

## The Hong Kong Polytechnic University

**Subject Description Form**

<b>Subject Code</b>	CBS1A20M
<b>Subject Title</b>	Self-representation in New Media
<b>Credit Value</b>	3
<b>Level</b>	1
<b>Pre-requisite / Co-requisite/ Exclusion</b>	Exclusion  GEC1A05 and GEC1A05W and CBS1A20 Self-representation in New Media
<b>Objectives</b>	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.
<b>Intended Learning Outcomes</b>  (Note 1)	Upon completion of the subject, students will be able to:  (a) identify the mediated personal narratives embedded in different types of self-representation in new media; (b) pinpoint the boundary and difference between mere self-expression and performing/advertising the self in new media; (c) analyze how embodied self-expression in new media has transcended traditional means of communication; (d) evaluate critically the merit and limitation of specific forms of self-representation in new media.
<b>Subject Synopsis/ Indicative Syllabus</b>  (Note 2)	<ol style="list-style-type: none"> <li><b>1. Overview about Interpreting Life Narratives in Different Media</b> (1 lecture)</li> <li><b>2. Self-representation in Self-portraiture: Identity Construction</b> (1 lecture) 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, &amp; Yue Minjun</li> <li><b>3. Self-representation in Photography: Life and Death, and Trauma</b> (1 lecture) 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, Araki Nobunoshi, Hannah Wilke, Nan Goldin, Jeff Wall, Gilbert and George, Yasumasa Morimura, Xing Danwen &amp; Wang Qingsong</li> <li><b>4. Self-representation in Performance Art: Experience and Endurance</b> (1 lecture) Marina Abramovic, Janine Antoni, Rebecca Horn, Joseph Beuys, Yves Klein, Stelarc, Yoko Ono, Xie Deqing, Li Mingsheng, Zhang Huan, Yang Zhichao &amp; He Yunchang</li> </ol>

	<p><b>5. Self-representation in Video: Obsession and Diaspora</b> (1 lecture) Lynn Hershman, <i>Electronic Diary</i> (1988) Matthew Barney, <i>The Cremaster Cycle</i>, (1994-2002) Shirin Neshat, <i>Soliloguy</i> (1999)</p> <p><b>6. Self-representation in Film: Reality and Fiction</b> (1 lecture) Yukio Mishima, <i>Yukoku</i> (1966) Takeshi Kitano, <i>Takeshis'</i> (2005) Niu Chen-zer, <i>What on Earth Have I Done Wrong?</i> (2010)</p> <p><b>7. Self-representation in Comics &amp; Animation: Fantasy and Critique</b> (1 lecture) Tim Burton, <i>Vincent</i> (1982) Marjane Satrapi, <i>The Complete Persepolis</i> (2007) &amp; <i>Persepolis</i> (Animation Film, 2007)</p> <p><b>8. Self-representation in You-tube: Performing the Subject</b> (1 lecture)</p> <p><b>9. Self-representation in Online Diaries and Personal Blogs: Combination of Intimacy and Public Accessibility for an Audience</b> (1 lecture)</p> <p><b>10. Self-representation in Social Networking Sites (SNS)</b> (Facebook, Twitter, MySpace, LinkedIn, Meetup, Asianave, etc.) (2 lectures)</p> <p><b>11. Quiz</b> (last lecture)</p>
<p><b>Teaching/Learning Methodology</b></p> <p>(Note 3)</p>	<p><b>Lectures</b></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><b>Tutorials/ Student Group Presentations</b></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><b>Individual Study</b></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><b>Assessment Feedback</b></p> <p>Grading in this subject is based entirely on continuous assessment components, including a group presentation, a visual quiz, a research essay and participation in tutorials and lectures.</p>

<p><b>Assessment Methods in Alignment with Intended Learning Outcomes</b></p> <p><i>(Note 4)</i></p>	<p><b>Assessment for this subject will be 100% coursework. They are composed of a group presentation, a visual quiz, a research essay and attendance. Details as followed:</b></p> <p><b>Tutorial: Student Group Presentation (20%):</b> 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><b>Visual Quiz (30%):</b> A visual quiz will be held in week 13. It will be carried out in the form of a visual analysis of three pairs of images. 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.</p> <p><b>Essay (40%):</b> 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. Proper citations and references are required.</p> <p><b>Participation (10%):</b> 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>					
	<p>Specific assessment methods/tasks</p>	<p>% weighting</p>	<p>Intended subject learning outcomes to be assessed (Please tick as appropriate)</p>			
			a	b	c	d
	1. Group Presentation	20%	√	√	√	√
	2. Visual quiz (week 13)	30%	√	√	√	√
	3. Essay (due one week after the last lecture)	40%	√	√	√	√
	4. Participation in lectures and tutorials	10%	√	√	√	√
	Total	100 %				
<p><b>Student Study Effort Expected</b></p>	<p>Class contact:</p>					
	<ul style="list-style-type: none"> <li>▪ Lectures</li> </ul>	30Hrs.				
	<ul style="list-style-type: none"> <li>▪ Tutorials / Student Group Presentations</li> </ul>	9Hrs.				
	<p>Other student study effort:</p>					
	<ul style="list-style-type: none"> <li>▪ Preparation for group presentation</li> </ul>	23Hrs.				
	<ul style="list-style-type: none"> <li>▪ Reading, writing, and self-study</li> </ul>	73Hrs.				
			135Hrs.			

**Reading List and References**

Alexander, Bryan. *The New Digital Storytelling: Creating Narratives with New Media*. Santa Barbara, Denver & Oxford: Praeger, 2011.

Buckingham, David (ed). *Youth, Identity, and Digital Media*. Cambridge & London: The MIT Press, 2008.

Dunkels, Elza, Gun-Marie Frånberg, & Camilla Hällgren. *Youth Culture and Net Culture: Online Social Practices*. Hershey, New York: Information Science Reference, 2011.

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)

Gabara, Rachel. *From Split to Screened Selves: French and Francophone Autobiography in the Third Person*. Stanford: Stanford University Press, 2006.

Hoffman, Christian R. (ed). *Narrative Revisited: Telling a Story in the Age of New Media*. Amsterdam; Philadelphia: John Benjamins Publishing Company, c. 2010.

Jones, Amelia. *Self/Image: Technology, Representation and The Contemporary Subject*. London and New York: Routledge, 2006.

Knafo, Danielle. *In Her Own Image: Women's Self-representation in Twentieth-century Art*. Madison [N.J.]: Fairleigh Dickinson University Press, c. 2009.

Lundby, Knut (ed). *Digital Storytelling, Mediatized Stories: Self-representation in New Media*. New York: P. Lang, c. 2008.

Mallan, Kerry. "Look at Me! Look at Me! Self-Representation and Self-Exposure Through Online Networks." *Digital Culture & Education*, 1:1, (2009): 51-66. Available at <http://www.digitalcultureandeducation.com/uncategorized/mallan-2009-html/> (accessed 1 Dec 2011)

Meehan, Sean Ross. *Mediating American Autobiography: Photography in Emerson, Thoreau, Douglass, and Whitman*. Columbia: University of Missouri Press, c.2008.

Renov, Michael, & Erika Suderburg (eds). *Resolutions: Contemporary Video Practices*. Minneapolis, Minn: University of Minnesota Press, c. 1996.

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>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>Smith, Sidonie, &amp; Julia Watson. <i>Reading Autobiography: A Guide for Interpreting Life Narratives</i>. Minnesota and London: University of Minnesota Press, 2001.</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>
--	---

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.

<b>Subject Offering Department</b>	CBS
<b>Cluster Area</b>	<p>Please check the box(es) below to indicate the cluster area(s) the subject contributes in a major way:</p> <p><input checked="" type="checkbox"/> Human Nature, Relations and Development [CAR(A)]</p> <p><input type="checkbox"/> Science, Technology and Environment [CAR(D)]</p> <p><input type="checkbox"/> Chinese History and Culture [CAR(M)]</p> <p><input type="checkbox"/> Cultures, Organisations, Societies and Globalisation [CAR(N)]</p>
<b>Medium of Instruction</b>	English
<b>Requirements intended to fulfil</b>	<p><input type="checkbox"/> China-Study Requirement (CSR)</p> <p><input type="checkbox"/> English Reading (ER) and English Writing (EW)</p> <p><input type="checkbox"/> Chinese Reading (CR) and Chinese Writing (CW)</p>