

SM5368: ACCESSIBLE MEDIA: DISABILITY AND DIGITAL CULTURE

Effective Term

Semester A 2026/27

Part I Course Overview

Course Title

Accessible Media: Disability and Digital Culture

Subject Code

SM - School of Creative Media

Course Number

5368

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

3

Level

P5, P6 - Postgraduate Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

Nil

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

Abstract

This course critically examines the intersection of digital media and accessibility through the framework of Critical Disability Studies. Students will engage with foundational texts and contemporary case studies to deconstruct how digital spaces enforce or challenge normative bodies and identities. Key topics include the representation, negotiation, and contestation of physical mobility, perceptual diversity, digital intimacy, and access within modern platform cultures.

Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if DEC-A1 app.)		DEC-A2	DEC-A3
1	Account for and discuss the key ideas introduced in the class		x		
2	Analyze issues and ideas relevant to the topic of the class				
3	Conceive and execute research and/or creative projects relevant to the topic of the class		x	x	x

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

Learning and Teaching Activities (LTAs)

LTAs		Brief Description	CILO No.	Hours/week (if applicable)
1	Lectures/discussions	Lectures introducing key concepts, theoretical frameworks, and significant media works/ design models relevant to critical disability studies, media history, and digital culture.	1, 2	2
2	Class Discussions	Interactive seminar-style sessions focusing on group presentation, analytical discussions of weekly readings, and contribution to class-wide media projects.	1, 2, 3	1
3	Research & Project Development	Individual research leading to the conception, drafting, and execution of creative or social design projects on media-related topics, supported by ongoing peer review.	3	NA

Assessment Tasks / Activities (ATs)

	ATs	CILO No.	Weighting (%)	Remarks ("-" for nil entry)	Allow Use of GenAI?
1	In-class critique and class participation	1, 2, 3	20	At the discretion of the course leader; normally, material to be assessed may include analytical essays, historical and theoretical research projects, creative/practical projects, oral presentations, and participation in online and in-class discussions.	Yes
2	Creative Projects	3	40	-	Yes
3	Papers	3	40	-	Yes

Continuous Assessment (%)

100

Examination (%)

0

Examination Duration (Hours)

0

Minimum Continuous Assessment Passing Requirement (%)

0

Minimum Examination Passing Requirement (%)

0

Assessment Rubrics (AR)**Assessment Task**

Assessment of in-class critique and class participation (for students admitted before Semester A 2022/23 and in Semester A 2024/25 & thereafter)

Criterion

This assessment task reviews students' participation and performance in discussions, research and peer critique during the tutorial sessions. The evidence of 'negotiation', the sign of discovery, lies in students' sensibility to art and interpersonal sensitivity to his/her peer members.

Excellent

(A+, A, A-)

- Active in-class participation, positive listening, strong ability to stimulate and positively steer class discussion.
- Evidence of extensive pre-class preparation and familiarity with peer reports.
- Readiness to share informed personal insights.
- Constructively critical, thus facilitating the discovery of new issues.

Good

(B+, B, B-)

- Active in-class participation, positive listening, ability to initiate and contribute to class discussion.
- Adequate pre-class preparation and familiarity with peer reports.

Fair

(C+, C, C-)

- Attentive in in-class participation, listening with comprehension, infrequent contribution.
- Adequate pre-class preparation and familiarity with peer reports.

Marginal

(D)

- Unmotivated to participate in in-class discussion.
- Inadequate pre-class preparation.

Failure

(F)

- Unwilling to participate in in-class discussion even when requested by the instructor.
 - No evidence of pre-class preparation.
-

Assessment Task

Assessment of Creative Projects (for students admitted before Semester A 2022/23 and in Semester A 2024/25 & thereafter)

Criterion

The evidence of 'discovery' lies in the students' demonstrated ability to address and approach problems in multiple perspectives.

Excellent

(A+, A, A-)

- Work has strong affective quality and the articulation of personal styles and signature.
- Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium.
- Refined execution, evidence of a high level of technical competency.
- Highly efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment.

Good

(B+, B, B-)

- Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium.
- Successful execution, evidence of a satisfactory level of technical competency.
- Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions

Fair

(C+, C, C-)

- Basic appreciation and/or application of the aesthetic and expressive qualities of the medium.
- Evidence of an adequate level of technical competency.
- Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Marginal

(D)

- Marginal appreciation of the aesthetic and expressive qualities of the medium
- Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Failure

(F)

- Little to no appreciation of the aesthetics and expressive qualities of the medium.

- Fail to adjust plans and strategies in response to resources (time, space, equipment, etc) available.
-

Assessment Task

Assessment of Papers (for students admitted before Semester A 2022/23 and in Semester A 2024/25 & thereafter)

Criterion

Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects.

Excellent

(A+, A, A-)

- Rich content, excellent ability to interpret and integrate various resources
- Rigorous organization, coherent structure, systematic composition
- Precision in argument, well defined and reasoned points of view grounded in insightful interpretation of existing literature
- Readiness to respond to peer opinion and other views initiated in class discussion
- Discussion shed light on new dimensions of the issue

Good

(B+, B, B-)

- Adequate content, sufficient ability to integrate various resources based on demand
- Reasonable organization with balanced structure and composition
- Clear elaboration of ideas that sticks to the point, with clearly differentiated issues, ability to interpret opinions independently
- Sufficient responses to peer comments to sustain a discussion

Fair

(C+, C, C-)

- Adequate content, fair ability to integrate various resources based on demand
- Fair organization with adequate structure and composition
- Relevant points made to the subject matter in question
- Ability to respond to other statements and engage in class discussion

Marginal

(D)

- Weak content, limited use of resources
- Poor organization, structure and composition
- Relevant points to the subject matter, marginal ability to interpret opinions
- Ability to respond to other comments in simple terms

Failure

(F)

- Inadequate content, no/ irrelevant use of resources
 - No organization, structure or/and composition
 - Irrelevant points to the subject matter, no ability to interpret opinions
 - Fail to respond to other comments
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Assessment Task

Assessment of in-class critique and class participation (for students admitted from Semester A 2022/23 to Summer Term 2024)

Criterion

This assessment task reviews students' participation and performance in discussions, research and peer critique during the tutorial sessions. The evidence of 'negotiation', the sign of discovery, lies in students' sensibility to art and interpersonal sensitivity to his/her peer members.

Excellent

(A+, A, A-)

Active in-class participation, positive listening, strong ability to stimulate and positively steer class discussion. Evidence of extensive pre-class preparation.

Good

(B+, B)

Active in-class participation, positive listening, ability to initiate and contribute to class discussion. Adequate pre-class preparation.

Marginal

(B-, C+, C)

Attentive in-class participation, listening with comprehension, infrequent contribution. Adequate pre-class preparation.

Failure

(F)

Unwilling to participate in in-class discussion even when requested by the instructor. No evidence of pre-class preparation.

Assessment Task

Assessment of Creative Projects (for student admitted from Semester A 2022/23 to Summer Term 2024)

Criterion

The evidence of 'discovery' lies in the students' demonstrated ability to address and approach problems in multiple perspectives.

Excellent

(A+, A, A-)

Work has strong affective quality and the articulation of personal styles and signature. Refined execution and evidence of a high level of technical competency. Highly efficient adjustment of plans in response to resources.

Good

(B+, B)

Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium. Successful execution and satisfactory technical competency.

Marginal

(B-, C+, C)

Basic appreciation and/or application of the aesthetic and expressive qualities of the medium. Evidence of an adequate level of technical competency. Proper adjustment of plans and strategies.

Failure

(F)

Little to no appreciation of the aesthetics and expressive qualities of the medium. Fail to adjust plans and strategies in response to resources available.

Assessment Task

Assessment of Papers (for students admitted from Semester A 2022/23 to Summer Term 2024)

Criterion

Students should demonstrate the ability to utilize primary and secondary sources and execute creative ideas and projects.

Excellent

(A+, A, A-)

Rich content and excellent ability to interpret and integrate various resources. Rigorous organization and coherent structure. Precision in argument with well-defined points of view grounded in insightful interpretation of existing literature. Readiness to respond to peer opinion; discussion sheds light on new dimensions of the issue.

Good

(B+, B)

Adequate content and sufficient ability to integrate various resources based on demand. Reasonable organization with balanced structure and composition. Clear elaboration of ideas that sticks to the point with the ability to interpret opinions independently. Sufficient responses to peer comments to sustain a discussion.

Marginal

(B-, C+, C)

Adequate content and fair ability to integrate various resources. Fair organization with adequate structure. Relevant points made to the subject matter and ability to engage in class discussion.

Failure

(F)

Inadequate content and no or irrelevant use of resources. No organization, structure, or composition. Irrelevant points to the subject matter and no ability to interpret opinions. Failure to respond to other comments.

Additional Information for AR

Other specific rubrics may be included depending on the nature of assessment tasks assigned by the course leader. Normally, material to be assessed may include analytical essays, historical and theoretical research projects, creative/practical projects, oral presentations, and participation in online and in-class discussions.

Part III Other Information**Keyword Syllabus**

Design Justice, Crip Theory, Intersectionality, Digital Culture, Media Representation, Disability Studies, Gender and Technology

Reading List**Compulsory Readings**

Title	
1	Costanza-Chock, Sasha. (Discriminatory Design). Design Dcjustice: Community-led practices to build the worlds we need. The MIT Press, 2020. 43- 70.
2	Hamraie, Aimi. (Sloped Technoscience Curb Cuts, Critical Frictions, and Disability (Maker) Cultures), Building access: Universal design and the politics of disability. U of Minnesota Press, 2017, 97-130.

Additional Readings

Title	
1	Ellis, Katie, and Mike Kent. Disability and new media. Routledge, 2011. Moreman, Shane T., and Stephanie R. Briones. "Deaf Queer world-making: A thick intersectional analysis of the mediated cultural body." Journal of International and Intercultural Communication 11, no. 3 (2018): 216-232.

2	Ellcessor, Elizabeth. <i>Restricted Access: Media, Disability, and the Politics of Participation</i> . New York University Press, 2016. Goggin, Gerard, and Christopher Newell. <i>Digital Disability: The Social Construction of Disability in New Media</i> . Rowman & Littlefield, 2003.
3	Heung, Sharon, Mahika Phutane, Shiri Azenkot, Megh Marathe, and Aditya Vashistha. "Nothing micro about it: Examining ableist microaggressions on social media." In <i>Proceedings of the 24th International ACM SIGACCESS Conference on Computers and Accessibility</i> , pp. 1-14. 2022.
4	Hollier, Scott. "The growing importance of accessible social media." In <i>Disability and Social Media</i> , pp. 99-110. Routledge, 2016. Krentz, Christopher. <i>Common Ground: Narratives of Deafness, Disability, and Messy Perspectives</i> . University of Chicago Press, 2022.
5	McRuer, Robert. <i>Crip Theory: Cultural Signs of Queerness and Disability</i> . New York University Press, 2006.
6	Moreman, Shane T., and Stephanie R. Briones. "Deaf Queer world-making: A thick intersectional analysis of the mediated cultural body." <i>Journal of International and Intercultural Communication</i> 11, no. 3 (2018): 216-232.
7	Scherer, Marcia J. "TechnoABLEISM versus TechnoENABLEISM." <i>Disability and Rehabilitation: Assistive Technology</i> 19, no. 3 (2024): 525-526.
8	Shew, Ashley. "How to get a story wrong: Technoableism, simulation, and cyborg resistance." <i>Including Disability Journal</i> 1, no. 1 (2022). Presentation:
9	Pirrone, Maria, Marco Centorrino, Antonino Galletta, Christian Sicari, and Massimo Villari. "Digital Humanities and disability: A systematic literature review of cultural accessibility for people with disability." <i>Digital Scholarship in the Humanities</i> 38, no. 1 (2023): 313-329.