Course Title	:	Digital Creativity 數字創意
Course Code	:	CUS516
	:	
No. of Credits Mode	:	3 credits
of Tuition Class	:	3 hours of lecture
Contact Hours	:	3 hours per week, 42 hours for the whole course
Category in Major Prog.	:	MCS (Core course for Digital and Cultural Innovation (DCI) Concentration)
Discipline	:	Cultural Studies
Prerequisite(s)	:	N/A
Co-requisite(s)	:	N/A
Exclusion(s)	:	N/A
Exemption Requirement(s)	:	N/A

Brief Course Description

As we live in an increasingly digitalised world, this course seeks to deepen students' understanding of the fast-evolving digital culture, while explores and expands their creative potential in digital cultural production through a wide range of digital cultural forms.

It will do so by providing students with a critical understanding of how meanings and values are constructed and contested in processes of creative cultural production and audiences/consumers' reception and participation through a variety of digital forms, with a particular focus on the exercise of power over how we think, feel and act. It explores the opportunities and challenges digital technologies and platforms present for the creation of a globally interconnected space where people can conduct public life in positive, just and inclusive ways. The discussion focuses on such timely issues in contemporary public life such as class, gender, (im-)migrants, race, the nation, social movement, and data and surveillance.

Students will engage in their own digital production projects. The creative processes of digital cultural production aim to enhance students' digital literacy and creativity, develop their digital cultural languages and organisational skills for personal, cultural, and socio-political expression and communication, and deepen their understanding of the politics, possibilities, and limitations of digital cultural formations in the world around us.

Aims

- To introduce students to critical theories and themes in studies of the production, reception, and participation of digital and internet culture, from material, historical, and socio-cultural perspectives

- To familiarize students with digital cultural languages for expression and communication and enhance their digital cultural literacy
- To enable students to explore their creative capabilities through digital cultures, and equip them with skills that are applicable in cultural and creative industries

Learning Outcomes (LOs)

On completion of the course, students will be able to:

1. develop the themes and theories in studies of the production, reception and participation of digital cultures
2. critically appraise key issues relating to the social, cultural and political aspects of digital and internet cultures around public issues
3. evaluate high level of digital cultural literacy, and basic skills of digital creativity applicable to culture and creative industries
4. explain an alternative digital cultural project on issues related to democracy, equality, and community in their own sociocultural contexts

Indicative Contents

Theoretical foundations

1) Cultural aspects of capitalism
2) Representation, hegemony, imagination, and the audience-user

Representation and participation

3) the representational practice of 'Othering' and the discursive production of difference
4) participatory culture and democracy

Media representations and interventions

5) hegemonic representations of class, gender, migration, the nation, and social movement through digital cultural forms
6) interventions and disruptions of class, gender, migration, the nation, and social movement through digital cultural forms

Participation and Democracy

7) media convergence and participatory culture in the changing media/technology landscape
8) computer games, short videos, digital museums, digital apps

Structural conditions of representation and participation

9) social media, data and Surveillance
10) Visibility and the power and politics of Algorithm
11) The political economy of social media and participation

Teaching Methods

The course will be taught in lectures, tutorials, and production workshops and trips.

- The lectures facilitate students' learning of media representation and media creativity through theoretical discussion and sharing media examples.
- Student presentation and discussion of readings and the conducting of creative media projects take place in tutorials, field visits and media production workshops/trips
- In terms of production workshops and trips, students are welcomed to participate in a collaborative creative digital project that aims to engage with local issues in the "Yuen Tin Tun" area in Northwest New Territories. But they are also encouraged to pursue topics of their own interest.

Measurement of Learning Outcomes:

Assessment / LO	Class Participation and Discussion	Progress Presentation	Creative Digital Project
	(30%)	(30%)	(40%)
LO1	v	v	
LO2	v	v	v
LO3		v	v
LO4			v

Assessment

Class Participation and Discussion	30%
Progress Presentation (in groups of 4-5)	30%
Creative Digital Project (of approximately 3,500 words in English, in groups of 4-5)	40%

Assessment Rubrics

1. **Class participation and discussion (30%)**

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Level of participation (4%)	Participates actively and constructively all the time.	Participates actively most of the time	Participates most of the time but sometimes requires prompting.	Student does not attend tutorial.
Engagement with course materials (6%)	Engages constructively with, all course material (assigned readings, issues, concepts).	Demonstrates a good understanding of, and engages constructively with course material.	Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully.	Student demonstrates little or no understanding of course material, lacks engagement with it
Quality of analysis and discussion (16%)	Provides insightful analyses, raises critical points, and advances and deepens group discussion.	Frequently provides helpful points or asks questions that advance and deepen group discussion.	Sometimes makes positive contributions that advance group discussion.	Little or no engagement / participation in group discussion even with prompting.
Engagement with others (4%)	Consistently appreciates others' contribution and engages with their ideas sensitively.	Generally appreciates others' contribution and engages with their ideas sensitively.	Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	Shows no appreciation of others' knowledge and skills.

2. **Progress presentation (30%)**

* Progress presentations refer to instances where students present the planning, mid-term progress and the final product of their term project

* Peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or projects

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Content (24%)	Identifies clearly the main issues to be addressed Examines the issues from all important perspectives. Overall logic is clear.	Identifies most of the main issues to be addressed Examines the issue / problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	Identifies an issue area, but without specific delineation of the main issues to be addressed Examines the question/ issue/ problem from some of the important perspectives.	Fail to identify an issue area and the main issues to be addressed No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstanding
	Presenter(s) engage the audience at all times, actively seeking for suggestions from the audiences and incorporate these insights into the final project in thoughtful ways	Presenter(s) engage the audience most of the time, consistently seeking for suggestions from the audiences, and incorporate these insights into the final project	Presenter(s) attempts to engage the audience, tries to seek for suggestions from the audiences, and to incorporate these insights into the final project	Presenter(s) seem to make little attempt to engage the audience.
Team-work (6%)	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

Creative Digital Project (40%)

***peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.**

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Level of effort (5%)	Production process and end-product demonstrates great effort and care.	Production process and end-product demonstrates sustained effort and care.	Production process and end-product demonstrates inconsistent effort and care.	Production process and end-product demonstrates little effort and care.
Critical Intervention (10%)	Production process and end-product demonstrates unique and thoughtful critique of social issues	Production process and end-product demonstrates creative and rather thoughtful critique of social issues.	Production process and end-product demonstrates in some respects creative and thoughtful critique of social issues	Production process and end-product demonstrates no critique of social issues
Use of resources & problem-solving skills (10%)	Production process and end-product demonstrates creative use of resources, and strong problem-solving skills.	Production process and end-product demonstrates careful use of resources, and good problem-solving skills.	Production process and end-product demonstrates some use of resources, and some problem-solving skills	Production process and end-product demonstrates little use of resources, and little problem-solving skills
Creativity in product-ion & Social Intervention (10%)	End-product demonstrates a unique sense of creativity in terms of media production that offers effective critical intervention to real-world issues.	End-product demonstrates considerable level of creativity in terms of media production and is clearly aimed for critical intervention to real-world issues.	End-product demonstrates some level of creativity in terms of media production and aims at critical intervention to real-world issues.	End-product demonstrates little creativity and without an intention for critical intervention to real-world issues.
Teamwork (5%)	Excellent performance of teamwork. Demonstrates full communication	Good performance of teamwork. Demonstrates	Fair performance of teamwork. Demonstrates limited communication	Poor performance of teamwork. Demonstrates no communication with unclear roles

	with formal roles for each group member. Equal distribution of workload.	some communication with roles for each group member. Moderate distribution of workload.	with informal roles for each group member. Some distribution of workload.	for each group member. Unequal distribution of workload.

Important Notes

3. 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.
4. 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 and Course Work. 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.
5. Students are required to submit writing assignment(s) using Turnitin.
6. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on https://pla.ln.edu.hk/.
7. Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "*Guidelines for Using GAI Tools at Lingnan University*" and "*Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments*" can be found here: https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices.

Required/Essential Readings:

Greenfield, A. (2017). *Radical technologies: The design of everyday life*. Verso

Recommended/Supplementary Readings:

Abbate, J. (2000). *Inventing the internet*. MIT Press.

Anderson, B. (1983). *Imagined communities*. Verso.

Appadurai, A. (1996). *Modernity at large: Cultural dimensions of globalization*. University of Minnesota Press.

Bauman, Z. (2016). *Strangers at our door*. Polity.

Bailey, O., Cammaerts, B., & Carpentier, N. (2007). *Understanding alternative media*. McGraw-Hill Education.

Berry, C., & Farquhar, M. (Eds.). (2006). *China on screen: Cinema and nation*. Columbia University Press.

Butsch, R., & Livingstone, S. (2013). *Meanings of audiences: Comparative discourses*. Routledge.

Bucher, T. (2012). Want to be on the top? Algorithmic power and the threat of invisibility on Facebook. *New Media & Society, 14*(7), 1164–1180.

Castoriadis, C. (1987). *The imaginary institution of society*. Polity. (Original work published 1975)

Carpentier, N. (2011). *Media and participation: A site of ideological-democratic struggle*. Intellect Books.

Erni, J. N., & Leung, L. Y.-M. (2014). *Understanding South Asian minorities in Hong Kong: A critical multicultural approach*. Hong Kong University Press.

Fang, K., & Repnikova, M. (2018). Demystifying "Little Pink": The creation and evolution of a gendered label for nationalistic activists in China. *New Media & Society, 20*(6), 2162–2185.

Fisher, J. (2020). Digital games, developing democracies, and civic engagement: A study of games in Kenya and Nigeria. *Media, Culture & Society, 42*(7–8), 1309–1325. **https://doi.org/10.1177/0163443720914030**

Gillespie, T. (2014). The relevance of algorithms. In T. Gillespie, P. Boczkowski, & K. Foot (Eds.), *Media technologies: Essays on communication, materiality, and society* (pp. 167–194). MIT Press.

Ginsburg, F. D., Abu-Lughod, L., & Larkin, B. (Eds.). (2002). *Media worlds: Anthropology on new terrain*. University of California Press.

Jenkins, H., Peters-Lazaro, G., & Shresthova, S. (Eds.). (2020). *Popular culture and the civic imagination: Case studies of creative social change*. NYU Press.

Karhulahti, V.-M. (2020). Computer game as a pragmatic concept: Ideas, meanings, and culture. *Media, Culture & Society, 42*(3), 471–480. **https://doi.org/10.1177/0163443720907010**

Lan, S. (2017). *Mapping the new African diaspora in China: Race and the cultural politics of belonging*. Routledge.

Li, M., Tan, C. K., & Yang, Y. (2020). Shehui Ren: Cultural production and rural youths' use of the Kuaishou video-sharing app in Eastern China. *Information, Communication & Society, 23*(10), 1499–1514.

Meng, B. (2018). *The politics of Chinese media: Consensus and contestation*. Palgrave Macmillan.

Pickering, M. (2001). *Stereotyping: The politics of representation*. Palgrave.

Silverstone, R. (1999). *Why study the media?* Sage.

Srnicek, N. (2017). *Platform capitalism*. Polity.

Sun, W. (2014). *Subaltern China: Rural migrants, media, and cultural practices*. Rowman & Littlefield.

Stevens, N., & Keyes, O. (2021). Seeing infrastructure: Race, facial recognition and the politics of data. *Cultural Studies, 35*(4–5), 833–853.

Szablewicz, M. (2014). The "losers" of China's internet: Memes as "structures of feeling" for disillusioned young netizens. *China Information, 28*(2), 259–275.

Schneider, F. (2018). Nationalism and its digital modes. In *China's digital nationalism* (pp. 25–47). Oxford University Press.

Scholz, T. (2016). *Platform cooperativism: Challenging the corporate sharing economy*. Rosa Luxemburg Foundation.

Zuboff, S. (2015). Big other: Surveillance capitalism and the prospects of an information civilization. *Journal of Information Technology, 30*(1), 75–89.

Pan, Y., & Yu, L. W. (2003). *Shuxie chengshi: Xianggang de shenfen yu wenhua* [Writing the city: Identity and culture in Hong Kong]. Oxford University Press.

Zhang, H. Y. (2017). *Zhuti meiying: Zhongguo dazhong wenhua yanjiu* [Subject shadows: Chinese popular culture studies]. Beijing Shidai Huawen Shuju.

Peer Assessment Form

Team: _____

Instruction: Evaluate your peer team members, on their participation in the course project. Due on submission day with the Creative Digital Project.

	Name	Criterion	Ratings (1-10)	Further comments (optional)
1		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
2		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
3		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
4		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
5		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		

** peer assessment will be counted into the final mark.