popular Culture and Education in Asia

Hong Kong Institute of Education,
11-13 December 2008

Programme and Abstracts
Welcome to the First International Conference on Popular Culture and Education in Asia

We would like to extend a warm welcome to all those who have chosen to join us for three days of presentations and discussions on the topic of popular culture in education. We believe that this is the first conference of its kind to be held in Asia. Many of the conference participants come from Hong Kong, but we are also welcoming participants from Asia, Australasia, North America, Europe and Africa. Equally important, a wide range of disciplines are represented at the conference. In the best traditions of educational research, the conference promises to be a truly transnational and transdisciplinary experience!

We will offer a full programme of academic presentations throughout the three days of the conference. On Saturday, we will also be joined by more than 100 local schoolteachers for 4 workshops on popular culture in the classroom. These workshops are open to conference participants, but as seating may be limited, we ask you to sign up at the Registration Desk for any workshops you would like to attend.

Conference Team

Aaron Koh – Conference Chair

Aaron Koh is Assistant Professor in the Department of English, HKIEd. He received his PhD in Education from The University of Queensland, Australia. Before coming to Hong Kong, Aaron has also taught in Australia and Singapore. His research interests are New Literacy Studies, Popular Culture, Media/Cultural studies, Cultural Politics of Education, and Globalisation and Education. He has published in the Journal of Curriculum Studies, Discourse, SOJOURN, English Teaching: Practice and Critique, Globalizations, Pedagogy, Culture and Society, Globalisation, Education and Societies and the Asia Pacific Journal of Education.

Dani Wang – Conference Secretary

Dani Wang was born and grew up in Beijing. She graduated with a master’s degree in Linguistics from Renmin University of China and taught Chinese as a second language in Beijing Foreign Studies University. With a keen interest in design and publication, she also worked as an editor for Higher Education Press of China. She is now studying for her doctoral degree in Hong Kong and working as a Senior Research Assistant for the HKIEd Popular Culture and Education project. Doraemon is her favorite animation and orange her favorite color.
Bidisha Banerjee – Programme and logistics

Dr. Bidisha Banerjee is Assistant Professor of English at the HKIEd. She has a M.A. in English from Claremont Graduate University and a Ph.D from the University of Iowa. She won the Jeffrey Campbell Fellowship which enabled her to teach at St. Lawrence University in New York. Bidisha’s research and teaching interests include postcolonial studies, globality and transnationalism, diaspora and exile, postcolonial feminist fictions and theory, cultural studies, film studies and gay and lesbian literature. She has presented her work widely at conferences in Europe, Asia and the US. Some of her work on South Asian diaspora has been published.

Nicholas Wong – Programme and workshops

Nicholas Wong teaches film studies and contemporary English literatures at the HKIEd. His articles have been published in Asian Cinema, Metro and Screen Education. Besides academic research, he also writes poetry and short stories.

Kathy Wong – Logistics

Kathy graduated at The University of Hong Kong, majoring in Sociology as well as Media & Cultural Studies. She is currently working as a Research Assistant for the HKIEd Popular Culture and Education project. Born and raised in Hong Kong, she is passionate about local history and culture.

Joanna Lee – Logistics

Joanna Lee is a Research Assistant at the Department of English, HKIEd. She has a background in teaching English to ESL learners at secondary level and is now pursuing a master’s degree in applied linguistics.

Phil Benson – Leader, HKIEd Popular Culture and Education project

Phil Benson is a Professor in the Department of English, HKIEd, and leader of the Popular Culture and Education Research Project that is sponsoring the conference. He is known in the field of language education for his research on autonomy in language teaching and learning. Popular culture and education is a new interest, but popular culture is not. He is currently co-writing a book on Hong Kong English-language popular music and occasionally blogs on Hong Kong popular culture at http://hkpop.blogspot.com/

Thanks to Sophia Yung, Bernadette Yung & Daniel Yao for design, Emily Murphy & Alice Chik for the programme book, and Anna Szeto for showing us how to organize an international conference.
Plenary Presentations
Do we really need media education 2.0? Prospects for media literacy education in the age of participatory media

The widespread dissemination of inexpensive and accessible digital tools for media production has led to the emergence of more participatory forms of media, such as online gaming, blogging and social networking. In this presentation, I will be assessing the implications of these developments for the practice of media education, both in and beyond schools. Some have argued that these new media require a paradigm shift, not merely in the curriculum of media education, but also in its pedagogy. They suggest that we should be embracing the new forms of creativity that are provided here, and moving beyond outdated critical perspectives. While I would agree that media educators should be exploiting the possibilities of these new media, I will also argue that they raise important ethical, political and cultural questions that should not be effaced or ignored. We should not merely romanticise these developments as a form of technologically-driven democratisation, or simply celebrate the opportunities for ‘informal learning’ that they appear to provide. Media education cannot afford to lose sight of the need for critical analysis; and to this extent, over-excited calls for ‘media education 2.0’ are at least premature, if not positively misguided.

David Buckingham
Centre for the Study of Children, Youth and Media, Institute of Education, University of London, United Kingdom

David Buckingham directs the Centre for the Study of Children, Youth and Media at the Institute of Education, London University. His research focuses on young people’s interactions with electronic media, and on media education. He is currently working on two major research projects, about the everyday use of video camcorders and about the role of the internet in young people’s civic participation. His most recent books are Beyond Technology: Children’s Learning in the Age of Digital Culture (Polity, 2007); Global Children, Global Media; Migration, Media and Childhood (with Liesbeth de Block, Palgrave, 2007) and Youth, Identity and Digital Media (edited, MIT Press, 2008).
In this presentation, Cameron McCarthy assesses the status of the concepts of tradition and class within contemporary cultural studies literature on the industrial working class. He maintains, in part, that these terms have been deployed within a center-periphery thesis and a field-bound ethnographic framework by cultural studies scholars pursuing a sub-cultural studies approach. Within this framework, “Britishness” has been the silent organizing principle defining metropolitan working class traditions and forms of cultural resistance. British cultural studies proponents have therefore pursued the study of class and culture as a localized, nation-bound set of interests. This has placed cultural studies in tension with postcolonial subjectivities often reduced, as they have been in the classic works of Paul Willis’s Learning to Labor and Dick Hebdige’s Subculture: The Meaning of Style, to the metonymic “Pakis” (referring to recent Asian immigrants) and “Jamaicans” (referring to West Indians). McCarthy theorizes against the grain of the textual production of the working class within cultural studies scholarship insisting that recent films such as The Full Monty, Billy Elliot, and Bend It Like Beckham, and the literary works of Kazuo Ishiguro, (Remains of the Day), Jeanette Winterson (Sexing the Cherry), George Orwell (Shoot ing an Elephant), George Lamming (The Emigrants), Samuel Selvon (The Lonely Londoners), among others—offer a more complex story of class identities in the age of globalization and transnationalism.
Pedagogic uses of popular culture: Towards media and cultural citizenship as transnational learning process

This paper will discuss the possibility and pitfalls of using popular culture for the enhancement of cross-border dialogues. While the intensification of media culture flows have significantly deepened mutual understandings and sympathetic relationships among people in East Asia, it is still questionable to what extent such connections are actually socio-culturally inclusive and dialogic, as they tend to be administered by the marketing logic of (multinational) media and cultural industries as well as by the discursive power of “brand nationalism” that contains cross-border connections in an exclusive inter-national framework. To further the potential of pedagogic uses of popular culture, it will be suggested, we need to collaboratively develop a transnational project of media and cultural citizenship as reciprocal learning process.

Koichi Iwabuchi is Professor of Media and Cultural Studies at the School of International Liberal Studies, Waseda University. He worked for a TV company in Tokyo for ten years as director and producer of news and infotainment programs before he attained a PhD in Australia. His main research interests are media and cultural globalization, East Asian media connections, nationalism and multicultural politics. He is currently working on media and cultural citizenship. His recent English publications include Recentering Globalization: Popular culture and Japanese transnationalism (Duke University Press, 2002). He is also editor of Feeling Asian Modernities: Transnational consumption of Japanese TV dramas (Hong Kong University Press, 2004) and co-editor of Rogue Flows: Trans-Asian cultural traffic (Hong Kong University Press, 2004) and East Asian Pop Culture: Analysing the Korean Wave (Hong Kong University Press, 2008).
Jane Kenway
Education Faculty, Monash University, Australia

The emotional geographies of popular culture:
Implications for pedagogy

When we advocate the use of popular culture in the classroom, do we give sufficient consideration to the links between the pleasure, power and politics of the popular? Indeed, do we sufficiently consider the full emotional field associated with popular culture — its scapes of abjection, its scapes of amusement and the vast interiority that runs between them? And, have we sufficiently considered the emotional geographies of the popular? This address will explain why we need to consider these questions and in so doing will offer some conceptual resources for thinking about their implications for education in increasingly globalising places.

Jane Kenway has a long history in the education system in Australia. She has taught in both primary and secondary, country and city schools, but for most of her career she has been a teacher and researcher in various universities in Australia. She is currently a Professor in the Education Faculty at Monash University. Her research expertise is in the politics of educational change in the context of wider social, cultural and political change. Her new jointly edited book is entitled Globalising the Research Imagination (Routledge, in press). Her most recent jointly written books are Masculinity Beyond the Metropolis (Palgrave, 2006), Haunting the Knowledge Economy (Routledge 2006) and Consuming Children: Education-Advertising-Entertainment (Open University Press, 2001). Her other jointly edited books are Innovation and Tradition: the Arts and Humanities in the Knowledge Economy (2004) and Globalising Education: Policies, Pedagogies and Politics (2005) (both Peter Lang, New York).
Eric Ma
School of Journalism and Communication,
Chinese University of Hong Kong

Visual ethnography in popular culture research: a methodological and pedagogical experiment in a toy factory, a disco bar and a publishing house

The presentation will focus on the challenges of doing visual ethnography and some preliminary applications of the method for educational purposes. The method of visual ethnography will be introduced by a series of ethnographic projects entitled “lifestyle factories”. The term “lifestyles factory” is used as a theoretical metaphor to understand the logic of popular culture in urban China. The toy factory project, conducted in 2003, examines how rural migrants acquire work and spend culture in Dongguan; the disco bar project, conducted in 2004, examines the nightlife of the rising middle class in Shenzhen; the Trends Corporation project, conducted in the summer of 2007, examines the impacts of lifestyle magazines in China.

Eric Ma is professor of the School of Journalism and Communication at the Chinese University of Hong Kong. He has authored Culture, Politics and Television in Hong Kong (Routledge, 1999) and co-authored Hong Kong, China: learning to belong to a nation (Routledge, 2008). His publications appear in journals such as Cultural Studies, International Journal of Cultural Studies, Social Text, Positions, Gazette, Inter-Asia Cultural Studies, Visual Anthropology. He has also written and edited more than 15 books in Chinese on the popular culture of Hong Kong.
Hybridity and third space in classrooms: Linking popular culture texts to literacy learning and teaching

This presentation will argue for a critical need to create a hybrid and third space in classrooms where students’ literacy experiences with popular culture texts are recognized, valued, and integrated into the school curriculum. The argument builds on the changing definition of literacy and literacy instruction, a New Literacy Studies perspective, literacy-embedded nature of popular culture texts, and research conducted in the past decade in English-speaking countries that documents a connection between popular culture texts and students' literacy knowledge, skills, and strategies. Along with this argument, I will present examples of teachers' infusing popular culture texts into the literacy curriculum, illustrating how teaching with such texts can transcend traditional literacy instruction and engage students in meaningful, relevant learning experiences.

Shelley Hong Xu is a Professor of Teacher Education at the College of Education in California State University, Long Beach, United States. She teaches literacy, research, and technology courses in the doctoral, master's, and teacher credential programs. Her research area focuses on various genres of popular culture texts and integration of popular culture texts into literacy instruction. Her publications in this area include the book Trading Cards to Comic Strips: Popular Culture Texts and Literacy Learning in Grades K-8 (International Reading Association, 2005), articles in Language Arts, New England Reading Association Journal, and book chapters in several edited books. She has worked with classroom teachers on their infusion of popular culture texts into literacy curriculum in the past eight years. She was the essay book review editor for Reading Research Quarterly, and has served on the editorial review board for Reading Research Quarterly, Journal of Literacy Research, Yearbook of the National Reading Conference, Reading Teacher, and Journal of Educational Research. She is currently the Publications Chair for the National Reading Conference.
Paper presentations
Doreen Ang* & Ying Ying Shu**

*Nanyang Technological University, **National Institute of Education, Singapore

Insights into students’ perspective on pop culture in Singapore schools: Potential considerations in curriculum planning

This paper reports and discusses the findings of how students view various aspects of their knowledge building and literacy skills through their interaction with popular media outside school. The data, part of a larger intervention project, focuses on working collaboratively with two local suburban schools in connecting teachers with richer textual engagements with those they currently provide for their students.

Students’ feedback was collected first, through media diaries that recorded students’ reading, viewing and internet activities through a period of seven days; and secondly, through group interviews. Eight students, randomly selected from the lower secondary classes in each of the two schools, produced a total of 112 media diaries. Out of which, 78 students were identified for group interviews through their reading and internet engagement outside school.

Thus, this paper will first discuss the findings of how the students view popular media as a source of information and learning. Second, students’ perceptions on popular media are juxtaposed with those of their teachers through transcripts analysis. Preliminary findings reveal misalignment in teachers’ assumptions of students’ exposure to popular media and students’ failure in making connection between school and outside-school literacy (Moss, 2001), leading to implications in incorporating popular culture in the curriculum.

Jacqueline Bach
Louisiana State University, United States of America

From Iron Chef Japan to Project Runway: Getting real with pedagogy

In response to those who question the superfluous integration of popular culture into education (Beckerman, 2008; Gustavson & Appelbaum, 2006), this presentation proposes that reality television game shows provide exceptional models for teaching. These twists on traditional game shows, reality shows, and sporting events (in the case of Iron Chef, Japan) can redefine the ways in which educators infuse popular culture into their pedagogical practices. My presentation will outline the main characteristics of the reality television game show, what aspects of these shows audiences are attracted to, how to modify these shows for use in the classroom, and what are some of the cross-cultural implications for our students. I then refer to my own research in which I construct lessons based on the structure of reality television shows and demonstrate how these strategies create authentic, meaningful, and transformative pedagogical moments with my students.

Catherine Beavis
Deakin University, Australia

Games as texts, games as literacy? Constructions of ‘literacy’ in learning from computer games

Within the vigorous body of research about the role of digital culture, informal learning and new literacies in young people’s lives, and the implications of this for education and literacy education particularly, engagement with computer games raises particular possibilities and challenges. Key amongst them is whether the literate and communicative practices and
contexts generated by and within game play can actually be called ‘literacy,’ what this does to familiar terms, and whether the concept of ‘design’ can accommodate this. This paper takes the notion of computer games as instances of digital culture that exemplify multimodal forms of engagement and text, and explores issues around how far notions of literacy can stretch. Concepts of co-construction and design, Burn's notion of the kineiconic, interactivity and text as performance, are juxtaposed against arguments about games as action in an attempt to understand more about how we might think about games and literacy, and whether and where any boundaries in thinking about games as texts might lie.

Phil Benson & Jenny Lim
Hong Kong Institute of Education

Youth engagement with popular culture and technology in Hong Kong

In this paper we will present results of a survey investigating youth engagement with popular culture and technology in Hong Kong. Using a questionnaire administered by teachers enrolled on an in-service course at the Hong Kong Institute of Education, the project addresses several research questions. How much of their time do young people spend on activities involving popular culture and technology? Which activities occupy most of their time and how are they related to their preferred activities? How are their use of time and preferences related to age, gender and the organization of their daily lives? In conclusion, we will also discuss the ways in which we have identified specific questions for qualitative research in the Hong Kong context from the quantitative data.

Bernadette C. Bravo
Waseda University, Japan

The popularity of Japanese animation in the Philippines and Philippine – Japan cultural relations

The study sought to define if Japanese animation or anime serves a function in Philippine-Japan cultural relations within the context of its popularity and pervasiveness in the Philippines. In order to do this, the study took a step by step approach by first presenting an overview of Philippine-Japan cultural relations as well as a brief description of the history of anime as an export product of Japan. Then it looked at the history of anime’s presence in the Philippines and identified its major conduits and sources. Finally, the study examined anime’s effects on the generation of interest in Japanese language and appreciation of Japanese culture among the Filipino youth and this was chiefly done through conducting a survey on students of Japan-related subjects in the University of the Philippines Diliman, Ateneo de Manila University and De La Salle University, universities with the most developed Japan studies programs in the Philippines. Overall, several implications for the dynamics of cultural relations between two countries of different economic status as well as international relations on the whole can be gleaned from the study’s findings.

Ellie Brown
University of Ulsan, South Korea

The Korean female’s self-gaze: Looking at freshman college women

This paper, accompanied by supporting photographic images looks at the behavior pattern of the college aged Korean female to look at her own image through a mirror or camera frequently. The paper addresses known facts about Asian women and their desire to achieve an
imperialist western look through plastic surgery and other cosmetic devices. These facts build the case as to why Korean women are always looking at their own image and questions who they are actually seeing through this gaze. The paper is written in an anecdotal fashion, referencing observations of post-Confucian Korean culture, very clearly stated from a Caucasian female’s point of view. The article is mildly critical but because of the western viewpoint, it questions what in Korean society causes young women to need to view their own gaze so frequently.

Nigel Bruce & Nora Hussin
University of Hong Kong

*Introducing authentic, sustained but scaffolded exposure to spoken English in HK’s primary schools*

This paper describes an attempt to change the way young Hong Kong children are introduced to English. We challenge EFL orthodoxy by exposing young learners to language they will struggle to understand, as happens to all children with their mother tongue. We describe a strategy being piloted in a single primary school in Hong Kong, where children are exposed to authentic (albeit fictional) communication via a children’s soap series: Grange Hill.

Our approach provides school-centred settings and plots children can relate to the world over, frequent repetition of common communicative functions, a developing identification with school-based situations and peer age-group personalities, non-face threatening yet engaging activities pre- and post-viewing, and all by means of a commercially-tested ‘soap’ series that has passed the ‘reality’ test of holding children’s attention - not just as a learning device, and not dumbed down for language learners. Series like Grange Hill in their raw state offer a ‘descriptive’ - naturalistic and non-structured - exposure to the target language. Our aim is to scaffold children’s exposure to these programmes, and to integrate them in a curriculum that corresponds more to the Language Arts than to the traditional English curriculum. We discuss the reception of this approach by the children in this primary school, and some of the main obstacles and constraints to this kind of initiative in the HK cultural and school context.

Victoria Carrington
University of South Australia

*Playing with virtual worlds for kids: New technologies, digital literacies (Workshop)*

By 2011 it is predicted that 50% of children will be regular visitors to virtual worlds online. This workshop will focus on the following areas:

- Introduction to virtual worlds targeting young people
- Exploration of participant’s own experiences with online cultures and texts
- Joint exploration of selected virtual worlds
- Discussion and identification of key issues for educators

Victoria Carrington & Barbara Comber
University of South Australia

*Gothic Times: Gothic texts, gothic literacies*

The Gothic seems to be in the air in contemporary culture. Inevitably, popular culture in particular resonates with Gothic themes. Paris fashion shows are featuring Gothic themes; Damien Hirst’s diamond encrusted skull was recently sold for $100US million while Grayson Perry released a bronze skull ‘Head of a Fallen Giant’ onto the art world in early 2008. Horror and the supernatural have experienced a renaissance in film and fiction, and of most particular interest to this paper, a large and growing range of Gothic themed toys, dolls
and literature are turning up on the shelves of mainstream retailers. This paper examines a range of Gothic influenced fashion dolls and plush toys in light of Beck (1992) and Giddens’ (1994) persuasive arguments that we are living in a time resplendent with risk and anxiety, ridden with discourses of terror and monsters and a growing individualization and momentum towards self-reflexivity and DIY biographies. It then turns to an examination of these themes as they play out in examples of children’s literature. The paper argues that like other popular culture, these toys and books are part of the incorporation of the macabre and the uncanny along with discourses of risk, terror and death into the fabric of everyday life and then considers what this might mean for our conceptualizations of literacy and literacy education.

Anita K. W. Chan*, Carmen K. M. Ng** & Wong Wai Ling **
*Hong Kong Institute of Education,
**University of Hong Kong

Raising kids in an insecure world: The hidden curriculum in a parenting magazine

While parental participation in children’s development has been accepted as an uncontestable truth, this paper is going to show how parenting magazines, as a form of popular culture, can be important agents in defining parenting and constructing childhood for local consumption. In examining the messages of a popular local parenting magazine from its inception in 1988 to present, our analysis identifies the emergence of a hidden curriculum for Hong Kong parents (if not for mothers only). Lying behind those factual information and professional knowledge are not only detailed prescriptions and multiple duties for parents and parents-to-be, they appear to promote and privilege certain (middle class) views of parental roles and practices. Furthermore, instead of being empowered, parents are consistently reminded of how dangerous, uncertain, and competitive the contemporary world has become, who therefore are likely to develop a sense of insecurity and incompetence within themselves as well as for their children. On the other hand, the magazine has been recommending a variety of courses and workshops, advice from experts, commercial services and products, which appear to encourage “informed” parents-cum-consumers to purchase a head-start for their children. As parenting implies childhood, we will end our presentation by discussing some implications of our findings for educators.

Chitat Chan
Hong Kong Institute of Education

Youth media practices and their implications for self-directed project-based learning

Self-directed project-based learning is highly popular in Hong Kong and in many other countries. Many advocates of these project activities more or less presume a kind of neutrality on the part of the presentation media that are used, seeing students’ productions or project reports as technical processes that merely reflect their voices or what they have learned. Supported by my own empirical research referencing the cases in Hong Kong, I have argued that production media are not neutral; student productions are much more complex and political than they initially appears. Three young people and their media texts have been selected from three contrasting settings in Hong Kong. There is a case from the education sector, a case from the arts sector and a case from youth-led media practices. The findings reveal the possibilities of influencing young people’s sense of self using their own “expression”. These production-based project works definitely do not (and cannot) represent all types of project-based activities, but they do address a pedagogic issue that might be commonly shared among different types of project-based learning activities: On one hand, the young people are generally encouraged to express their independent views, while on the other, there are ways in which these practices might implicitly...
operate to shape or define their “voice”. Based on a Vygotskian approach to learning, this paper aims to clarify the nature and value of student-centred production. It is argued that there can be no such thing as “free” or “independent” expression. Instead of believing that any given technology or setting can liberate students’ “authentic voice,” it is more practical and productive to address the ways in which educators can make use of student productions in the context of project-based learning.

Christine Chan
Hong Kong Institute of Education

The origins of Chinese food and its transition in the 21st Century

The paper addresses a contemporary anthropological issue for medicine on the popular Chinese food culture in combating the world epidemic of childhood obesity in the 21st century in Hong Kong. The origins of Chinese food stems from Taoism which is a religious-philosophical tradition that has, along with Confucianism, shaped Chinese life for more than 2,000 years. The Tao regulates natural processes and nourishes balance in the Universe. It embodies the harmony of opposites. The Yin and Yan are symbolized as the two opposing forces in the nature of the Universe. And it is believed that humans intervene in nature and control the balance of Yin and Yang. Eating proper foods is one way of helping a person maintain such balance and can also return him to a state of balance that is the origins of Chinese food as medicine. However, political, social, economic changes of this popular food culture with the demands of globalisation in most of the modern Asian societies continue to reshape food architectural tradition. Traditional Chinese food has survived the changes but is currently under challenge and, to an extensive degree, particularly in newly urban places, requires socio-cultural reconstruction. The understanding of this popular food culture has huge impact on health education for the new generations in Hong Kong and China as a whole.

Minjie Chen
University of Illinois at Urbana-Champaign, United States of America

Passing on the memory of World War II history in popular literature—The Sino-Japanese war (1937-1945) as depicted in Chinese Lian Huan Hua

Lian huan hua, a unique format of Chinese publication and a loose term incorporating several types of storytelling by sequential art, was arguably the most popular literature read by generations of young people in mainland China until the mid-1980s. Despite its once extreme popularity and huge influence, there are few thematic studies of this format. Intrigued by how the world has paid attention to controversies about Japanese school textbooks concerning Pacific War history, and wanting what war information has been provided to the young generation in countries which Imperial Japan invaded and where she committed war crimes, I conducted this study on Chinese lien huan hua works about the Sino-Japanese War (1937-1945). The study examines the thematic patterns of Sino-Japanese War stories and discusses the way violence and traumas are depicted in text and images for young readers. It shows that the majority of lien huan hua works are military combat stories about war heroes and victories, confirming the leadership and contributions made by the Chinese Communist Party during World War II. War crimes such as the Nanking Massacre of 1937 and the sexual enslavement of ‘comfort women’ became the major topics of lien huan hua only after the 1990s.
Louella Cheng  
*University of Hong Kong*

**From global to local: The cultural complexities of Taiwanese popular TV dramas and their social implications**

Competing with Japanese and Korean popular TV dramas, Taiwanese popular TV drama occupies a peculiar position in the Asian TV industries. A comparison of two popular Taiwanese idol dramas (*偶像劇* Romantic Princess (*公主小妹*) and Wei Hsiao Pasta (*微笑百事達*)) may demonstrate the range of cultural elements involved in the local Taiwanese TV culture. Despite the differences in their settings and representations, both TV dramas generate similar messages through a discourse of love which gives rise to new gender roles. The use of multi-lingual elements and various dramatic devices reveal how the local cultural-political complex is represented via forms of daily cultural consumption. All in all, these convey an additional and refreshing dimension to our understanding of contemporary Taiwanese society and the consumption patterns in its TV culture, as well as providing new insights into the daily pedagogies of the Asian classroom.

Matthew M. Chew  
*Hong Kong Baptist University*

**Reading Hong Kong entertainment’s decline from the bottom-up**

Hong Kong used to be the main base of Chinese-language entertainment industry and one of the most important global production centers of popular music, film, and superstars, but decline set in since the mid-1990s. In the past decade, music and film critics, scholars, entertainment businesses and the Hong Kong government sought explanations and solutions to the decline. All of them, however, approach the decline from top-down perspectives that neglect entertainment audiences. This essay fills this research gap and generates an explanation and solution of the decline that are very different from current studies. I begin by tracing the decline in broad strokes to the trends of ‘de-linking’ (of entertainment production from audience preferences) and ‘de-substantiation’ (of entertainment product contents). Then I explicate why the two trends, which are not very prominent in contemporary entertainment industries in other parts of the world, are so forcefully sustained in recent Hong Kong. I analyze the roles, interests, and imperatives of three major stakeholders of local entertainment — entertainment businesses, the government, and organized crime — in promoting the trends. I argue that such an analysis points to the serious lack of popular legitimacy in Hong Kong’s entertainment production, a problem that current studies never attend to because of their top-down approach. I conclude that reinstating popular legitimacy and promoting participatory culture in entertainment is a practical and meaningful way to deal with the decline. Data used in this research were collected from audience discourses on entertainment in three major online forums posted between late-January and mid-March of 2008, a period in which numerous audiences were incited to critically reflect on the local entertainment industry in response to arguably the most socially impactful entertainment media event in Hong Kong’s history, the Nude Pictures Incident.

Chiang Yu-Tzu, Cheng Chao-yang & Sunny S. J. Lin  
*National Chiao Tung University, Taiwan*

**Violent versus nonviolent digital games: Flow experiences and positive affect in a sample of Taiwanese college students.**

This study explores 365 Taiwanese college students’ flow experiences (Csikszentmihalyi, 1990) and positive affect in violent versus nonviolent digital games. Two established categorization criteria of digital games
(legislation passed in Singapore in 2008 and Griffiths, 1999) were combined to categorize digital games reported by the participants into violent or nonviolent types. Our findings suggested participants could be placed into four flow conditions: flow, boredom, anxiety, and apathy, as determined by level of perceived game challenges and their skills. The majority of participants were placed in the flow condition. Male participants showed a clear involvement for violent games (104, compared to 8 female players). Both game types could evoke flow experiences and positive affect. Participants playing violent games reported higher flow experiences than participants playing nonviolent games. Path analyses indicated that flow experiences during game play can exert a positive impact on players’ affect. Violent games may have an indirect effect on positive affect via the mediation of flow experiences. This research work is supported by "Net and Taiwan Adolescents’ Physical and Mental Development (NeTAPAMD)," No. NSC 97-2631-S-009-001, which is a branch under a nation-wide project: "Taiwan E-Learning and Digital Archive Program" of Taiwan.

Alice Chik
City University of Hong Kong

Video gaming and social networking as professional development: English teachers’ perceptions, attitudes and experiences

This study reports on the action research carried out by 34 Hong Kong English teachers on their personal attitudes towards and experiences of engaging in online social networking and video gaming as professional development. The integration of popular culture with English language curriculum has already been implemented in different countries, including Hong Kong, catering for different types of learners. The Hong Kong curricular initiatives mainly targeted senior secondary school students, and included popular cultural elements such as music, film and the media. While academic researchers have pushed the boundary of popular cultural studies into the areas like social networking and video gaming, it is not clear how school teachers receive these popular activities. Findings from the present study suggested that teachers do believe their students frequently engage in these two types of popular activities, but they had strong reservation on their classroom application. I will discuss the reasons behind the reservations in relation to the teachers’ online experiences and their professional expectation of language teaching. The paper will also discuss the pedagogical implications on language learning and teacher training.

Alice Chik* & Anthony Pak Wan Hoi**

*City University of Hong Kong,
**Hong Kong Institute of Education

Shifting markets, shifting languages: Changing language style of Fama, an independent band

This paper aims at exploring the impact of marketing on language choice among alternative musicians. Alternative musicians are frequently self-financed musicians, not signed onto any major record label, who operate under less constraint in terms of linguistic creativity. In the last few years, there were also examples of independent musicians muscling their ways to mainstream commercial markets. In the process, it is usual that there are certain changes in style. We will use the works of Fama (農夫) as the window to explore the developmental process of linguistic choice.

The band Fama, founded in 2000 as an independent band, was officially entering into the popular music’s mainstream as they won the “Most Popular Band Award” in 2007. The paper will conduct a comprehensive analysis on their lyrics before and after 2007. Generally speaking, the language style of “FAMA” before 2007 was more informal, casual, or even slangy. Foul language can easily be spotted in lyrics at that period. Whereas after 2007, songs by Fama are still mostly colloquial and edgy but
became more formal, proper and idiomatic in their linguistic use. The paper will use a new analytical framework to analyze language styles used in lyrics ranging from formal written and oral Chinese, general Cantonese, to Hong Kong Cantonese and foul language. The framework will be useful for identifying the differences of lyrics between independent bands and mainstream music. We will also discuss the potential pedagogical application of this framework in Chinese language learning and teaching.

Alfred Choi  
*Nanyang Technological University, Singapore*

**Cyber popular culture and educating youths for cyber wellness**

The huge success and popularity of Youtube, My space, Friendster and Facebook are evidence of cyber popular culture, especially amongst youths.

The phenomenal growth of the cyber popular culture has brought forth new forms of and avenues for deviant behavior. The Internet has severely reduced the power of the law and social institutions in regulating popular culture. Amongst the emerging problems are the easy and extensive availability of cyber pornography and gaming, and the danger of online chats and social networking. In Singapore, the “Tammy” sex video, which a male youth recorded on his mobile phone, was circulated on the Internet by someone who found the mobile phone that the youth has lost. In Hong Kong, the infamous Edison Chen sex scandal that took place in February this year shocked not only the people in Hong Kong but also caught international media attention.

This paper will identify the factors behind the rising cyber popular culture and highlight the important role of education in equipping youths to cope with the emerging problems and suggest some ways of promoting cyber wellness.

Chong Yau Yuk  
*Lingnan University, Hong Kong*

**Teaching literary translation through popular cultural texts**

Literary texts and popular cultural texts are often perceived as binary opposite pairs serving rather different aesthetic purposes and appealing to entirely different target readers. It is however argued that in a postmodern society in which the boundaries of high and low art are not distinctly defined, the two types of text share a great deal of similarities in their art of representing the vibrant imaginary world. In teaching literary translation that involves two languages and cultures of great complexity, popular cultural texts such as pop songs and movies can be taken as both parallels and contrasts in illustrating various literary devices and effects in poetic and novelistic discourses, thus familiarizing students with the unfamiliar while defamiliarizing them with the familiar. Drawn from one’s personal teaching experience, this paper attempts to explore the possibilities and effectiveness of using popular cultural texts in teaching literary translation within a university context by reflecting on what has been practiced in the classroom in a liberal arts university in Hong Kong.

Matthew Clarke, Margaret Lo, Jasmine Luk & Svetlana Chigaeva  
*University of Hong Kong*

**The Hong Kong New Literacies Project: Enhancing English language education for the 21st century**

The proliferation of mass media, popular culture, digital and mobile technologies has resulted in profound changes to everyday communication and the nature of texts. New multimodal and dynamic forms of texts and
textual practices, or ‘new literacies,’ have emerged in the 21st century (Lankshear & Knobel, 2006). Outside school, young peoples’ lives are infused with digitally-mediated literacies and popular cultural texts, whereas their school lives tend to be dominated by single mode, static texts which give little recognition to the powerful role of pleasure and desire in engagement in literacy.

This paper introduces The Hong Kong New Literacies Project, a collaborative action research project which aims to prepare English teachers in Hong Kong primary and secondary schools to meet the new cognitive and semiotic demands of multimodal literacies in the 21st century. The project addresses three elements of new literacies in English language education: multimodality, popular culture, and critical literacy. We report on the first stage of the project, in which teachers and students from twelve primary and secondary schools were interviewed and surveyed to gain information about their engagement with new media and communications technologies and various forms of popular culture and their conceptions of literacy and literacy education.

Alex Cockain
Qinghua University, China

Popular culture and the experiences of young Chinese in secondary education

This presentation will examine the impact of popular culture on the experiences of young Chinese within the secondary education system. The data this presentation is based upon was collected by the author over a period of three years at Qinghua University in Beijing through ethnographic research and in-depth interviews with recent high-school graduates attending a foundation programme preparing them for university studies in an English-speaking country (Australia, Canada, UK, or USA). The presentation will focus on the extent to which youths’ experiences with popular culture are recognised, valued and integrated into the school curriculum, with a view to identifying the implications of such integration (or the lack thereof). The presentation will also identify the attitudes of young Chinese to parental, educational, as well as governmental and media discourses regarding popular culture and internet usage, and how such discourses impact upon their consumption of popular culture and their usage of the internet, as well as on their performances and expectations in an educational setting.

Barbara Comber
University of South Australia

Critical literacy in your place (Workshop)

Critical literacy in practice has evolved from a range of theoretical positions, including Freirian, anti-racist, feminist poststructuralist and critical discourse analytic traditions. And of course there are many local variations as teachers in various sectors and workplaces negotiate in their sites with particular groups of students. In this workshop we will discuss different pedagogical approaches as they are developed in different contexts. Barbara will briefly show examples of different approaches to critical literacy which have been developed in Australian classrooms.

Participants will have the opportunities to:
- Share their practices
- Work in groups to critically analyse a shared text
- Work in groups to critically analyse texts that are meaningful in their places to their students
Jan Connelly  
Hong Kong Baptist University

Critiquing the visual using semiotic tools in image saturated world of advertising. What can students learn from an iconic popular culture program - The Gruen Transfer (Australian Broadcasting Commission)

Students today increasingly inhabit e-worlds and digital i-environments that are saturated with fast, intense constructed images. This paper establishes that there is a pedagogical need for greater attention to reading how such images work. In re-defining what it means for students to be literate in today’s world, educators need exemplars of how students can be taught to apply a critical gaze, in the social theory sense, to the images they encounter. This paper introduces an effective way to enact such readings through a pedagogical framework using social semiotic tools. Material from the engaging format of The Gruen Transfer*, an Australian popular culture television show, will be utilized to show about how advertising works on us (study guides for students have already been written for some episodes **). The presentation will demonstrate how an educator could use the semiotic tools in the process of recognizing representations, identifying social discourses — i.e. identity-forming discourses — and noting when appropriations have been made via intertextual connections in the images in the popular television show. We could name this pedagogical process an exemplar of critical visual literacy - a set of strategies - that could be employed with all visual images students encounter in their contemporary worlds.

*http://www.abc.net.au/tv/gruentransfer/  

Chandrashekhara B. Damle  
Nehru Memorial College, India

Tradition versus modernity: Socio-economic transition, education and popular culture in India

Popular culture undergoes radical changes in the present day society in India. With the socio-economic transition taking place in rural regions, English medium schools are much in demand. The English as the vehicle of culture plays its role in changing the cultural orientations of the common people. This has been made easy with the ramification of western culture in eastern societies through the modern mass-media that has brushed aside the traditional popular culture generated as folklore in the rural society.

Present paper studies the process of transformation of a popular folk art ‘Yakshaagana’ of west coast of Karnataka state in India. Everyone in this region had been acquainted with this traditional performing art as a performer or as a spectator. The schools and teachers provided the necessary physical and social space for the performance of this art. But now the situation is diametrically opposite. With few exceptions, the schools hardly play the pivotal role in the continuity of this art. On the contrary, they encourage film dances and video music for the cultural programs. This is, in fact, a negative effect of commercialized mass culture depicted in electronic media. So the traditional art forms can be preserved as showcase pieces in museums or by developing ‘folk-art villages’.

*Chandrashekhara B. Damle  
Nehru Memorial College, India

Tradition versus modernity: Socio-economic transition, education and popular culture in India

Popular culture undergoes radical changes in the present day society in India. With the socio-economic transition taking place in rural regions, English medium schools are much in demand. The English as the vehicle of culture plays its role in changing the cultural orientations of the common people. This has been made easy with the ramification of western culture in eastern societies through the modern mass-media that has brushed aside the traditional popular culture generated as folklore in the rural society.

Present paper studies the process of transformation of a popular folk art ‘Yakshaagana’ of west coast of Karnataka state in India. Everyone in this region had been acquainted with this traditional performing art as a performer or as a spectator. The schools and teachers provided the necessary physical and social space for the performance of this art. But now the situation is diametrically opposite. With few exceptions, the schools hardly play the pivotal role in the continuity of this art. On the contrary, they encourage film dances and video music for the cultural programs. This is, in fact, a negative effect of commercialized mass culture depicted in electronic media. So the traditional art forms can be preserved as showcase pieces in museums or by developing ‘folk-art villages’.
Julia Davies* & Guy Merchant**
*The University of Sheffield, **Sheffield Hallam University, United Kingdom

Web 2.0 for schools: Identity, social participation and learning

Emerging technologies are creating new sites and new resources for performing identity. The fluid nature of the new practices that are now evolving challenges many traditional views of literacy, text and identity. In this presentation we will explore some of the ways in which the digital activities many young people engage in promote both social participation and learning. Online social participation helps to thicken existing social ties and to establish new relationships and affiliations - to do new kinds of identity work. In our presentation we will provide examples from a range of Web 2.0 spaces and explore ways in which new literacy practices involve social participation and learning. The educational implications of these new literacy practices will be examined and their potential for developing new ways of learning and knowledge-building will be assessed. Using examples from our forthcoming book, we outline a transformational pedagogy which facilitates participatory learning and demonstrates ways of using new technologies. Drawing from what we have learned from our analyses of popular networking sites, we argue that the use of new technologies in the classroom should not simply be about polished performances of familiar classroom routines, but instead should exploit the networked effect of distributed participation.

Jenny de Reuck
Murdoch University, Australia

Empathy and redemption in theatre for young people: Towards an epistemic theory of empathetic imagination.

In this paper I shall discuss the development of the empathetic imagination in young people through the medium of drama. Referring to a selection of plays I have written, directed and published as e-books, I will examine how the narrative situation of theatre of this kind both facilitates and invokes the meaning structures through which a young person’s empathetic imagination can be epistemically and ethically schooled. Pre-given identity formations and socially endorsed ‘ways of seeing’ dictate the untutored imaginations of young people. This paper will argue for the value of generating an epistemically informed, empathetic imagination, as an ideal towards which theatre for young people should strive especially in the forms of popular entertainment, that attract significant numbers of young viewers. Central to such an undertaking, I contend, is the ethical re-construction through dramatic presentations of regimes of value reception. Cognitive respect for the young mind, together with a commitment to supporting the emerging autonomous judgement of the young viewer requires the framing of the dramatic treatment in such a way as to confront the viewer with stage characters whose vulnerabilities resist marginalization through uninform ed manoeuvres of exclusion. By questioning un reflexive, enculturated identity formations, theatre for young people, I suggest, can enlarge the empathetic reach of the ‘youthful imagination’ and provide a justifiable ‘way of knowing’. Ideologically undistorted dramatized encounters - joyous and sad by turns – invite young audiences to embrace differences with enlightened generosity.

Anthony R. Dickinson* & Diane Hui**
*People Impact International Inc., **University of Hong Kong

Enhancing school performance in English and math via online educational games

Whether online gaming can really enhance active student learning and performance (Gee, 2003; Prensky, 2006) remains a hotly debated issue in education. The current study aims to find the first empirical evidence for this claim, as may be seen to occur for a cohort of pupils attending a primary school in Singapore. Selected to engage daily with the online edutainment program (specifically designed to nurture learning, social and cognitive skill development), students were assessed via individual performance school-based tests of competence in English and Mathematics. A further 40 pupils, matched for age and grade class, served as a (non-exposed) control group. After five months’ daily interaction with the online learning program, all students (n=80) sat second tests of English and Mathematics, revealing significantly different results according to their online edutainment program exposure (experimental Vs control, p < 0.05). These results support claims for the use of (at least one) online educational gaming system in enhancing active student learning, as measured by standardized school scholastic performance tests.

Paul Duncum
University of Illinois, Urbana-Champaign, United States of America

A playful pedagogy for the transgressive pleasures of popular culture

In defining popular visual culture as inherently pleasurable, including the pleasures of transgression, the author argues that while art teachers now critique popular visual culture for its often-dubious ideologies, they have yet to come to terms with its transgressive pleasures. Teachers fail to engage with its carnivalesque, subversive qualities because they conflict with the rationality upon which schools are founded.
Transgression involves challenging teachers’ authority, and its oftentimes-reactionary nature raises serious moral dilemmas. However, unless the transgressive nature of popular culture is acknowledged, critique will not engage with student’s affective investments and will be dismissed as irrelevant. The considerable experience of UK media educators suggests that popular culture must be approached through a playful pedagogy that negotiates moral ambiguity, accepts that student’s reactionary and progressive attitudes often fold into one another, and leavens critical theory with fun and pleasure.

Richard P. Durán & Charlene Bumanglag Tomás

University of California, Santa Barbara, United States of America

Critical pedagogy and representation of self: A new literacies perspective

Recent work on new literacies (see Coiro et. al., 2008) examines how electronic technologies are being used to create innovative electronic representation of self and social relationships. Drawing on critical pedagogy and Bakhtin’s notion of “life as authoring” (Kozulin, 1991), we examine how electronic multimedia projections of identity are used to interrogate and restructure power relationships between youths and their surrounding institutions. Our example includes (1) the UC Links afterschool computer clubs network stimulation of learning and self-identity development of California youths and parents from multicultural backgrounds, and (2) how the dissemination of the UC Links project may unfold with youths from diverse Asian and Pacific Islander backgrounds on Hawaii. We conclude with comments on the challenge of fostering development of new literacies while avoiding and controlling the powerful commodification forces that turn electronic media self-representations into vehicles for capitalist enterprises.

Ana Ferreira

University of the Witwatersrand, South Africa

Youth identities in transition: intersections between the popular and the pedagogic in contemporary South African classrooms

In South Africa, recent research on popular culture suggests that local and global flows are inflecting youth identities in ways which are being complicated by young people’s historically constructed subject positions. Drawing on a broader research project which explores the relationship between youth identities and pedagogy in the current context of social change, this paper takes as its focus multimodal page designs produced by students during the course of a teaching intervention in two grade 11 English classrooms. Students generated these designs in response to being asked to represent, in word and image, their senses of what it is like to be a young person in South Africa today. Two questions inform the analysis of these texts. Firstly, what subject positions do students take up in and around the representations that they produce? And secondly, to what extent are the discourses of popular youth culture which students draw upon opening up new ways of articulating identities in the contemporary moment? In particular, the focus is on exploring the manner in which young peoples’ subjectivities play themselves out in the discursive spaces of the classroom and what the implications might be for developing pedagogic practices.

 Bradley Freeman & Brenda Chan

Nanyang Technological University, Singapore

As mice like rice: Examining the changing faces of Chinese popular music

Content analyses have shown that songs in Mandarin
popular music (Mandopop) in China and Taiwan, as well as Cantonese popular music (Cantopop) in Hong Kong, tend to focus on love and romance in their lyrical content. Despite this common theme, different factors in each of these three areas motivate the production of lyrical content in popular music. Drawing on current research in Mandopop and Cantopop, this paper compares trends in the development of popular music in China, Taiwan and Hong Kong, and identifies the macro-social influences upon the lyrical content of popular music produced in these three areas. In China and Taiwan, lyrics of popular music have been much more heavily influenced by political concerns and government directives, although production of Mandopop in Taiwan is now driven by market imperatives after the lifting of political restrictions. In colonial and post-colonial Hong Kong, commercial imperatives continue to dictate lyrical content of Cantopop, as record companies stick to formulaic “middle-of-the-road” love songs to capture the largest audience possible. Given their overriding concern towards profit maximization, music companies from Taiwan and Hong Kong also tend to toe the political red lines of the People’s Republic of China government, in order to woo the lucrative mainland Chinese market.

Tiffany Hacker
National University of Singapore

‘Wai’ education matters: Contextualizing popular Buddhist imagery in Thai school curricula

The following paper explores the changing nature of popular Buddhist imagery employed to supplement Thai youth education in recent history. Parallel to the popularization of the printing press in the late-1950s, Thailand’s didactic visual culture developed tremendously. For the first time, Buddhist imagery was standardized and incorporated into youths’ school texts. The images elucidated lessons on culture, religion and social etiquettes. I demonstrate in this paper that the images are more than popular illustrations in youths’ schoolbooks. The images reveal implications of Thai Buddhist visual culture that are popular at both the national and local youth level, throughout the nation. Whereas the images at the state level represent a national attempt to domesticate Buddhist imagery for youth education, the enduring nature of the images transcends beyond the threshold of the classroom. The images ultimately reveal how youth recognize and relate with popular Buddhist culture today.

Christoph A. Hafner
City University of Hong Kong

An exploratory study of weblogs as a reflective tool in teacher training

Recent developments in the Internet have seen the emergence and proliferation of a variety of social networking, collaborative tools, such as weblogs. Experience of such participatory forms of media is therefore highly desirable as part of graduate level teacher training courses in new technologies and language teaching. In this paper, I review the findings of an action research project in which blogs were adopted as a vehicle for reflection and discussion in a course in New Technologies in Language Teaching offered to MA(TESL) and MA(ESP) students at the City University of Hong Kong. Students created blogs using a hosted service and were asked to regularly post responses to the course readings and respond to each others’ posts. In order to evaluate the potential of this experience, data was collected from a variety of sources, including a survey of the teacher-graduates’ prior experience of technology (administered pre- and post course), classroom discussions with the teachers, and a content analysis of the blogs themselves. Issues arising from the empirical study, including rate of adoption of the blogs, community interactions within the class, and the potential of the blogs to foster interaction with a wider community as part of a process of lifelong learning, will
The recent emergence of podcasts as a means to listen to and learn about any subject, for free, and in any location via portable media player or computer, has captured a world-wide audience. This workshop aims to bring the same motivation to ESL teachers teaching any level and in any context, looking at how both teacher and student can use a podcast directory to search for appropriate listening material in terms of level and content, and then use that material to create listening tasks to develop and improve students’ English and content-knowledge. Participants will briefly learn what podcasts are, have the opportunity to experience different ways to exploit podcasts for classroom and self-access use through four stages of a podcast project, and discuss how podcasts can be used in their educational environment. Finally, the presenter will give access to the tools necessary to subscribe to podcasts, and provide useful podcast links and accompanying materials.

David K. Herold
Hong Kong Polytechnic University

Prosumers or naïve dupes? – Observing students in a media studies course in Hong Kong

In recent years it has repeatedly been suggested that today’s young people are increasingly sophisticated in their use of technology, in particular with computers and the internet. Young people have been labeled “Digital Natives” or “Prosumers” (producers + consumers) and presented as being more aware of the world, more connected to others, more in tune with the flood of available information on the internet. Based on the observation of students in a Media Studies course in the spring of 2008, this paper will argue, though, that the majority of young people today are not more sophisticated in their use of information and of the internet, but that increasing numbers of tools have been developed that allow users with little or no training to produce highly sophisticated results. One of the dangerous effects of this development is the lack of criticality and reflection in students when using or accessing information, and its consequences for education.

Ho Wai Yip
Hong Kong Institute of Education

Screening the Muslim world in East Asia: Learning the Arab world and Islam in the West through films

Tracing the legacy of Orientalism in the Hollywood movies till the present age of the ‘War on Terror,’ this paper explores the cinematic representations of Muslims as well as the strategies of using films to educate students in East Asia about the Muslim world before and after the 9/11 suicide attack. Reviewing movies as a critical means of incubating students’ multi-ethnic awareness and inter-cultural understanding, it is found that deep-seated Occidental stereotypes of Muslims prevails, but films with balanced portrayal in independent documentaries and rising representations by the local voices (like the Iranian cinema) are emerging. Given the cinematic trend of depicting Muslims in complexity and multiplicity, it is argued that films can be a sensitizing tool in nurturing East Asian students’ media literacy to the global affairs and developing aesthetic appreciation to other cultures, including the contemporary relationship between ‘Islam and the West’ of as well as the cultural landscapes of the Arabian Gulf.

Vincent Hung*, Winnie So* & Allan
Learning multiple literacies with visual representation

By 2009, a new subject, Liberal Studies, will be implemented as one of the core subjects in the Hong Kong senior secondary school curriculum. In addition, Independent Enquiry Studies in written or non-written mode is proposed as a means of school-based assessment of the new subject. The non-written mode of the Independent Enquiry Studies has shifted the learning paradigm to multiple literacies which include using media, visual and technology as tools for students to construct knowledge. In preparing for the Independent Enquiry Studies, a class of 38 senior secondary students and their teachers were invited to participate in a project adopting a framework of learning with visual knowledge representation and multiple literacies. Students were involved in a year-long individual video-based enquiry project, which required them to develop a visual knowledge representation with the manipulation of text, visual resources, media and technology. Questionnaires, observations and semi-structured interviews were used to investigate students’ learning using non-written visual representation at different stages of the Independent Enquiry Studies. Preliminary findings with the stages of the Independent Enquiry Studies showed that students were able to manipulate multiple literacies in the process of visual knowledge production. This finding shows the potential of learning multiple literacies with visual knowledge production.

Teen pregnancy in Juno and 2Young: Reconsideration of gender in the subject formation of teenage girls in contemporary Hong Kong

Teen pregnancy has become a concern in the production of teen movies globally, even though this topic is not new in social reality. In the representation of teen pregnancy, teenage girls are no longer put in a passive role but take initiatives to have sex with the men they like. The assertiveness of teenage girls, in terms of their initiation of sex, their leading role in handling the consequence of having sex and their decisions to give birth to the baby challenge the concept of gender and invite reflection.

If one of the objectives of critical discourse analysis, such as the Deleuzian cultural study approach, is in search for the conditions in which the ‘truths’ can be prevailed at certain place in certain period of time, the purpose of this paper is looking for the possibility to work through the hierarchical dynamic of gender through paralleling the two movie scripts for analysis. Through the adoption of the Deleuzian cultural study approach and Butler’s performativity of gender concept, I will analyse the context of cultural environment of Juno and 2Young respectively in response to the phenomenon of teen pregnancy. This can be done through the analysis of the parental reaction and the alternative offers to the teenage girls in handling the issue of pregnancy in the filmic representations. The analysis of the context brings forth the question of how the concept of gender, as well as the form of heterosexuality, has been taken place in shaping the subject formation of teenage girls concerning the issue of teen pregnancy in contemporary Hong Kong society.

Framing masculinity in India: Images, themes and sexuality in men’s magazines

This paper examines the social and cultural changes taking place in India through the eyes of one of its
cultural products – men’s lifestyle magazine. Taking
magazines as a distinct cultural form, we show that
magazines are much like a mirror, framing and reflecting
the forms of masculinities that exist in society at specific
points in history. India and men’s magazines are
examined in the context of the country’s rapidly
changing economic and social landscape. Four years of
the magazine Man’s World’s content is analyzed, as it is
currently the leading monthly men’s magazine in the
country.

The findings show that despite the opening up of the
economy, India is predominantly tradition-bound where
sexual advertising is still not socially accepted. There is
an indication of a possible clash between the liberal new
cultural influences and the old social values that are
more conservative. Machoism and professionalism are
the most frequently depicted masculine images,
revealing that the prevailing masculinities in India are no
longer based on traditionally inherited caste-based
forms. An interesting finding is the predominance of
beauty, clothing and accessories for men in the
advertised products of the magazine reflecting an
increasing acceptance and emphasis of men’s grooming
and grooming products.

Andrew Kocsis
Murdoch University, Australia

Reflecting the ideology: Textual constructs of
childhood innocence

This paper will investigate the design and effect of
children’s literature as a viewed, negotiated and
communicative creation. It will explore the societal
identity of childhood as a cultural construct, and in turn,
investigate how the concept of childhood innocence is
reflected back upon society. By examining these social
constructs in fictional literature, this paper aims to
identify the elements used by a text to communicate,
reflect and manipulate societal ideology. As a result, this
paper will also outline the significant aspects crucial to
the development of an effective children’s narrative. The
social construct of childhood is an important concept in
storytelling. The employment and actions of ‘child-aged’
characters communicate and reflect the moral ideology
being constructed and controlled by society. Through
the study of these elements, important choices in the
construction of a communicative and detailed text can
be explored. This paper aims to identify these aspects
such as the inclusion of an allegorical paradigm within a
narrative’s structure. Childhood, as a concept, is socially
controlled by the collective ideology, and reaffirmed by
the media, literature and theatre itself. Ultimately, the
constructed narrative could maintain a collective belief
system for audiences, or alternatively question the
construction of childhood and culture itself.

Andrew Kocsis, Melissa Merchant &
Murali Pillai
Murdoch University, Australia

Theatre in education (Workshop)

The workshop is designed to engage with some of the
precepts of traditional Theatre in Education (T.I.E.) in
order to present some of the ways in which
contemporary practice has begun to ‘re-vision’ the
production of theatre for young people as a result of
developments in performance theory as well as the new
media. The co-ordinators will present some of the
insights from their postgraduate research into the field
of theatre and education for young people in an
integrated workshop that starts from an initial script
idea and then moves through a range of improvisational
exercises and presentations (on movement, voice,
performance, lighting and sound) towards a final mini-
performance. The workshop structure allows
participants to engage actively in the process as well as
time for reflection. It is accompanied by a handbook of
notes and references that might be of interest to the
participants.
Dong-yeon Koh
The Korea National University of Arts, Seoul

Creating “Korean” Astro Boy: The reception of Japanese manga and animation in Korean art and culture

This study addresses the conflicting messages of nationalism/internationalism or localism/globalism as viewed in the reception of Japanese manga and animation within Korean art and culture. In 1998, the painter Yi Dong-Gi created “Atomouse” by blending the features of Astroboy, the postwar Japanese animated character (also known as “Mighty Atom” in the English-speaking world) with those of Disney’s Mickey Mouse. Brilliantly commenting on the nationalistic zeal surrounding the consumption of Japanese animation in Korea, another artist, Hyun Dae-Jun titled his 2007 one-person exhibition “A Show on the Product Made in Korea.” Most of the sculptures in this exhibition were replicas of Japanese animation characters such as Astro Boy and Gatchaman. This paper delves into the ambivalent attitude that exists in Korea toward the influence of Japanese popular culture, first by looking at the efforts made by Korean policy makers and the media to underscore “genuinely” national Korean manga and animation and then by demonstrating how contemporary Korean artists such as Yi and Hyun have explored the contradictory meanings of animation characters “made in Korea.” Indeed, Korean officials have emphasized the strategic value of Korean manga and animation in the global market while obscuring their considerably hybrid and impure nature, which transcends national and cultural boundaries.

Kwong Tsz Ching, Petra
Hong Kong Baptist University

Popular culture and literary writing: A study of Chinese dojin fiction

This paper will give an insight into a kind of amateur self-published fiction called “dojin fiction” (同人小說) (Ng 2007), which is common in Asian anime and manga fan communities, that are chiefly made up of females since the 1980s (Sha 2005). Under the umbrella term dojin fiction, there is a great variety of genres including: Detective, Fantasy, Frame Story, Historical, Romance, Thriller and Martial Arts Chivalry. By studying the various aspects of several selected Chinese dojin fictions, from their themes, writing styles, readership and authorship, this paper aims to explore and expose the undiscovered literary values and cultural significances of Chinese dojin fiction. Through a close study to the selected texts, this paper will add to current Chinese literary studies in the area of online teenage girls’ writings. Besides, the paper will also contribute to the study of cross-cultural dissemination between China and Japan in the cyber age and will serve as a basis for further study on Chinese dojin culture.
Incorporating Chinese opera in school music education in Hong Kong: Cantonese opera versus Huangmei opera

With the imminent implementation of the new curriculum of arts KLA in the new 3-3-4 system in Hong Kong, much has been said about the need to promote creativity in the context of theory and practice. The Curriculum Development Institute of the Education Bureau has been promoting the teaching of Cantonese opera in schools since the publication of the Arts Curriculum in 2002. This is a venture that could be regarded as working against the wishes of most school music educators, as Hong Kong has traditionally been strongly influenced by music of the West, with syllabuses of music departments of tertiary institutions only paying a lip service to Chinese music. The idea to introduce elements of local culture to the curriculum is a right step towards maintaining a balance of Chinese and Western music in education.

This paper discusses issues relating to the possibility of broadening the music curriculum in schools in Hong Kong by examining musical and dramatic elements of Cantonese opera and Huangmei opera (sung in Putonghua). It could be argued that, even though Cantonese opera has the obvious advantage of being related to the local dialect, Huangmei opera is another possibility, owing to the availability of a large number of films produced by Shaw Brothers in the late 1950s and 1960s, and the popularity of the songs from the soundtracks.

The power of comics in second language acquisition

To most American students of Chinese, learning Chinese is character memorization. They are not motivated to learn Chinese because they think learning Chinese is dull, hard work. According to second language acquisition theories, we acquire languages by understanding messages that are interesting and comprehensible to us. Recreational reading and listening result in language acquisition when learners understand the message.

This study describes, examines, and demonstrates how a four week intensive summer program provided twenty American middle school students an innovative Mandarin program to develop their Chinese proficiency by introducing students a wide variety of high interest Chinese graphic novels such as Old Master Q, Tin Tin Adventure, and Monkey King. These types of reading materials, along with the informal learning environment, motivated students to learn Chinese and made it a fun language learning experience.

The outcome of this program has been very positive. Participants changed their perception and attitude towards the learning of Chinese and gained self-confidence in utilizing Chinese for different purposes. To many students of Chinese, learning Chinese has been a dull and hard task. And, to this group of middle school students, learning Chinese has never been so much fun, and such an enjoyable experience!
Lau Chung Yim  
Hong Kong Institute of Education

**Understanding the young adolescent’s stereotyped aesthetics and popular visual culture in art education**

This paper reports the findings from a study of understanding images of popular visual culture created by young adolescents in a Hong Kong school context. It adopted a phenomenological case study method to investigate the images created by eight students from a secondary school, in which students participated in a manga creation program. The study suggested a matrix for the investigation that stressed investigating the meaning of the images young adolescents create through their art creation experiences, the reasons for creating images in the particular way, and the way of interpreting their creation process. The study found that there were two types of aesthetics in the image of popular visual culture affecting young adolescents’ image creation: the stereotyped aesthetics and the counter-stereotyped aesthetics. They not only affected young adolescents’ artistic representations, but they also influenced the representation forms of the images of both sexes. Besides, they revealed a psycho-cognitive learning process for self-transformation. Each had its specific functions and meanings contributing to understanding images. The matrix demonstrated a self-actualised and self-autonomous ecological system formulated by the socio-cultural context and individual real world problems, in which young adolescents sought solutions to their real world problems through being sophisticated in drawing skills and techniques.

Sun Sun Lim  
National University of Singapore

**‘Must-have’ makeup, fashion and gizmos: Teen magazine representations of girls’ technology use**

This paper presents the findings from a discourse analysis of advertisements and articles from *Seventeen*, a magazine targeted at teen girls, to understand how girls’ technology use is represented by teen media. It finds that while girls are presented as savvy technology adopters, media representations of technological products tend to emphasise social applications and aesthetic qualities over functional capabilities. Gadgets which are well beyond teen budgets are featured as ‘must-haves’ and equated with essential fashion items. An aspirational dimension is thus introduced to devices such as mobile phones, laptop computers, personal digital assistants and digital cameras; and highlighted as items which every teen girl must possess in order to be trendy and well-connected. Editorial content also exalt the latest developments in consumer technology, introducing an additional burden to teens as they strive to keep up with trends in fashion and pop culture.

Angel Lin  
City University of Hong Kong

**Critical public pedagogy and the hip-hop group Yellow Peril: Birth of conscious rap in Hong Kong**

Conscious rap had not “consciously” arrived in Hong Kong until in 2007 when MCYan deliberately started a conscious rap group with his three disciples, the young rappers ADV, Chef, and Double T. Their first performances included three debut songs (“Choice,” “Yellow Peril,” and “Unbridled”) in recent gigs. All of their lyrics are socially and politically conscious, about both local and global social and political issues. The
choice of the name “Yellow Peril” symbolizes Yan and his group’s reflexivity in their ironic defiance of Western colonial discourse. “Yellow Peril,” with its colonial image (Pennycook, 1998), is precisely what Yan wants to remind his group not to forget: how yellow people have been positioned in Western colonial discourse. For instance, when asked why they chose the name “Yellow Peril,” Yan said that the word “nigga” is historically a disparaging name that the Whites called the Blacks; however, his African-American hip-hop friends also call Yan “nigga”, as an intimate term for “brother.” In a similar way, Yan wants to infuse “Yellow Peril” with positive meanings, as a solidarity term for Asian people who have historically been under the Western colonialist gaze. In this paper, I shall draw on analysis of MC Yan and Yellow Peril’s lyrics as well as ethnographic interviews and observations of the group, and discuss the birth of conscious rap and how it brings about a bottom-up, grass-root-based public pedagogical project in Hong Kong.

Liu Lin, Lucia
University of Hong Kong

Understanding deviant young people in Beijing and their culture in the changing context

Young people in Chinese society may be one of the most susceptible groups to the acute change of the economic and political environment in China. Since China is increasingly involved in a global economic system, Chinese young people nowadays are also deeply influenced by the prevailing global youth culture, which is characterized by a variety of youthful dressing styles and leisure, underpinned by some value that may pose challenge to a relatively traditional socialist society, namely: individualism, hedonism, commercialism and consumerism, etc. That is why the youth culture has raised moral panic of the society in recent years. Therefore, it is important to understand and interpret young people and their cultures in the changing context. In this paper, the writer goes into the life of a group of deviant teenagers in Beijing through the occasion of a play-shooting project, trying to gain some knowledge of their lifestyle and culture, especially the process through which they construct and manifest identities through internet and the consuming behavior. The classic theories of deviant behavior and youth culture study will be adopted to see how well they fit into the context of China, and some explanation in view of the unique situation of young people in China will be developed to make sense of how their culture plays as a weapon to counteract the frustrations of their daily lives.

Cherie Lo
Kowloon Tong Education Service Centre, Hong Kong

The implementation of media education in local primary school

In the past few years, a number of local primary schools have set up Campus TV in order to use it as a learning platform to provide students with an opportunity to engage in video production activities. Under the process of video production, the results found that students had developed their thinking skills. The results prove that technology can enhance students' learning. Last year, a half-year media education curriculum was designed and implemented in a local school’s P6 Information Technology subject. By engaging students in project-based production, students engaged in deep learning about media and important thinking skills through the production process. The findings are engaging and point out the importance for the implementation of media education in relation to students' learning and the development of media literacy in the Hong Kong school setting.
Jasmine Luk  
*University of Hong Kong*

**Mediating language learning through board-gaming**

This presentation reports a small project that investigates how board-gaming could be used to promote English language learning in a primary school. Theoretically, the connection between playing games and learning is grounded in sociocultural perspectives that view participation in rule-based and iconic games as high-order human mental activities similar to learning. This connection will be explored through the Activity Theory (Leontiev, 1981; Engestrom, 2002), learning in the zone of proximal development (ZPD) (Vygotsky, 1978), and the ecological perspectives on language learning (van Lier, 2000). The project seeks to address three major questions: (1) To what extent, and how, do different forms of participation in board-gaming (e.g. as players and game enablers) promote players’ use of English as a second language in Hong Kong? (2) What factors (e.g. the nature and design of the games, the instructional techniques of the game enablers/trainers; the dynamics of the gamer group) may have affected players’ discursive participation in board-gaming? (3) How can teachers incorporate the ideas of board-gaming into the regular school curriculum? In this presentation, I report initial findings with excerpts of the game talk.

Andrew MacNaughton  
*University of Hong Kong*

**Bridging Personal and Professional Boundaries among Japanese and Foreign Eikaiwa teachers**

(Part 3 of a panel with Murukami Fuminobu and Ogawa Masashi on *Causing, identifying and bridging intercultural boundaries: Japan in Hong Kong and the West in Japan*)

Abstract – see, MURUKAMI Fuminobu

Mak Ka Ying, Angela  
*Nanyang Technological University, Singapore*

**Unveiling the success of the I LOVE IT! campaign – An educational communication initiative on cyber wellness among youths in Singapore**

Cyber wellness has become a hot topic on youth education in recent years, particularly after the Hong Kong celebrity sex scandal in 2008. The use of the Youtube, Facebook, and MySpace has also become a popular culture among youths. And yet, the traditional top-down teaching approach on this topic has been ineffective. This paper illustrates how a student-run public communication and education project turned out to be a successful campaign on cyber wellness among youths in Singapore. It demonstrates the importance of research in guiding the campaign directions, the formulation of a strategic alliance among government bodies and non-profit organizations, the development of a youth-to-youth mentorship program, and the challenges the group face in reaching the communication objectives. Besides reaching the informational, attitudinal, and behavioral communication objectives under a limited budget, the group was also able to receive excellent feedback from government decision makers. Suggestions on building this education project in the long run are also discussed.

Cameron McCarthy  
*University of Illinois at Urbana-Champaign, United States of America*

**Re-reading class, re-reading cultural studies, re-reading tradition: Neo-Marxist nostalgia and the remorselessly vanishing pasts**

In this presentation, Cameron McCarthy assesses the status of the concepts of tradition and class within contemporary cultural studies literature on the industrial
working class. He maintains, in part, that these terms have been deployed within a center-periphery thesis and a field-bound ethnographic framework by cultural studies scholars pursuing a sub-cultural studies approach. Within this framework, “Britishness” has been the silent organizing principle defining metropolitan working class traditions and forms of cultural resistance. British cultural studies proponents have therefore pursued the study of class and culture as a localized, nation-bound set of interests. This has placed cultural studies in tension with postcolonial subjectivities often reduced, as they have been in the classic works of Paul Willis’s \textit{Learning to Labor} and Dick Hebdige’s \textit{Subculture: The Meaning of Style}, to the metonymic “Pakis” (referring to recent Asian immigrants) and “Jamaicans” (referring to West Indians). McCarthy theorizes against the grain of the textual production of the working class within cultural studies scholarship insisting that recent films such as \textit{The Full Monty}, \textit{Billy Elliot}, and \textit{Bend It Like Beckham}, and the literary works of Kazuo Ishiguro, (\textit{Remains of the Day}), Jeanette Winterson (\textit{Sexing the Cherry}), George Orwell (\textit{Shooting an Elephant}), George Lamming (\textit{The Emigrants}), Samuel Selvon (\textit{The Lonely Londoners}), among others—offer a more complex story of class identities in the age of globalization and transnationalism.

\textbf{Melissa Merchant}  
\textit{Murdoch University, Australia}  

\textit{‘High’ art meets popular culture – Manga, Shakespeare and the 21st century student.}  

There is a feeling amongst many students today that the works of William Shakespeare are boring, old-fashioned and irrelevant to society in the 21st Century. In order to make the plays more accessible, a company called SelfMadeHero have re-invented and re-interpreted them into a series of graphic novels drawn in the ‘Manga’ style. To date they have completed and published \textit{Hamlet}, \textit{Romeo and Juliet}, \textit{The Tempest}, \textit{Richard III}, \textit{A Midsummer Night’s Dream}, \textit{Macbeth}, \textit{Julius Caesar}, \textit{As You Like It} and \textit{Othello} (the last two being due for publication in November, 2008). These have become something of a cultural phenomenon and have been widely acclaimed by educators. SelfMadeHero have plans to continue adapting the canon in this format. This paper seeks to examine this phenomenon, questions how accessible the re-presentation has made the plays of Shakespeare, investigates who the intended audience is and will ask if we are perhaps ‘dumbing’ down the works in order to cater to a new generation.

\textbf{Andrew Moody}  
\textit{University of Macau}  

\textit{The ideal speaker of Japanese English as portrayed in ‘language entertainment’ and ‘cultural contact’ television}  

Until recently, the close association of language as a marker of Japanese ethnic identity was rarely questioned. A number of factors, however, make Japan appear to be somewhat more ethnically diverse than in the past. These factors include increasing numbers of immigrants and resident workers, \textit{returnees} (i.e. children educated abroad) and children of mixed race. These factors suggest that Japan is developing a more ‘internationalized’ identity. Two genres of television shows are notorious in their depiction of these factors: the ‘language entertainment’ genre, which is described in Moody (2006), and the ‘cultural contact’ genre of shows. Both genres portray speakers of Japanese who are highly proficient in their use of English and without anxiety about using either English or Japanese with non-Japanese. This marked portrayal of the lack of anxiety, in addition the use of new immigrants/resident workers, returnees and children of mixed race suggest that demographic changes in Japanese society are driving the development of an internationalized identity. This study looks at the idealized speaker of Japanese English as represented as a more internationalized ‘methroethnic’ identity (Maher, 2005) and how this is related to ongoing demographic changes in Japan.
Sheilah Murthy  
Hsinchu Holland International School, Taiwan

The Paradoxical Nature of Conscious Consumerism: What to do when all the bad feelings come?

Teaching media literacy can not only open pathways to understanding but to feelings that might not be welcome. For the past year I have been working with artists and activists to raise awareness around notions of conscious consumerism. Now I have the opportunity to share my cultural research and artistic practice with secondary youth in a small private 1:1 laptop international school which uses 2.0 technology in Hsinchu, Taiwan. In this paper, I will share the challenges and tactics used for empowering youth to not only analyze, articulate and render what it means for them to consume culture, but to possibly leverage their privilege in creating a more just and equitable world. THE TRADESHOW is the performance installation the students created in collaboration with professional artists in Chicago to share their research and understanding regarding how clothing is made, advertised, sold, recycled and sold again. What is our relationship to our clothing? Who makes our clothing? What has more use value—clothing or people? These are just some of the questions students tackle in their exploration of the T-shirt as material fodder for cultural research; while myself, their teacher, wrestle for ways to move young people out of feelings of overwhelming disaffection and lethargy into creative problem solving and action.

Murukami Fuminobu  
University of Hong Kong

Crosscultural Interpretations of Japanese Movies

(Part 1 of a panel with Ogawa Masashi and Andrew MacNaughton on Causing, identifying and bridging intercultural boundaries: Japan in Hong Kong and the West in Japan) The discussion of this panel will be based upon the empirical data collected from participant observation in teaching Japanese popular culture and English language in cross cultural environments. The former data was collected in teaching at a tertiary institute in Hong Kong, and the latter was collected in a local English language school in Japan. We will discuss the issues as follows:

1) In teaching in a tertiary institute in Hong Kong, what kind of interpretational gap in appreciation of popular culture is caused by what kind of differences in cultural literacy?
2) In attempt to conquer such problems, what kinds of strategies were taken by the students and teachers, and how effective were they?
3) In teaching in a local language school in Japan where the transient international workforce, and the industry itself, exist in a liminal space with many contested or ambiguous boundaries such as those between education and entertainment, and Japanese and foreign employee perceptions of the work experience, how do the workers attempt to bridge the perceived boundaries?

Murakami’s paper will focus on issue (1) with the data collected from teaching a course on Japanese film at The University of Hong Kong. Ogawa’s paper will focus on issue (2) by looking at data collected from teaching a course on Contemporary Japanese Popular Music at The University of Hong Kong. Meanwhile, MacNaughton’s paper will look at issue (3) with data collected from participant observation in teaching at a local language school in Japan.
Ng Pui Yee, Purrie  
*Hong Kong Institute of Education*

**A study on constructive students’ learning experience through visual images of Project Yi-Jin students’ artwork**

Traditional arts education in Hong Kong is largely teacher-centered and product-oriented. Recently, constructivism is one of the main learning approaches in visual arts education in Hong Kong. It is a theory that equates learning with creating meaning from experience. With the education reform implemented in the last decade, many community colleges have been established gradually for providing continuing education for F.5 school leavers. Among them, Project Yi Jin is one of the major groups.

This paper will focus on the study of the constructive learning experiences of continuing education students—the case study of Project Yi-Jin students’ artwork through created visual images. The value of the study is twofold. Since limited research has been conducted in this area before, it is worthwhile to explore the values and characteristics of their artwork for future research. In general perspective, it can provide evidence for substantiating the theory of constructivism in visual arts education.

I base my findings on Hall’s culture theory focusing on the elements of production, representation, identity in analysis. Through the study the paper will explore how the images are manipulated as a means of visual culture through description, analysis and reflection.

Shuichiro Nishizawa  
*Aichi University of Education, Japan*

**Japanese popular culture in education: Can we use it for mutual understanding?**

In Japan, English education will be introduced as a compulsory subject from 2011. However, some public and private elementary schools have already taught English since some years ago. Each elementary school selected the contents of teaching English by themselves. Some schools have decided to teach students how to introduce things Japanese in English to foreigners. In my research, most topics for that purpose were classical Japanese images, for example, samurai, sushi or karate. It is true that to use these Japanese typical images is a way to introduce things Japanese, but to introduce only such images is not enough. There are two reasons. One is to give readers images of stereotypes. The other is that Japanese popular culture, for example, animation, game, and music, have become important images of Japan.

In this presentation, the use of Japanese pop culture in elementary school will be discussed. The contents of the presentation are: 1) the reason of using pop culture, 2) the merits and demerit of using it, and 3) some examples in a public elementary school. The examples will show how students introduce things Japanese on websites or blogs to communicate with foreigners.

Craig Norris  
*University of Tasmania, Australia*

**The tourist, the witch and the bakery: A media literacy case study of Japanese popular culture in Tasmania.**

Tasmania’s historic town of Ross, known for its convict-built bridge and sandstone buildings, has been re-imagined into the 21st century through Internet-based rumours spread by Japanese tourists who claim the local
Village Bakery is the inspiration for a key location in the anime (Japanese animation) Kiki’s Delivery Service. By understanding how and why these tourists have located Tasmania in the world of anime, this paper will shed light on three areas concerning the flow of popular culture between Japan and Australia and the implications for understanding media literacy both inside and outside the classroom – The tourist and user-generated content: How can we draw upon the reading and interpretation practices of these tourists to open up new ways for students and teachers to discuss media literacy? The witch and the role of popular culture: What is it about certain popular culture texts like Kiki’s Delivery Service and the character of Kiki, the witch, that they can offer such imaginative speculations and interpretations of the world? The bakery and the knowledge of place: Can this alternative Japanese perspective on place and belonging tell us anything about Tasmanian history and culture and its location within a new intra-regional flow of popular culture?

Ogawa Masashi  
*University of Hong Kong*

**The problems and Remedies in Attempts of Cross Cultural Understanding of Japanese Popular Music**

(Part 2 of a panel with Murukami Fuminobu and Andrew MacNaughton on *Causing, identifying and bridging intercultural boundaries: Japan in Hong Kong and the West in Japan*)

Abstract – see, MURUKAMI Fuminobu

---

**Jae Park**  
*University of Hong Kong*

**e-Community in Densha Otoko (Train Man)**

The Japanese TV series Densha Otoko (Train Man) is a romantic comedy that portraits an ad casum virtual community that intervenes in the love affairs of an otaku, Japanese nerd obsessively fond of mangas and their dolls. In it, apart from some exclusively local and Asian cultural patterns, some more universal values attached to real communities such as sharing and solidarity are clearly and distinctively visible. This paper analyses their implications for education, especially in the area of moral and ethical education. It will be argued that while popular cultures used to emerge vertically, from the base upwards, and often, if not always, geographically delimited, the contemporary popular culture that Densha Otoko depicts is rather a horizontal surfacing with no geographical delimitations. It could therefore be a showcase over which the unique dynamics of e-communities can be analyzed. I argue that e-communities are no longer virtual but real, because, although veiled, the individual and communitarian actions taking place in cyber worlds are real and they are subject to moral and civic valuation.

---

**D. Parthasarathy**  
*National University of Singapore*

**Embodying modernity, consuming the body: Reductionist science and commodification of the body in weight loss campaigns**

This paper studies the expression of modernity through techniques and strategies of consumption in India, especially the ways in which modernity is embodied in clothing, fashion, adornment, facial remakes, and body shaping.

Arguing that embodiment of modernity is related to and
accompanied by the commodification of various parts of the body, the paper shows that the body becomes not just a site for consumption but a commodity to be manufactured, advertised, exchanged, sold, and consumed. Through an analysis of a large number of advertisements in the print media on weight loss programmes, the paper also elucidates a dubious and reductionist idea of science used in promising reduction of body fat and weight. Such a reductionist science is partly due to the need to commodify the body as capitalism increasingly penetrates this sector and attempts to make profits out of the desire to reshape bodies. At the same time, reshaping bodies and reducing weight is used to further enhance consumption by appealing to modernity as embodied in various objects of consumption related to the human body.

Critical observations are made on how the print media influences ideas of science, technology, and objectivity – significant especially for the youth whose ideas on such issues are gained not just from educational institutions but also from popular culture expressions in the media.

Anne Peirson-Smith
City University of Hong Kong

Searching for the spectacular self: an examination of the cosplay phenomenon amongst Hong Kong youth.

This paper explores the phenomenon of cosplay, or the trend for young adults in Hong Kong and South East Asia to dress up in themed costumes assuming the persona of characters from Japanese comic books (manga) and animated cartoons (anime), video games, television shows, pop music bands and Victorian or Gothic-style Lolitas as a means of exploring the underlying reasons why Hong Kong youth pursue this particular form of dress-up activity and to identify the cross cultural and historical influences that guide them.

The study examines how, and why, young cosplayers communicate and explore identity through the dressing of their public, private and secret selves. Interviews were conducted with a selection of cosplayers in Hong Kong who regularly dress in a range of costumes in both private domestic spaces and public places or at organized cosplay themed events. Findings suggest that dressing up as a cosplayer is a multi-vocal experience representing different things to different participants, depending on demographic and psychographic profiles, including the reaffirmation of identity, the escape from a known reality – in an attempt to recapture a “cute” childhood innocence, and the visible, often mediated adherence to a defined and reassuring sub-cultural collective in the Asian youth context.

Poon Man Wai, Carol* & Law Kam Yee**
*Tohoku University, Japan,
**Hong Kong Institute of Education
Thursday 1035-1105, B4-LP-09

Japanese anime and manga in liberal studies education -- An exploratory study of ‘why and why not’ in Japan versus Hong Kong

Although they are not listed in the regular teaching material, the high value of anime and manga (Japanese cartoons and comics) in teaching and learning, and the enormous application of anime and manga in teaching, is clearly recognized in Japan, especially in liberal studies subjects. Education professionals in America are also paying positive roles in regard to this new teaching lately. While cartoons and comics are also one of the most popular entertainments of Hong Kong teenagers, and Japanese commodities occupy the largest share in the market, anime and manga are barely adopted by local schools in teaching and learning of liberal studies subjects.

Through in-depth interviews with teachers and case studies of school practices, this paper explains the
experience in Japan by the society’s tradition, culture and attitude in reading anime and manga. Demonization of some categories of this popular culture commodity in recent decades does not demolish the long-established positive regard towards anime and manga. With the effort of the government and parent organizations, adoption of anime and manga is well justified in schooling institutions, hence constructed effectively in teaching and learning of liberal studies subjects in Japan. The paper also applies the explanation of Japan’s experience to analyze the contrary situation in contemporary Hong Kong.

Michael Prieler*, Florian Kohlbacher**, Shigeru Hagiwara*** & Akie Arima****

*Temple University, **German Institute for Japanese Studies, ***Tokyo Woman’s Christian University, ****Keio University, Japan

**Popular culture in an aging society: Advertising in Japan**

Advertising is one of the major forms of popular culture. Just as popular culture does, advertising traditionally focuses on young people. Whereas advertising tends to use young models and target young consumers, many aspects of popular culture also could be included under the term “youth culture.”

This paper will examine whether the focus of popular culture can remain on youth in a time of demographic changes and aging societies among many industrial nations around the world. This paper will present recent developments and shifts in advertising towards the aging population in Japan. Further, it will show that older people, at least in Japan, have become a more important target group for advertisers, as well as a group that influences popular culture in general.

Over the last few decades, Japan has influenced Asian popular culture in various ways. It remains to be seen whether the recent shift towards increased involvement of older people and changing patterns in Japanese popular culture has occurred or will occur in other Asian countries with aging societies, such as Korea or China.

Ying Ying Shu & Doreen Ang
Nanyang Technological University, Singapore

**Use of pop culture in a classroom: how a teacher uses an animated movie to make connections**

With popular culture integrated into the Literature curriculum of an average suburban school in Singapore, this paper examines the discourse of a Literature teacher in a secondary level classroom on the animated movie, *Shrek*. The data are taken from a larger intervention project that is researching the connection between teachers’ rich textual engagements in the classroom with the texts and instructions they provide for their students.

Using discourse analysis, the paper attempts to highlight how the teacher opens up students’ discussion and elicits content knowledge and understanding. Close analysis of the transcripts reveals two primary findings: Firstly, although classroom talk is highly teacher-centred whose structure is mainly in the format of Initiation-Response-Evaluation (Coulthard, 1975), the teacher demonstrates sophisticated use of IRE and particularly in bridging the intended teaching content with students’ prior knowledge. Her attempts to link texts to everyday life experiences, vocabulary, the concept of multiple perspectives, cultural representations, while also implicitly teaching a theory about text itself (Hall, 2005) will be further discussed in the paper. In addition, connections were also made across lessons within a unit of two weeks, to which Cazden (2006) termed this phenomenon as a “weave” and it will be explicated in the discussion.
Shiori Sumiya* & Takashi Muto**
*Joetsu University of Education, **Shiraume Gakuen University, Japan

The longitudinal influence of television programs on social and psychological maladjustment in puberty

Television constitutes a small but important component among the many risk factors that influence children's psychological and behavioral problems (Muto, Sumiya, & Komaya, 2005). This study examined the influence of television programs on teens' social and psychological maladjustment with taking into account of other risk factors. From February 2000 to February 2004, the survey administration was conducted once every year. At the time of initial data collection, 1,006 fifth graders were chosen at random in the Tokyo metropolitan area to participate in the survey. We assessed participants' social and psychological maladjustment by social rule-breaking and anxiety. Participants' media use, including television, video games, and mobile phones, school adjustment, friends bullying, family life, life habit, and self competence were also assessed. To examine the factors influenced to the social and psychological maladjustment, longitudinal partial correlations from fifth, sixth and seventh grades to seventh and eighth grades were conducted. As the result, watching dramas, comedy shows, talk shows, and music programs, in addition to high sport self competence, low trust to classroom teachers, and long time play with video game during fifth and sixth grades heighten the social and psychological maladjustment in seventh and eighth grades.

Tam Po Chi
Hong Kong Institute of Education

The emergence and the functions of popular text in Chinese language classroom using drama pedagogy

This paper aims at investigating the emergence and the functions of popular texts in Chinese language classrooms using drama as pedagogy. Data collected from 28 Chinese classrooms indicates that the openness and pleasure of drama pedagogy give rise to a collision of literacy and language between the pupils and the teachers. Drawing on John Fiske's theory of popular culture (1989), pupils' popular literacies are argued as deviant, pleasurable, substandard, clichéd and hybrid. These characteristics embody pupils' culture, taste, interest and identity. Evidence supports that the emergence of pupil's popular literacies promotes pupil's classroom participation and accessibility of textbook language. It finally brings about a transformation of the traditional Chinese language classroom.

Roger M. Thompson
University of Florida, United States of America

Pop culture in English commercials: Hidden messages for Filipinos

English has a unique status in the Philippines. It arrived with the Americans in 1898 and was promoted as the language of instruction in newly established elementary, secondary, and tertiary schools as a way to bring prosperity and social mobility to the masses. Filipinos enthusiastically learned the language until today, when three-quarters of the population claim to read and write English. Since the 1970s with the advent of bilingual education, English has had new competition as the school subjects have been divided between English and Tagalog-based Filipino. As a result, English and Filipino vie for the affections of the people outside the classroom as domains once reserved for English now allow a mixture of the two. Popular culture seems to be developing two strands, one based on English and another Filipino.

The media, in particular television, have played an important role in developing these strands. This paper looks at the English strand as it is portrayed in television
commercials that target younger viewers. Not only are these commercials designed to reinforce the English language skills that the up-coming generation is learning in school, but they target these young English learners with hidden social messages, messages that may ultimately work against English.

Thong Li Ping  
*RMIT International University, Vietnam*

**Digital games for learning: Promises and challenges**

Over the years, digital games have made regular appearance in the media spotlight, most often subjected to heavy criticism and controversy over offensive content such as violence, racism, profanity; aspects which were often believed to have triggered negative behaviors among gamers. Such heavily publicized controversies have unfortunately overshadowed the benefits that digital games could potentially offer.

Despite the ongoing controversy, the multi-billion dollar gaming industry today is still experiencing rapid growth – it is predicted that the number of gamers worldwide will total up to 3 billion by year 2011. While some educators firmly believe that the cognitive benefits of digital games could be harnessed and applied to make learning a more engaging and interactive experience, other educators remain skeptical on the use of digital games in the classroom, arguing that games add fun and entertainment, but hardly add much effect on students’ actual understanding of the intended learning content. This paper aims to discuss the following three areas: (1) The benefits and prospects of using digital games to enhance learning effects, (2) Possible challenges that tertiary level educators/students may face in the process implementing digital games for teaching and learning in a university setting, (3) Suggestions and guidelines in overcoming the possible challenges of using digital games for learning in higher education institutions.

Mark Vicars & Kim Senior  
*Victoria University, Australia*

**Repositioning popular culture in educational domains: Towards a rhizomatic pedagogy**

This paper will disrupt the axiomatic, regulatory norms of pedagogical practices that mythologize popular culture as being a troublesome presence in educational domains. It will consider how the use of popular culture in the classroom reworks the folds and pleats of conventional stories told of and about the teaching/learning interface. The paper considers how pedagogies that draw on popular culture, utilize young people’s communicative social practices, and offer a territory of possibilities, for students and their teachers, travel together along disorienting lines of flight (Deleuze & Guattari, 1987). The paper will draw on examples of multimodality and popular culture, in classroom practice, to rethink the possibilities of ways of being a teacher and of doing learning within the semiotic domains of classrooms. This paper suggests how, as educators, we can utilize popular cultural and multimodal affordances to rework the teaching and learning interface as a nomadic, rhizomatic, multimodal, multilayered site.

Ruth Walker  
*University of Wollongong, Australia*

**Window shopping for academic style: Textual flanerie and transnational teaching of popular culture**

In response to current imperatives to internationalise higher education, many Australian universities are actively pursuing transnational education opportunities in Asia. This paper explores one such ‘exchange,’ the exportation of a cultural studies program from an Australian university to Hong Kong. The offshore delivery of cultural studies raises salient theoretical as well as practical questions about local and transnational
contexts for the consumption of culture, academic as well as popular. Expectations of students’ academic literacies, for example, can be problematized when their insider or expert knowledge about current popular cultural practices are centralised in the teaching of cultural studies. This transnational experience opened up an opportunity to interrogate familiar pedagogical formulations by reflecting on the ways in which the students on the receiving end of cultural and academic instruction selected, appropriated and refashioned their writing and learning selves. The diffusion of plagiarist methodologies in Hong Kong – renowned, among other things, for a thriving shopping culture of counterfeits, knockoffs and fakes – complicated expectations of rigorous research and citation practices, as well as models of academic subjectivity. Drawing on Walter Benjamin’s *The Arcades Project*, this paper will explore parallels with window shopping, the theory and practice regarding quotation and copying, and the role of the teacher-flaneur in transnational teaching contexts.

Mei-jung Wang
National Kaohsiung Hospitality College, Taiwan

Asynchronous collaborative communication on hospitality culture

This study investigates collaborative communication of hospitality culture among students from two different colleges in an asynchronous computer mediated communication (ACMC) environment. By analyzing students’ utterances, learners’ collaborative behaviors were identified. Moreover, students’ offline interactions in class were observed. Finally, learners’ perceived values of ACMC learning activities were examined. Results show that behaviors that characterize successful collaborative learning in an asynchronous networked environment were present, among which social interaction and task-oriented interaction are two prominent communicative behaviors. The offline interactions in carrying out the ACMC activities were sorted into six major categories: unfamiliarity with platform operation, technical problems, negative attitudes towards the activities, the tense atmosphere in class, cooperation in handling the technical problems, and engagement in tasks. Finally, students’ perceived value of the ACMC activities for language learning consists of being aware of travel and culinary culture, learning more language for hospitality purposes, and increased opportunities for interaction.

Nicholas Wong
Hong Kong Institute of Education

The canon and I: Creative poetry writing as the literary scene, popular scene and classroom scene

The first part of the paper will argue that the canon of English creative writing in Hong Kong has been well-established recently with the gradual emergence of numerous publications either in print or online. The existence of publishers and certain communities proves that, literarily speaking, Hong Kong poetry writing in English not only exists, but is also expanding prosperously (only among intellectuals and native English speakers).

The second part will try to discuss two of Michel de Certeau’s ideas in *The Practice of Everyday Life* in relation to the canon and investigate in what aspects the canon cannot fit into the local popular cultural scene. One way to expand its readership is to start educating the younger generation with Hong Kong poetry written in English. De Certeau argues in his book that active consumption is also a form of production. Therefore, with EDB’s courageous implementation of NSS, I believe that it is only by letting students consume ‘real’ poems that they could produce similar stuff.

Finally, I will put forward de Certeau’s advocacy of strategy versus tactic. I would also problematize the forms of poetry that the EDB recommends students to write is in fact a form of ‘strategic poetry’ that could not
address the essence of the genre, imagery, but just restrict the creativity of students. As a result, I will end my paper by promoting ‘tactical poetry,’ which consists of numerous poems that are written by Hong Kong writers in English.

Shelley Hong Xu  
California State University, Long Beach,  
United States of America

*From comic strips to YouTube: Learning English through popular culture (workshop)*

This workshop will focus on the following areas:

1. Exploring teachers’ own experiences with and knowledge of popular culture texts;
2. Exploring language and literacy skills, knowledge, and strategies required for interacting with popular culture texts;
3. Examining various ways for teaching students to understand and interpret popular culture texts from multiple, critical perspectives; and
4. Examining various ways for teaching students to produce and counter-produce texts of popular culture interests.

Throughout the workshop, teaching examples will be shared, and workshop attendees will participate in activities. The workshop will conclude with responses to questions from attendees.

Seiko Yasumoto  
University of Sydney, Australia

*Impact of cultural mobility on soft power: Japan to East Asia*

Media popular culture has played a significant role in Japan and across Asia in the twentieth and into the twenty-first century. Japan, perhaps better known for its’ industrial power, has made very significant contributions in the domain of popular culture globally as well as in the Asian region.

Japanese media popular cultural products have been transferred to different countries using different formats including television drama, film, anime, manga, computer games and music. Japanese imagination in creating media popular cultural products has generated many discourses amongst scholars, particularly since 1980. The cultural flows which emanate from original ideas and concepts create a new regional ‘soft power’ which cascades across Asia and out of Asia into the global village. Research by Ishii (2001), Iwabuchi (2002, 2004) and Hamano (2005) amongst others have elucidated this trans-national ‘soft power’ and its economic and cultural impacts. My paper examines how one original text in the genre of popular culture has moved from its’ source into other media formats and the concurrent impact of past, current and evolving technology in the production cycle. The original text, *Hanayori Dango*, as well as the re-made versions, will be analysed. The paper further illustrates the value of ‘soft power’ from both the financial and human aspects in the distribution chain of one iconic text and the potential to cross defined cultural forms and geographical boundaries.

Yiu Wai Hung & Chan Ching Shing, Alex  
Chinese University of Hong Kong

*The lovable cuties (kawaii), and yet to be desired (moe) – Beautiful teenage girls (bishōjo) and their appropriated images in Hong Kong youth culture*

The popularity and circulation of Japanese teen-girl manga *bishōjo*, and its consumptive creations in forms of cosplay, toy figures, and amines appropriated by the
local media in the Hong Kong popular culture, are concerned with new theoretical development in the global media. We take the operational notion of ‘thingnification of media’ (Lash and Lury, 2007: 7-9) as a pivot of our analysis in these transformations of cutie bishōjo, by tracking imported production of manga-maniac gadgets and local media, which compliment sexual connotations. The transpositions from the lovable cuties to the desirable objects as replicas in texts and commodities, and extensions to one’s own gaze and fantasy on the parts of recalled body fragments of bishōjo, have revealed the ambiguity on the cultural proximity and asymmetry of Japanese media in disseminating and distributing media to different regions in the globe, as Koichi Iwabuchi (2002) asserts and explains.

Jie Zheng
*University of Alberta, Canada*

**The impact of pop culture on youth in schools of China and its challenges to pedagogy**

Surfacing in the United States in the mid 20th century with the booming of the economy and the improvement of people’s life, pop culture became a widespread phenomenon for research. Some researchers focused on the study of the relation of pop culture to communications technologies. Some critiqued pop culture as American culture and then proposed critical theories, such as the Frankfurt School theorists. Some explored the effect of pop culture on society from a psychological and sociological aspect. Others inspired by the term “semiotics” in linguistics studied pop culture by adopting semiotic approaches.

In this article, based on the recognition of the correlation between cultural studies and education, the author adopts a more open poststructuralist standpoint to evaluate the dual influence of pop culture on youth in schools. Then based on those negative impacts of pop culture on youth at school in China, the author considers the role of schools in this process. Drawing on Henry Giroux’s emphasis on cultural studies and pedagogy and Paulo Freire’s “dialogue education,” the challenges and improvement of traditional pedagogy in China’s schools will be discussed.