## JC330 Research in Digital Media, Culture and Technology (Online)

| Instructor Information | Aily  
Email: ailymofilm@gmail.com |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Term</strong></td>
<td><strong>Credits</strong></td>
</tr>
<tr>
<td>December 13, 2021</td>
<td>- January 7, 2022</td>
</tr>
</tbody>
</table>

**Course Delivery**

The class will be delivered in the format of online. Other than recorded lecture videos, the instructor will arrange 2 hours’ real-time interactions with students per week (via Tencent Meeting and WeChat group). The workload students are expected to complete to properly pass this course is about 10-15 hours per week.

**Required Texts (with ISBN)**

3. Mark Poster. 2006. *Information Please: Culture and Politics in the Age of Digital Machines*
7. Lawrence Lessig. 2005. *Free Culture*

**Prerequisite**

Students are expected to have a thorough knowledge of all material covered in an introductory finance course.
Course Overview

While an exhaustive overview of what counts as digital culture or how digital culture is researched is impossible to give, this course aims to introduce students to both a cultural studies (digital humanities) and social studies (media and communication research, media ethnography) approach to making sense of digital culture. Active participation in the course should leave the students with an adequate overview of current definitions and relevant concepts of, some excellent recent studies about, relevant scholarly debates regarding and approaches to studying digital culture.

Learning Outcomes

After successfully completing this course you should be able to:

- What is digital culture, how is it defined, how is it historically situated in the developments of communication technologies, how is it often studied, and what are the central concepts utilized to discuss it in academic debates?
- How to make sense of or utilize key concepts in studying digital culture (i.e. intertextuality, remix, bricolage, virality, participation, collaboration, audiences etc)?
- What are the implications and relevance of data and datafication on cultural life?
- How are meanings made within culture(s) and how can it be studied?
Grading Policy

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SHORT PAPERS</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>FACILITATIONS</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>BLOGGING</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>CASE STUDY</td>
<td>25%</td>
<td></td>
</tr>
<tr>
<td>PROJECT PROPOSALS</td>
<td>35%</td>
<td></td>
</tr>
</tbody>
</table>

Grading Scale is as follows

<table>
<thead>
<tr>
<th>Number grade</th>
<th>Letter grade</th>
<th>GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>90-100</td>
<td>A</td>
<td>4.0</td>
</tr>
<tr>
<td>85-89</td>
<td>A-</td>
<td>3.7</td>
</tr>
<tr>
<td>80-84</td>
<td>B+</td>
<td>3.3</td>
</tr>
<tr>
<td>75-79</td>
<td>B</td>
<td>3.0</td>
</tr>
<tr>
<td>70-74</td>
<td>B-</td>
<td>2.7</td>
</tr>
<tr>
<td>67-69</td>
<td>C+</td>
<td>2.3</td>
</tr>
<tr>
<td>65-66</td>
<td>C</td>
<td>2.0</td>
</tr>
<tr>
<td>62-64</td>
<td>C-</td>
<td>1.7</td>
</tr>
<tr>
<td>60-61</td>
<td>D</td>
<td>1.0</td>
</tr>
<tr>
<td>≤59</td>
<td>F (Failure)</td>
<td>0</td>
</tr>
</tbody>
</table>

SHORT PAPERS:
Summarize readings in 1-2 pages, providing insight into what you learned from the reading.
1. Students will write a 1-2 page synopsis of assigned readings, focused directly on specifics assigned chapters.
2. Provide questions to promote discussion.

FACILITATIONS:
Come to class prepared to discuss what you read and have questions prepared to facilitate discussions with the class.
1. Come to class prepared to discuss your required reading and facilitate with questions.
2. Students facilitating will be expected to lead the discussion, engage others with comments and guide us through the readings.

BLOGGING:
Actively participate in online blogging, which includes adding your own posts and commenting on other student’s posts.
1. Students will post short paper to the blog weekly
2. Students will rotate by week and put up a question
3. Students will post links to the current events tab or main page of the blog as topics emerge that relate to the readings, class discussions or current events.
CASE STUDY:

Students will be given a case study about a current affairs news issue relating to the themes of our course. This case study will include introductory news articles, a game or media object, a list of recommended readings, and a set of questions to which you will be asked to respond. Ultimately, you will use this material to assess a controversial issue and pose potential solutions. Your response should be approximately 1750-2000 words in length.

PROJECT PROPOSALS:

Students will also produce a final research project proposal that engages the themes of the class, presents a literature review and develops research questions, a methodological framework and a schedule for completion.

Proposals should include:

1. Statement of guiding research questions
2. Literature review
3. Methodology
4. Trajectory of research
5. Specific links to class readings, discussions and themes
## Class Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture</th>
<th>Readings</th>
<th>Online Teaching Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>Introduction to course and topic</td>
<td>No assigned readings. Purchase required textbook.</td>
<td>approximately 1 hours</td>
</tr>
<tr>
<td></td>
<td>What is culture? What is digital? What is digital culture? How is</td>
<td></td>
<td>recorded video lecture</td>
</tr>
<tr>
<td></td>
<td>meaning made in the context of digital culture?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Culture of connectivity, mediatization of culture, visual culture,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>search culture, algorithmic culture, internet cultures etc</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Introduction of the digital culture experiment and the building block</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>system</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Humanities</td>
<td>Generative Combinatoriality.</td>
<td>recorded video lecture</td>
</tr>
<tr>
<td></td>
<td>Introducing concepts: Remix, Bricolage, Intertextuality, Virality,</td>
<td>Quan-Haase. Chapter 2. Technology in Society</td>
<td></td>
</tr>
<tr>
<td></td>
<td>materialism, software studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The History of Technology: Is digital tech fundamentally new, or more</td>
<td>Quan-Haase Chapter 3. Theoretical Perspectives on Technology</td>
<td>approximately 1 hours</td>
</tr>
<tr>
<td></td>
<td>Temporality and materiality of communication technologies and networks.</td>
<td>of Everyday Things: Revised and Expanded Edition, Revised,</td>
<td>plus 1 hour’s online</td>
</tr>
<tr>
<td>Day 3</td>
<td>What is Science, Technology and Society studies (STS), anyways?</td>
<td>Quan-Haase Chapter 3. Theoretical Perspectives on Technology</td>
<td>approximately 1 hours</td>
</tr>
<tr>
<td></td>
<td>Division into A, B, C, D groups</td>
<td>Norman, Don. 2013. “The Psychopathology of Everyday Things.” In The Design</td>
<td>recorded video lectures</td>
</tr>
<tr>
<td></td>
<td></td>
<td>of Everyday Things: Revised and Expanded Edition, Revised,</td>
<td>plus 1 hour’s online</td>
</tr>
<tr>
<td>Day 4</td>
<td>Making sense of digital culture from the perspective of communication</td>
<td>Chapter 8</td>
<td>approximately 1 hours</td>
</tr>
<tr>
<td></td>
<td>studies and audience research</td>
<td></td>
<td>recorded video lecture</td>
</tr>
<tr>
<td></td>
<td>Introducing concepts: Participation, Collaboration, Audiences, Rules,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Community, Belonging, Intimacy</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Introducing communication and audience research approaches: ethnography,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>audience studies, platform and app studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Introduce situational, relational and concept mapping</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Day 5 | Paratextuality and videogames  
The discussion will revolve around paratexts’ propensity for extending digital media, but also subverting their normative significations, both shaping the audience’s experience and offering creative and interpretive agency to fans. Suggested articles also touch upon the issues of materiality, interpretive communities, as well as fan practices and their ethics. | Peters, I.M. (2014) Peril-sensitive sunglasses, superheroes in miniature, and pink polka-dot boxers: Artifact and collectible video game feelies, play, and the paratextual gaming experience. Transformative Works and Cultures, 16. | approximately 1 hours recorded video lectures plus 1 hour’s online interaction via Tencent meeting |
| Day 6 | Form, aesthetics, genre, materiality  
How can the digital be material? Is the digital culture a material culture? What are the aesthetics, forms and genres of digital cultures? What is remediation? How can archaeology help us make sense of the materialities and aesthetics of digital culture.  
Collaborative work on your digital culture case study (discuss what you have, what you are stuck with and what you are confused about with your colleagues in the small A, B, C, D groups. Help each other. |  | approximately 1 hours recorded video lectures plus 1 hour’s online interaction via Tencent meeting |
| Day 7 | Who are digital worlds and technologies designed for? | Quan-Haase Chapter 4. Gendered Technology  
Hempel, Jessi. 2015. “Siri and Cortana Sound Like Ladies Because of Sexism.” WIRED. October.  
https://www.wired.com/2015/10/why-siri-cortana-voiceinterfaces-sound-female-sexism/ | approximately 1 hours recorded video lecture |
<table>
<thead>
<tr>
<th>Day</th>
<th>Topic</th>
<th>Source</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Where does my iPhone come from? Tracking the lifecourse of digital tools and those that make them.</td>
<td>Quan-Haase Chapter 5. Technosocial Design. Watch: Blum, Andrew. 2016. <em>Discover the Physical Side of the Internet</em>. Accessed December 12. <a href="https://www.ted.com/talks/andrew_blum_what_is_the_internet_really">https://www.ted.com/talks/andrew_blum_what_is_the_internet_really</a></td>
<td>approximately 1 hours recorded video lectures plus 1 hour’s online interaction via Tencent meeting</td>
</tr>
<tr>
<td>9</td>
<td>Is “innovation” an empty buzzword, or the secret to money and success?</td>
<td>Quan-Haase. Chapter 6 Adoption and Diffusion of Tech Innovation. Watch: Introducing the Lean Startup – Eric Ries @Google. <a href="https://www.youtube.com/watch?v=fEvKo90qBns">https://www.youtube.com/watch?v=fEvKo90qBns</a> (note – this is an hour long.)</td>
<td>approximately 1 hours recorded video lecture</td>
</tr>
<tr>
<td>10</td>
<td>From Luddites to Makerspaces: The relationship between technology and work.</td>
<td>Quan-Haase Chapter 7. The Labour of Technology Parkin, Simon. 2016. “Was Gamification a Terrible Lie?” How We Get To Next. November 18. <a href="https://howwegettonext.com/was-gamification-a-terrible-3e845b97bb93--dwjbb4i6l">https://howwegettonext.com/was-gamification-a-terrible-3e845b97bb93--dwjbb4i6l</a></td>
<td>approximately 1 hours recorded video lecture</td>
</tr>
<tr>
<td>12</td>
<td>Meaning making, groups, norms and digital objects How do digital objects gain meaning? What are the socio-cultural functions of digital objects? Online communities, groups, practices and emergent norms. Case: Selfies</td>
<td></td>
<td>approximately 1 hours recorded video lectures plus 1 hour’s online interaction via Tencent meeting</td>
</tr>
</tbody>
</table>
| Day 13 | What is subculture, what are paralanguages? Identities, identifications and self-presentation  
| Day 17 | Participation, collaboration, production & consumption | Participation and collaboration within digital cultures. “Spreadable media”. Sharing / collaborative economies. Consumption, production, produsage. Case: fandom | approximately 1 hours recorded video lectures plus 1 hour’s online interaction via Tencent meeting |
| Day 19 | Data and culture, datafied culture, cultural analytics | What are cultural data? What does the datafication of culture and society mean? What is cultural analytics? What is culturomics? | approximately 1 hours recorded video lectures plus 1 hour’s online interaction via Tencent meeting |
| Day 20 | Post-digital, post-internet, post-human culture? The non-human turn. | Imagining a better internet. | approximately 1 hours recorded video lectures |
RECOMMENDED READINGS

What is digital culture?
Striphas, T. 2016. “Culture” in Digital Keywords, a Vocabulary of Information, Society and Culture.
Making sense of digital culture
Digital Archival and preservation:

Historicizing the Internet:

Form, aesthetics, genre, materiality

Groups, practices, subcultures, paralanguages, identities
Dunbar-Hester, C. 2016. Geek, in Digital Keywords, a Vocabulary of Information, Society and Culture - http://culturedigitally.org/2014/05/geek-draftdigitalkeywords/ plus all my downloads

Trolling, flaming, ambivalent internet
Trolls haven’t ruined the internet https://www.nationalreview.com/2016/08/internet-trolls-avoidable/

Paralanguages, visuality and multimodality
Miltner, K M. 2014. “There’s no place for lulz on LOLCats: The role of genre, gender, and group identity in the interpretation and enjoyment of an Internet meme.” First Monday 19(8).

Paratextuality and Metacommunication in videogames:

Fan cultures

Internet celebrity
Abidin, Crystal 2018. Internet Celebrity

Production and distribution

Datafied culture and cultural analytics
Manovich, L. Cultural Data, Possibilities and limitations of the digital data universe, Oliver Grau, ed.,
with Wendy Coones and Viola Rühse, Museum and Archive on the Move. Changing Cultural
17-28. Special issue "Rethinking AI: Neural Networks, Biometrics and the New Artificial
Intelligence.” Edited by Ramón Reichert, Mathias Fuchs, Pablo Abend, Annika Richterich, and Karin
Wenz. , 2018

Post-digital, post-internet, post-human culture
& Society, 23(7–8), 197–208.
Bishop, R., Gansing, K. Parikka, J. (2016). Across and Beyond: Post-digital practices concepts and
institutions, Transmediale. https://transmediale.de/content/across-and-beyond-post-digital-practices-
concepts-and-institutions
Berry, David M (2014) Post-digital humanities: computation and cultural critique in the arts and
“Mediation and the Vitality of Media.”
Contemporary At, 26–31.