2017-2018 Term 1
Tuesdays 2:30pm-5:15pm  Location: SC L2

CURE3006 Special Topics in Cultural Studies
Television Studies

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Course Description
This course aims to introduce the major studies of television understood as a set of institutions, technologies and texts shaped by historical, cultural, political and economic forces. This course examines television’s historical evolution; its relationship to other media; its preferred genres; its models of televisual spectatorship and consumption; its politics of representation in regard to class, race, gender, and sexuality; and its economic modes of operation. Upon completion of this subject, students are expected to understand the content and form of television as well as its industrial, social, cultural, and technological ramifications.

Course Intended Learning Outcomes (CILOs)

<table>
<thead>
<tr>
<th>CILO</th>
<th>By the end of the course, students should be able to:</th>
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<tbody>
<tr>
<td>CILO 1</td>
<td>Identify and analyze important concepts in television studies</td>
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<tr>
<td>CILO 2</td>
<td>Analyze and interpret television as a form of creative expression with regard to its multiple genres, means of delivery, and formal methods</td>
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<tr>
<td>CILO 3</td>
<td>Evaluate relevant aspects of television that not only reflect on society but also shape values and meanings</td>
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<tr>
<td>CILO 4</td>
<td>Articulate their understanding of television as a complex medium with industrial, social, cultural, and technological ramifications</td>
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Teaching & Learning Activities (TLAs)

<table>
<thead>
<tr>
<th>CILO No.</th>
<th>TLAs</th>
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<tbody>
<tr>
<td>CILO 1 - 4</td>
<td>Reading assignments: this will provide students with information and concepts in television studies.</td>
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<td>CILO 1 - 4</td>
<td>Lectures and discussion: lectures will be given to bring up important issues and concepts for discussion and further studies.</td>
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<td>CILO 1, 4</td>
<td>Class presentation: Each student will choose or be assigned a topic from the syllabus to engage class readings with TV programs selected by the student. This will enable the student to conduct in-depth exploration on a particular subject.</td>
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Assessment Methods (AMs)

<table>
<thead>
<tr>
<th>Type of Assessment</th>
<th>Weighting</th>
<th>CILOs to be addressed</th>
<th>Description of Assessment Tasks</th>
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</thead>
<tbody>
<tr>
<td>Participation and Presentation</td>
<td>20%</td>
<td>1, 4</td>
<td>Based on the students’ attendance, participation in class discussions, and the performance in the presentation. Student presentation is graded in relation to its relevance to weekly reading and class content, critical analysis skills, and presentation skills.</td>
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<tr>
<td>Reading response</td>
<td>20%</td>
<td>1 - 4</td>
<td>The student is required to respond to two readings from course material. The response should not only summarize the key points but also speak to contemporary relevance of the piece.</td>
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<tr>
<td>Final Term Project</td>
<td>10% (proposal) +50%</td>
<td>1 - 4</td>
<td>The final project is designed to apply key concepts learned throughout the semester to a particular topic on television.</td>
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Assessment

1. Participation, and Presentation  20%
Participation includes class discussion and a presentation combines key terms in weekly readings with specific TV examples. Students will also present the proposal for their final projects.

2. Reading response  20%
The student is required to respond to two readings from course material. The response should not only summarize the key points but also speak to contemporary relevance of the piece. (English: less than 4 pages, Chinese: less than 2000 words).

3. Take Home Final Term Project  10%(proposal) +50%
At the end of the course, you will complete a take home final project. It can be an academic paper (English: double-spaced, 7 – 10 pages, Chinese: 3,500 – 6,000 words) or a creative project. Please note that late submissions will be graded one grade down every 3 days. More specific instructions will be distributed later. FINAL PROJECT IS DUE ON 12 December.
Required Readings

All readings will either be distributed as class handout or they will be available online in pdf format. Most volumes are also available in the University Library. Please finish weekly readings before coming to class.

Weekly Schedule

Week 1 5 September 2017
Introduction: What is Television (Studies)?
screening: *Black Mirror*

Week 2 12 September 2017
Television as Industry: Advertising
3. 新婦女協進會傳媒與婦女關注小組, “電視廣告中的性別意識調查報告（1994）”
screening: *The Persuaders* (Frontline, 2004, 90 mins); *Killing us softly 4: advertising’s image of women* (Media Education Foundation production)

Week 3 19 September 2017
Television as Industry: Korean Wave and East Asian Pop Culture
reading: 1. selections in *East Asian Pop Culture: Analysing the Korean Wave*;
screening: *Ugly Betty, Boys over Flowers* (花樣男子), *Meteor Garden* (流星花園)

Week 4 26 September 2017
Television as Industry: Program Format and Globalization
screening: the *Idol* series, *Who wants to be a Millionaire?, Where are we going, dad?* (爸爸去哪兒)

Week 5 3 October 2017
Television as Text: Medium Specificity and TV Flow
screening: News programs, *Mad Man, 冬季戀歌*

Week 6 10 October 2017
Television as Text: Television Elements and Genre
screening: *Michael Jackson Music Videos, Friends, the Simpsons*

**Week 7  17 October 2017**

**Television as Representation: Race and Class**

2. Erni & Leung, “South Asian Minorities and Mainstream Media” in *Understanding South Asian Minorities in Hong Kong*.
4.潘毅，許怡，“壟斷資本與中國工人：以富士康工廠體制為例”，《邊城對話》。
screening: *The Cosby Show, Gossip Girl*

**Week 8  24 October 2017**

**Television as Representation: Gender**

screening: 盛女愛作戰, *My 盛 Lady, 非誠勿擾*

**Week 9  31 October 2017**

**Television as Representation: Sexuality and otherness**

screening: *Sex and the City, The L word, 網中人(The Good, the Bad, and the Ugly, TVB, 1979); 大時代*

**Week 10  7 November 2017**

**Television as Representation: Media Rituals**

screening: Spring Festival Gala (春節聯歡晚會)

**Week 11  14 November 2017**

**Television Audience: Programming and Measurement**

screening: The Voice (中國好聲音)
**Week 12  21 November 2017**

Television Audience: Ethnographic Research, Participation and Fan Studies


**screening**: case studies of cosplay and other fan activities

**Week 13  28 November 2017**

Student presentations

**Reference:**


Erni, John N. and Leung, Lisa (forthcoming spring 2014). *Understanding South Asian Minorities in Hong Kong*. Hong Kong: Hong Kong University Press.


Honesty in Academic Work: A Guide to Students

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students, and adopts a policy of zero tolerance on cheating and plagiarism. Any related offence will lead to disciplinary action including termination of studies at the University. All student assignments in undergraduate and postgraduate programmes should be submitted via VeriGuide with effect from September 2008: https://academic.veriguide.org/academic/login_CUSCS.jspx

Although cases of cheating or plagiarism are rare at the University, everyone should make himself/herself familiar with the content of this website and thereby help avoid any practice that would not be acceptable.

Section 1 What is plagiarism

Section 2 Proper use of source material

Section 3 Citation styles
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p03.htm

Section 4 Plagiarism and copyright violation

Section 5 CUHK regulations on honesty in academic work

Section 6 CUHK disciplinary guidelines and procedures
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p06.htm

Section 7 Guide for teachers and departments

Section 8 Recommended material to be included in course outlines

Section 9 Electronic submission of assignments via VeriGuide

Section 10 Declaration to be included in assignments