

Course Title:	Digital Tactics and Subcultures
Course Code:	CLA9018
No. of Credits/Term:	3
Mode of Tuition:	Lecture and Tutorial
Class Contact Hours:	3 hours per week
Category in Core Curriculum:	“Creativity & Innovation”
Prerequisite (s):	None
Co-requisite (s):	None
Exclusion (s) :	None

Brief Course Description: This course studies creative practices of digital media use. Digital media operate through certain protocols and default settings that imply preferred ways of use, which are imagined by the designer of the software and often align with hegemonic values, assumptions, and interests. However in processes that involve creative imagination and experimental re-making, people try to divert from these common uses and reinvent the workings of digital media. By looking at those who break, tweak, or exploit the protocol, we become aware of dominant technical logics and the values inscribed in them as well as creative tactics to repurpose them. We learn how to appreciate tactical creativity and assess its cultural and ethical implications. Through a method called reverse engineering for the humanities and experimental learning, we try to become more creative users and producers ourselves.

Aim: The aims of the course are to 1) enable students to research tactical creativity that diverts from dominant techno-cultural standards and 2) to enhance students’ creative imagination and hands-on skills to become more creative producers of digital media.

Learning Outcomes: Upon completion of this course, students will be able to:

1. research articulations between technical features and hegemonic power
2. identify and appreciate tactical creativity in digital media
3. assess cultural and ethical implications of creativity in digital media
4. demonstrate creative imagination and problem-solving capabilities in experimental learning

Indicative Content: 1. Technoculture , hegemony, design and innovation

2. Reverse engineering for the humanities
3. Digital media as art
4. Hacktivism and creative “makers”: production of alternative digital media
5. Hacktivism and creative “makers” in the developing world: participatory design and community technology projects
6. Repurposing of hardware and software by marginal groups in society
7. Digital subcultures maintained by communities aspiring to non-hegemonic values and visions
8. Digital creativity in activism

Teaching Method: Lecture, student class presentation, tutorial discussion, digital media lab.

Measurement of Learning Outcomes:

1. Mid-term essay submitted in digital form deploying digital storytelling techniques such as multimedia presentation, visualization, and linkage. (2,3,4)
2. Case study presentation (1,2,3)
3. Participation in class discussion (1, 2, 3)
4. Participation in media lab and digital media project (plus report) (4)

Assessment

1. Final project: 35%
2. Mid-term essay: 25%
3. Class presentation 20%
4. Class participation: 10%
5. Lab participation: 10%

Required Readings:

1. Kroker, Arthurs and Marieloise Kroker ed., *Critical Digital Studies: A Reader*, Toronto, University of Toronto Press, 2013.
2. Burdick, Anne, Johanna Drucker Peter Lunenfeld e.a., *Digital_Humanities*, Massachusetts: MIT Press, , 2012
3. Apperley, Thomas, *Gaming Rhythms: Play and Counterplay from the*

Suggested Readings:

Situated to the Global, Amsterdam: INC, 2010.

4. Brunton, Finn, *Spam: A Shadow History of the Internet*, Massachusetts, MIT Press, 2013.
5. Chan, Anita Say, *Networking the Peripheries: Technological Futures and the Myth of Digital Universalism*, Massachusetts, MIT Press, 2014.
6. Coleman, Gabriella, *Coding Freedom: The Ethics and Aesthetics of Hacking*, Boston, Princeton University Press, 2012.
7. Gajjala, Radhika, 2013, *Cyberculture and the Subaltern: Weavings of the Virtual and Real*, Lanham: Lexington Books, 2013.
8. Galloway, Alexander, Eugene Thacker and Andrian MacKenzie Wark, *Excommunication: Three Inquiries in Media and Mediation*, Chicago: University of Chicago Press, 2013.
9. Gehl, Robert, "Power/Freedom on the Dark Web: A Digital Ethnography of the Dark Web Social Network," *New Media and Society*, 2014.
10. Gehl, Robert, *Reverse Engineering Social Media: Software, Culture, and Political Economy in New Media Capitalism*, Massachusetts MIT Press, 2014.
11. Genosko, Gary, *When Technocultures Collide: Innovation from Below and the Struggle for Autonomy*, Ontario, WLU Press, 2013.
12. Gubrium, Aline and Krista Harper, *Participatory Visual and Digital Methods*, Walnut Creek, Left Coast Press, 2013.
13. Gurstein, Michael, *What is Community Informatics (and Why Does It Matter?)*, Milan, Polimetrica, 2008.
14. Lyman, Peter and Mizuko Ito, Barrie Thorne, and Michael Carter, *Hanging Out, Messing Around, And Geeking Out: Kids Living and Learning With New Media*, Cambridge, MIT Press/MacArthur Foundation, 2009.
15. Mcpherson, Tara ed., *Digital Youth, Innovation, and the Unexpected*,

Massachusetts, MIT, 2008.

16. Mejias, Ulises, *Off the Network: Disrupting the Digital World*, Minneapolis and London, University of Minnesota Press, 2013.
17. Raley, Rita, *Tactical Media*, Minneapolis: University of Minnesota Press, 2009.
18. Rogers, Richard, *Digital Methods.*, Massachusetts, MIT Press, 2013.
19. Juliano, Linzi and Srinivasan, Ramesh, “Tagging it: Considering How Ontologies Limit the Reading of Identity,” *International Journal of Cultural Studies* 15(6) 615–627, 2012.
20. Van Dijck, Jose, *The Culture of Connectivity: A Critical History of Social Media*, Oxford and New York, Oxford Press, 2013.

Other resources:

- <http://miriamposner.com/blog/how-did-they-make-that-the-video/>
- <http://miriamposner.com/dh101f15/index.php/key-terms/>
- <http://miriamposner.com/dh101f15/index.php/tutorials-and-resources/>
- <http://dhpoco.org/>
- <http://www.dhtraining.org/hilt2015/course/getting-started-data-tools-platforms/>
- <https://wiki.digitalmethods.net/Dmi/ToolDatabase>
- <http://dhresourcesforprojectbuilding.pbworks.com/w/page/69244314/Tutorials%20for%20DH%20Tools%20and%20Methods>
- <http://www.library.upenn.edu/digitalpenn/tools/>

Important Notes:

1. Students are expected to spend a total of 9 hours (i.e. 2 hours of class contact and 7 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/>.