

The Hong Kong Polytechnic University

Subject Description Form

Please read the notes at the end of the table carefully before completing the form.

Subject Code	CBS1A20
Subject Title	Self-representation in New Media
Credit Value	3
Level	1
Pre-requisite / Co-requisite/ Exclusion	Exclusion GEC1A05W Self-representation in New Media GEC1A05 Self-representation in New Media CBS1A20M Self-representation in New Media
Objectives	This subject aims to examine how the emergence of different new media has mediated the conception and production of the self, identity, and autobiography by visual and verbal means. The complex human conditions behind such self-representation from different cultures will be investigated.
Intended Learning Outcomes <i>(Note 1)</i>	Upon completion of the subject, students will be able to: (a) enhance students' literacy skills in reading and writing; (b) identify the mediated personal narratives embedded in different types of self-representation in new media; (c) pinpoint the boundary and difference between mere self-expression and performing/advertising the self in new media; (d) analyze how embodied self-expression in new media has transcended traditional means of communication; (e) evaluate critically the merit and limitation of specific forms of self-representation in new media.
Subject Synopsis/ Indicative Syllabus <i>(Note 2)</i>	<p>1. Overview about Interpreting Life Narratives in Different Media (1 lecture)</p> <p>2. Self-representation in Self-portraiture: Identity Construction (2 lectures) Vermeer, Velasquez, Rembrandt, Kathe Kollwitz, Courbet, Cézanne, Van Gogh, Toulouse Lautrec, Charlotte Salomon, Picasso, Dali, Magritte, Egon Schiele, Frida Kahlo, Francis Bacon, Orlan, Ana Mendieta, Adrian Piper, Yu Hong, Fang Lijun, & Yue Minjun, Song Dong & Wilson Shieh</p> <p>3. Self-representation in Photography: Life and Death, and Trauma (2 lectures) Hippolyte Bayard, Eadweard Muybridge, Jhon Coplans, Claude Cahun, Cindy Sherman, Robert Mapplethorpe, Alice Odilon, Edward Munch, Andy Warhol, John Heartfield, El Lissitsky, Man Ray, Andre Kertesz,</p>

	<p>Araki Nobunoshi, Hannah Wilke, Nan Goldin, Jeff Wall, Gilbert and George, Yasumasa Morimura, Xing Danwen & Wang Qingsong, Rong Rong, David Clarke, Nikki S. Lee, Cao Fei, Li Mu & Lam Wa Kit</p> <p>4. Self-representation in Performance Art: Experience and Endurance (1 lecture)</p> <p>Marina Abramovic, Janine Antoni, Rebecca Horn, Joseph Beuys, Yves Klein, Stelarc, Yoko Ono, Xie Deqing, Li Mingsheng, Zhang Huan, Yang Zhichao & He Yunchang</p> <p>5. Self-representation in Video: Obsession and Diaspora (1 lecture)</p> <p>Lynn Hershman, <i>Electronic Diary</i> (1988)</p> <p>Matthew Barney, <i>The Cremaster Cycle</i>, (1994-2002)</p> <p>Shirin Neshat, <i>Soliloguy</i> (1999)</p> <p>Yan Xing, <i>Daddy Project</i> (2011)</p> <p>6. Self-representation in Film/TV Series: Reality and Fiction (1 lecture)</p> <p>Yukio Mishima, <i>Yukoku</i> (1966)</p> <p>Takeshi Kitano, <i>Takeshis'</i> (2005)</p> <p>Niu Chen-zer, <i>What on Earth Have I Done Wrong?</i> (2010)</p> <p>Agnès Varda and JR, <i>Faces Places</i> (2017)</p> <p>Wong Yi Hing and Sunny Lau, <i>VR Exorcist</i> (2018)</p> <p>7. Self-representation in Comics & Animation: Fantasy and Critique (1 lecture)</p> <p>Tim Burton, <i>Vincent</i> (1982)</p> <p>Marjane Satrapi, <i>The Complete Persepolis</i> (2007) & <i>Persepolis</i> (Animation Film, 2007)</p> <p>Guy Delisle, <i>Pyongyang: A Journey in North Korea</i> (2004)</p> <p>Guy Delisle, <i>Burma Chronicles</i> (2007)</p> <p>Guy Delisle, <i>Jerusalem: Chronicles from the Holy City</i> (2011)</p> <p>Takagi Naoko, <i>150cm Life</i> (2003)</p> <p>Takagi Naoko, <i>Living Alone</i> (2016)</p> <p>8. Self-representation in You-tube: Performing the Subject (1 lecture)</p> <p>9. Self-representation in Online Diaries and Personal Blogs: Combination of Intimacy and Public Accessibility for an Audience (1 lecture)</p> <p>10. Self-representation in Social Networking Sites (SNS) (Instagram, Facebook, Twitter, MySpace, LinkedIn, Meetup, Asianave, etc.) (1 lecture)</p>
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	11. Quiz (last lecture)
Teaching/Learning Methodology <i>(Note 3)</i>	<p>Lectures</p> <p>This subject will mainly be taught in the lecture format with textual, visual examples and video-based images. In each lecture, 15 minutes will be allocated for question and answer session. Such an interactive environment will allow participating students to reflect in real time upon some of the material, bringing up their questions, which require further explanation, as well as giving valuable feedback to the lecturer.</p> <p>Tutorials/ Student Group Presentations</p> <p>Students are required to work in groups of three to prepare and present on a topic related to self-representation in new media.</p> <p>Individual Study</p> <p>Students will be expected to complete the remainder of the 73 hours required for each credit hour earned individually. Most of such effort should be devoted to reading, doing research and writing, which is designed to give the student an essential training of empowerment in learning to study independently and effectively.</p> <p>Assessment Feedback</p> <p>Grading in this subject is based entirely on continuous assessment components, including a group presentation, a quiz, a research essay and participation in tutorials and lectures.</p>

<p>Assessment Methods in Alignment with Intended Learning Outcomes (Note 4)</p>	<p>Assessment for this subject will be 100% coursework. They are composed of a group presentation, a quiz, a research essay and attendance. Details as followed:</p> <p>Tutorial: Student Group Presentation (20%): Students are required to work in groups of three to prepare and elaborate on a presentation topic related to self-representation in new media. Each presentation is about 15 minutes, followed by discussion. A group grade (10%) and an individual grade (10%) will be given.</p> <p>Quiz (30%): A quiz will be held in week 13. It will be carried out in the form of a visual analysis of images covered in the lectures (20%). Students will be asked to compare and contrast the images in terms of their form, content, context as well as other aspects they consider relevant and significant. Key concepts extracted from the essential reading will be included in the quiz to fulfill the “English Reading” requirement (10%).</p> <p>Essay (40%): Students are required to submit a 2500-word research essay one week after the last lecture. They are expected to analyze the merit and limitation of self-representation in a particular new media with a substantial amount of visual and/or textual examples. This is the most important piece of coursework for this subject. In order to pass this subject, students must pass the writing component, i.e., attain a minimum grade “D” in the writing component. Proper citations and references are required. 10% of this writing assessment will be conducted by ELC.</p> <p>Participation (10%): Attendance and participation in discussion are considered very important. It is crucial that students come to all classes, and also turn up on time. A roll of attendance will be kept and certain ground rules for class participation will be set. It counts for 10% of the total grade. Marks will be deducted for each unexcused absence.</p> <table border="1" data-bbox="544 1465 1377 1969"> <thead> <tr> <th rowspan="2">Specific assessment methods/tasks</th> <th rowspan="2">% weighting</th> <th colspan="5">Intended subject learning outcomes to be assessed (Please tick as appropriate)</th> </tr> <tr> <th>a</th> <th>b</th> <th>c</th> <th>d</th> <th>e</th> </tr> </thead> <tbody> <tr> <td>1. Group Presentation</td> <td>20%</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> </tr> <tr> <td>2. Quiz (week 13)</td> <td>30%</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> </tr> <tr> <td>3. Essay (due one week after the last lecture)</td> <td>40% (in which 10% of the assessment)</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> </tr> </tbody> </table>						Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)					a	b	c	d	e	1. Group Presentation	20%	√	√	√	√	√	2. Quiz (week 13)	30%	√	√	√	√	√	3. Essay (due one week after the last lecture)	40% (in which 10% of the assessment)	√	√	√	√	√
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		will be conducted by ELC)					
	4. Participation in lectures and tutorials	10%	√	√	√	√	√
	Total	100%					
Student Study Effort Expected	Class contact:						
	▪ Lectures						26 Hrs.
	▪ Tutorials / Student Group Presentations						13 Hrs.
	Other student study effort:						
	▪ Preparation for group presentation						20 Hrs.
	▪ Reading, writing, and self-study						76 Hrs.
	Class contact:						135 Hrs.
Reading List and References	Reading List:						
	Essential Reading						
	Smith, Sidonie & Julia Watson. <i>Reading Autobiography: A Guide for Interpreting Life Narratives</i> . Minneapolis: The University of Minnesota Press, 2001, pp. 1-234.						
	Bibliography						
	Alexander, Bryan. <i>The New Digital Storytelling: Creating Narratives with New Media</i> . Santa Barbara, Denver & Oxford: Praeger, 2011.						
	Bamberg, Michael (ed.). <i>Narrative – State of Art</i> . Amsterdam and Philadelphia: John Benjamins Publishing Company, 2007.						

	<p>Rettberg, Jill Walker, "Self-Representation in Social Media," <i>SAGE Handbook of Social Media</i>, 2017, Chapter 25.</p> <p>Buckingham, David (ed). <i>Youth, Identity, and Digital Media</i>. Cambridge & London: The MIT Press, 2008.</p> <p>Caldeira, Sofia P., Sofie Van Bauwel, and Sander De Ridder, "A Different Point of View: Women's Self-Representation in Instagram's Participatory Artistic Movements @girlgazeoproject and @arthoecollective," <i>Critical Arts</i>, 08 June 2018, pp. 1-18.</p> <p>Cruz, Edgar Gómez and Helen Thornham, "Selfies beyond Self-representation: The (Theoretical) F(r)ictions of a Practice," <i>Journal of Aesthetics & Culture</i>, 01 January 2015, Vol.7(1).</p> <p>Dobson, Amy Shields, <i>Postfeminist Digital Cultures : Femininity, Social Media, and Self-representation</i>. New York : Palgrave Macmillan, 2015.</p> <p>Dunkels, Elza, Gun-Marie Frånberg, & Camilla Hällgren. <i>Youth Culture and Net Culture: Online Social Practices</i>. Hershey, New York: Information Science Reference, 2011.</p> <p>Eni, Gunn, "Socializing and Self-Representation online: Exploring Facebook," <i>Observatorio (OBS*)</i>, 2012, Vol.6, pp. 87-105</p> <p>Estoisia, Renée, et al. "Identity Construction and Self-Representation on Facebook." 2009. Available at http://anthrocyber.blogspot.com/2009/05/identity-construction-and-self.html (accessed 1 Dec 2011)</p> <p>Fok, Silvia, "Self-representations in New Media." In Elena Kolesova and Scott Wilson (Eds.) <i>Cool New Asia: Asian Popular Culture in a Local Context</i>. Paper presented at the international symposium <i>Cool New Asia: Asian Popular Culture in a Local Context</i>, Unitec Institute of Technology, Auckland, 25-26 November 2011. Unitec ePress, 2012, 170-180. http://www.unitec.ac.nz/epress/wp-content/uploads/2012/12/Cool-New-Asia-final.pdf</p> <p>Folkenflik, Robert (ed.). <i>The Culture of Autobiography: Constructions of Self-Representation</i>. Stanford: Stanford University Press, 1993.</p> <p>Gabara, Rachel. <i>From Split to Screened Selves: French and Francophone Autobiography in the Third Person</i>. Stanford: Stanford University Press, 2006.</p> <p>Goodson, Ivor F. <i>Developing Narrative Theory: Life Histories and Personal Representation</i>. Oxon: Routledge, 2013.</p> <p>Hoffman, Christian R. (ed). <i>Narrative Revisited: Telling a Story in the Age of New Media</i>. Amsterdam; Philadelphia: John Benjamins Publishing Company, c. 2010.</p> <p>Jones, Amelia. <i>Self/Image: Technology, Representation and The Contemporary Subject</i>. London and New York: Routledge, 2006.</p> <p>Knafo, Danielle. <i>In Her Own Image: Women's Self-representation in Twentieth-century Art</i>. Madison [N.J.]: Fairleigh Dickinson University</p>
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	<p>Press, c. 2009.</p> <p>Leader, Zachery. <i>On Life-Writing</i>. Oxford: Oxford University Press, 2015.</p> <p>Lundby, Knut (ed). <i>Digital Storytelling, Mediatized Stories: Self-representation in New Media</i>. New York: P. Lang, c. 2008.</p> <p>McDonald, Paul. <i>Storytelling: Narratology for Critics and Creative Writers</i>, London: Greenwich Exchange, 2014.</p> <p>Mallan, Kerry. "Look at Me! Look at Me! Self-Representation and Self-Exposure Through Online Networks." <i>Digital Culture & Education</i>, 1:1, (2009): 51-66. Available at http://www.digitalcultureandeducation.com/uncategorized/mallan-2009-html/ (accessed 1 Dec 2011)</p> <p>Meehan, Sean Ross. <i>Mediating American Autobiography: Photography in Emerson, Thoreau, Douglass, and Whitman</i>. Columbia: University of Missouri Press, c.2008.</p> <p>Renov, Michael, & Erika Suderburg (eds). <i>Resolutions: Contemporary Video Practices</i>. Minneapolis, Minn: University of Minnesota Press, c. 1996.</p> <p>Ryan, Marie-Laure (ed.) <i>Narrative across Media: The Languages of Storytelling</i>. Lincoln and London: University of Nebraska Press, 2004.</p> <p>Salimkhan, Goldie, Adriana M. Manago, & Patricia M. Greenfield. "The Construction of the Virtual Self on MySpace." 2010. Available at http://www.cyberpsychology.eu/view.php?cisloclanku=2010050203 (accessed 1 Dec 2011).</p> <p>Schechtman, Marya. <i>The Constitution of Selves</i>, New York: Cornell University Press, 1996.</p> <p>Serfaty, Viviane. <i>The Mirror and the Veil: An Overview of American Online Diaries and Blogs (Amsterdam Monographs in American Studies, 11)</i>. Amsterdam: Rodopi, 2004.</p> <p>Shepherd, Tarama. "Twittering in the OECD's 'Participative Web': Microblogging and New Media Policy." <i>Global New Media Journal – Canadian Edition</i>, vol. 2, iss. 1 (2009): 149-165.</p> <p>Thumim, Nancy, <i>Self-representation and Digital Culture</i>. New York : Palgrave Macmillan, 2012.</p> <p><i>Through the Looking Glass: Women and Self-representation in Contemporary Art</i>. University Park, Pa.: Palmer Museum of Art, The Pennsylvania State University: Distributed by the Pennsylvania State University Press, c. 2003.</p> <p>Velleman, J. David. <i>Self to Self: Selected Essay</i>, New York: Cambridge University Press, 2006.</p> <p>Westlake, E.J. "Friend Me If You Facebook: Generation Y and</p>
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	Performative Surveillance.” <i>Drama Review</i> 52.4 (2008): 21-40.
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Note 1: Intended Learning Outcomes

Intended learning outcomes should state what students should be able to do or attain upon completion of the subject. Subject outcomes are expected to contribute to the attainment of the overall programme outcomes.

Note 2: Subject Synopsis/ Indicative Syllabus

The syllabus should adequately address the intended learning outcomes. At the same time over-crowding of the syllabus should be avoided.

Note 3: Teaching/Learning Methodology

This section should include a brief description of the teaching and learning methods to be employed to facilitate learning, and a justification of how the methods are aligned with the intended learning outcomes of the subject.

Note 4: Assessment Method

This section should include the assessment method(s) to be used and its relative weighting, and indicate which of the subject intended learning outcomes that each method purports to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.

Subject Offering Department	CBS
Cluster Area	<input checked="" type="checkbox"/> Human Nature, Relations and Development <input type="checkbox"/> Community, Organization and Globalisation <input type="checkbox"/> History, Cultures and World Views <input type="checkbox"/> Science, Technology and Environment
Medium of Instruction	English
Requirements intended to fulfil	<input type="checkbox"/> China-Study Requirement (CSR) <input checked="" type="checkbox"/> English Reading (ER) and English Writing (EW) <input type="checkbox"/> Chinese Reading (CR) and Chinese Writing (CW)