

<b>Course Title</b>	: Media, Gender, and Sexuality
<b>Course Code</b>	: CUS3004
Recommended Study Year	: Year 2 to Year 4
No. of Credits/ Term	: 3
Mode of Tuition	: Lecture and Tutorial
Class Contact Hours	: 3 hours per week :
Category	: Elective
	Area of Concentration: Education and Liberal Studies, and Creativity and Media Studies (2018-19 intake or before); Digital Culture and Media Practices (from 2019 - 20 intake)
Discipline:	-
Prerequisite(s)	: Nil
Co-requisite(s)	: Nil
Exclusion(s)	: Nil
Exemption Requirements	: Nil

**Brief Course Description:**

What is the relationship between new media representations and gender? How can we understand gender and sexual politics in everyday media practices? What are the variant notions of gender and sexuality in diverse Asian societies? This course will draw upon theoretical strands in cultural studies, gender and sexualities studies, media and communication, history, queer studies and sociology as critical tools to understand the production and distribution of gendered messages within media texts. Through a close reading of cultural representations, students will learn to analyze the meanings behind media representations on heterosexuality and non-normative sexualities. Students will not only be learning the key theoretical approaches and emerging debates in the field of media, gender and sexuality studies, but rather, they will contribute by coming up with new interpretations of media representations and generating new content in social media during the course.

By the end of the course, students will gain critical understanding in conducting discourse analysis and audience reception research on divergent mediascapes, ranging from film and television to social media and wider digital cultures. Censorship in the form of state intervention or self-regulation will also be examined in this course. Hierarchical racialization of gendered bodies embedded within media representations will be critically analyzed. Students will learn to conduct media ethnographies as part of course requirement.

**Aims:**

1. To lay a theoretical foundation for students to develop analytical skills in understanding gender and sexual politics in everyday media practices;
2. To cultivate students' understanding in the key theories and debates in the fields of media and communication, gender and sexualities;
3. To build critical thinking skills for understanding the production and distribution of gendered messages within media texts;
4. To gain critical tools in conducting media ethnographies.

**Learning Outcomes (LO):**

By the end of the course, students shall be able:

1. To explain key theoretical concepts and emerging debates in the fields of gender and sexualities, media and communications;
2. To examine the social construction of gender, bodies and sexualities in diverse Asian societies;
3. To analyse media representations of heterosexuality and non-normative sexualities;
4. To conduct media ethnographies on divergent mediascapes, ranging from film and television to social media and wider digital cultures.

**Indicative Contents:**

1. New media and new media practices in Asia
2. The politics of new media cultures
3. Gender performativity
4. Censorship, gender and sexualities
5. Networked activism
6. Neoliberalism and creative economy
7. Digital kinships and diasporic Asia
8. Queer mobiles and intimacies

**Teaching Method:**

Lectures, in-class activities, written assignments, term paper, tutorial presentations and discussions, final examination;

**Measurement of Learning Outcomes (LO):** (The numbers in brackets indicate corresponding ILOs)

1. Term paper and written assignments assess students through their application of theoretical concepts and approaches to understanding required readings. (LO 1, 2, 3, 4)
2. Tutorial presentations measure the students' ability to summarize and organize the essentials. (LO 1, 4)
3. Class participation indicates how the students apply the concepts critically (LO 1, 2, 3)
4. Examination measures the student's effective command of the knowledge, concepts and theories learned in class. (LO 1, 2, 3)

**Assessment:**

Examination: 30%

Continuous Assessment: 70% (Tutorial presentations and written assignments 40%, Term paper 30%)

**Essential Readings:**

- Berry, Chris, Soyoun Kim, and Lynn Spigel, eds. *Electronic Elsewheres: Media, Technology, and the Experience of Social Space*. Minneapolis: University of Minnesota Press, 2010.
- Hjorth, Larissa and Olivia Khoo, eds. *Routledge Handbook of New Media in Asia*. New York and London: Routledge, 2016.

**Supplementary Readings (to be selected from):**

- Berry, Chris, Fran Martin and Audrey Yue, eds. *Mobile Cultures: New Media in Queer Asia*. Durham, NC: Duke University Press, 2003.
- Berry, Chris, Nicola Liscutin, and Jonathan D. Mackintosh, eds. *Cultural Studies and Cultural Industries in Northeast Asia: What a Difference a Region makes*. Hong Kong: University of Hong Kong Press, 2009.
- Castells, Manuel, Mireia Fernández-Ardèvol, Jack Linchuan Qiu and Araba Sey, eds. *Mobile communication and society: A global perspective*. Cambridge, MA: MIT Press, 2007.
- Chow, Rey. *Entanglements, or Transmedial Thinking about Capture*. Durham, NC: Duke University Press, 2012.
- Chun, Wendy Hui Kyong, Anna Fisher and Thomas Keenan. *New Media, Old Media: A History and Theory Reader, 2nd edition*. London: Routledge, 2015.
- de Souza e Silva, Adriana and Jordan Frith. *Mobile interfaces in public spaces: Locational privacy, control and urban sociability*. New York: Routledge, 2012.
- Fortunati, Leopoldina, Raul Partierra, and Jane Vincent, eds. *Migration, Diaspora and Information Technology in Global Societies*. New York and London: Routledge, 2011.
- Grace, Helen. *Culture, Aesthetics and Affect in Ubiquitous Media: The Prosaic Image*. London: Routledge, 2014.
- Hegde, Radha Sarma, ed. *Circuits of Visibility: Gender and Transnational Media Cultures*. New York: New York University Press, 2011.
- Hjorth, Larissa, and Michael Arnold, eds. *Online@AsiaPacific: Mobile, Social and Locative Media in the AsiaPacific*. Oxford and New York: Routledge, 2013.
- Horst, Heather A., and Daniel Miller, eds. *Digital Anthropology*. London: Sage, 2012.
- Illouz, Eva. *Cold Intimacies: The Making of Emotional Capitalism*. Cambridge: Polity, 2007.
- Ito, Mizuko, Daisuke Okabe, and Misa Matsuda, eds. *Personal, portable, pedestrian: Mobile phones in Japanese Life*. Cambridge, MA: MIT Press, 2005.
- Kim, Youna. ed. *Women and Media in Asia*. New York: Palgrave Macmillan, 2012.
- Madianou, M. "Migration and the accentuated ambivalence of motherhood: The role of ICTs in Filipino transnational families." *Global Networks*, 12, 3 (2012): 277-295.
- Qiu, Jack Linchuan. *Working-class Network Society: Communication Technology and the Information Have-less in Urban China*. Cambridge, MA: MIT Press, 2009.
- Rajadhyaksha, Ashish, ed. *In the Wake of Aadhaar: Digital Ecosystem of Governance in India*. Bangalore: Centre for the Study of Culture & Society, 2013.
- Tang, Denise T.S. "An Unruly Death: Queer Media in Hong Kong." *GLQ: A Journal of*

- Lesbian and Gay Studies*, 18, 4, (2012): 597-614.
- Tang, Denise T.S. "All I get is an emoji: Dating on lesbian mobile phone app *Butterfly*." *Media, Culture & Society*, 39, 6, (2017): 816-832.
- Turkle, Sherry. *Alone Together: Why We Expect More from Technology and Less from Each Other*. New York: Basic Books, 2011.
- Wallis, Cara. *Technomobility in China: Young Migrant Women and Mobile Phones*. New York: New York University Press, 2013.
- Yau, Ching. ed. *As Normal As Possible: Negotiating Sexuality and Gender in Mainland China and Hong Kong*. Hong Kong: Hong Kong University Press, 2010.

Important Notes:

1. Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.
3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on <https://pla.ln.edu.hk/>.