



Communication, Society, and Technology (I)

Instructors: Prof. Ting-Yu Kang

Date: June 27-29 2023

Course Objectives

This course aims to examine how images are constructed, received, and utilized in international contexts. Part I of this course offers an in-depth discussion of theories of images and constructed reality. Part II applies these theories in an international context. It highlights the cases of China and the US, and examines/problematizes the image of China in the Western world and vice versa. Part III of this course adopts a critical gender perspective to reexamine cross-cultural image construction.

Evaluation

1. Class participation 40%
2. Group presentation 60%

6/27	China in Western imagination	<ol style="list-style-type: none"> 1. Pan, C. (2004) 'The "China Threat" in American self-imagination: the discursive construction of Other as power politics', <i>Alternatives: Global, Local, Political</i> 29(3): 305-331.
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		<ol style="list-style-type: none"> 2. Ho, P. (2003) 'Performing the "Oriental": professionals and the Asian model minority myth', <i>Journal of Asian American Studies</i>, 6(2), 149-175. 3. Allison, G. "China vs. America: Managing the next clash of civilizations." <i>Foreign Affairs</i> 96.5 (2017): 80-89.
6/28	The West in Chinese imagination	<ol style="list-style-type: none"> 1. Liu, Y. and Dervin, F. "Racial marker, transnational capital, and the Occidental Other: White Americans' experiences of whiteness on the Chinese mainland." <i>Journal of Ethnic and Migration Studies</i> (2020): 1-18. 2. Camenisch, A. "Middling whiteness: The shifting positionalities of Europeans in China." <i>Ethnicities</i> (2022): 14687968211058014.
6/29	Inter-racial image construction: a gender perspective	<ol style="list-style-type: none"> 1. Silvestrini, M. (2020). "It's not something I can shake": The effect of racial stereotypes, beauty standards, and sexual racism on interracial attraction. <i>Sexuality & Culture</i>, 24(1), 305-325. 2. Darling-Wolf, F. (2004) "Sites of attractiveness: Japanese women and westernized representations of feminine beauty", <i>Critical Studies in</i>

		Media Communication 21(4): 325-345.
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Communication, Society, and Technology (I)

Instructors: Prof. Chien-Chih Lu

Date: July 3-5 2023

Course Objectives

As technology keeps developing and information is disseminated extremely frequently, large-scale audio-visual production depends on specialized utilities for management and licensing. This course aims to inculcate students to master how avant-garde technology triggers disputes and significance launched by digital transformation and how new media innovation, governance, and entrepreneurship answers and turns around social and distributive injustice.

7/3	Free Culture: Artistic Freedom, Platform Economy and Creative License	<ol style="list-style-type: none"> 1. Lawrence Lessig, Re-crafting a Public Domain, 18 Yale Journal of Law & the Humanities 56 (Special Issue 2006) 2. Francis Fukuyama, Andrew Grotto, Comparative Media Regulation in the United States and Europe, Social Media and Democracy, Cambridge University Press (2020)
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7/4	Media Convergence: Digital Revolution and Governance Transformation	<ol style="list-style-type: none"> 1. Kal Raustiala, Chris Sprigman, The Second Digital Disruption: Streaming & the Dawn of Data-Driven Creativity, N.Y.U. L. Rev. (2019) 2. Peter DiCola, Money from Music: Survey Evidence on Musicians' Revenue and Lessons about Copyright Incentives, 55 ARIZ. L. REV. 301 (2013)
7/5	Disruptive Innovation, Entrepreneurship and Deregulation: AI, NFT and Blockchain	<ol style="list-style-type: none"> 1. Brain Frye, After Copyright: Pwning NFTs in a Clout Economy, 45 Colum. J.L.& Arts 341 (2022) 2. Robert P Merges, Compulsory Licensing vs. the Three "Golden Oldies" Property Rights, Contracts, and Markets, Cato Policy Analysis, No.508 (2004)