

MDIA 307 Digital Media Arts

COURSE GUIDE, Trimester 2, 2006

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Consultation Mondays 10-12, 4-5.

Any additional information, or changes to the course, will also be announced in class and posted on the MDIA/Blackboard noticeboards.

Lectures and Tutorials

Contact hours for MDIA 307 include one two-hour lecture each week and a weekly one-hour tutorial. Lectures will be held on **Mondays, from 1pm to 3pm in HULT119**. In preparation for lectures and tutorials students are expected to complete the readings indicated in the “Lecture and Reading Programme” (below). These can be found in the textbook, the book of readings, and online. MDIA 307 lectures will incorporate the viewing of images etc/screening of clips/demonstration of works, in addition to the explanation of concepts and background to theories. Attendance at lectures is therefore vital to successful progress on this course. Students should also note that, due to copyright restrictions and availability, images and/or clips etc shown as part of lectures will most likely not be available for viewing outside of classroom situations.

Tutorials will start in Week 2 and occur weekly thereafter. You must sign up for one particular tutorial that you will attend for the duration of the trimester. Tutorials are compulsory and aim (among a variety of functions) to provide opportunities for small group discussion and guidance as to assignment work. In MDIA 307, tutorials will also be the venue for assessment items 2 (facilitation of small group discussion) and 3 (class participation). This means that it is important to attend the same tutorial right through the trimester. Tutorial times and locations will be announced during the first lecture and students can nominate their preferred time. Class lists will then be prepared, and names will be posted on the New Media noticeboard outside the Media Studies Office (in 42-44 Kelburn Pde).

Course Description

This paper explores the interface of new media and aesthetics, or the sensory experience of perception. It analyses contemporary media practices and artworks through case studies (which may include Virtual Reality, the net, telematics and installation art, sound and digital games). Students will be introduced to a range of new media art, theoretical approaches, historical perspectives and philosophical concepts that they will be encouraged to deploy in critically assessing the implications of users' bodily-aesthetic relations with contemporary media technologies.

Course Aims & Objectives

At the end of this course students will:

- a) Be familiar with contemporary concerns in new media through the presentation of contemporary and historical readings and works.
- b) Be familiar with key concepts in media aesthetic debates.
- c) Be able to think critically about these and apply them to texts, digital media, artworks and cultural products at the interface of culture and technology.
- d) Demonstrate leadership skills in group discussion, facilitation, contribution and listening.
- e) Demonstrate skills in the conception and conduct of independent research.
- f) Demonstrate developing skills in presentation of written work.

Teaching and Learning Activities:

- Lectures, accompanied by an audition/viewing program of new media works
- Reading and analysis of key texts
- Small (as well as larger) group discussion and participation in same
- Reflective writing project
- Conceive and conduct a major research essay

Workload

This course is designed on the assumption that students will be able to commit an average of 16 hours a week, including lectures, tutorials, and non-contact reading, research and writing.

Course Texts and General Reading

Set Texts:

MDIA 307 Reader (2006), a collection of key readings (Student Notes). Price TBA.

Andrew Murphie and John Potts (2002) *Culture and Technology*, Hampshire, New York: Palgrave Macmillan. This book presents a accessible, yet nuanced, account of many of the issues we are discussing.

Recommended General Texts:

Martin Lister, Jon Dovey, Seth Giddings, Iain Grant, Kieran Kelly, *New Media: A Critical Introduction*, London, New York: Routledge, 2003. This book has very good coverage and in depth discussion of a number of the subjects we are discussing.

Suggested other activities:

Join NZ e-lists:

ADA (Aotearoa Digital Arts) list -- Go to <http://aotearoadigitalarts.org.nz/>

Wgtn-DigitalArts announcements list - go to <http://lists.vuw.ac.nz/mailman/listinfo/wgtn-digitalarts>

Join overseas e-lists:

Empyre new media arts list: <http://www.subtle.net/empyre/>

Visit international new media sites websites: eg. rhizome.org, selectparks.net, etc

Visit exhibitions containing digital artworks, or utilising digital technologies in other ways (e.g. interactive exhibition guides).

Mandatory Requirements & Assessment

This paper is internally assessed. In order to pass it you are required to attend at least 9 tutorials and complete ALL assignment work, consisting of:

Assessment item 1. Reflective writing exercise

Objectives: a, b, c, e, f

Value: 20%

Word length: 2000 words

Due: Continuous first half of the course. Assignment due end of week 6, Friday 18th August, 2006, 4:30 p.m.. Attach a signed cover sheet and deposit in drop box at Media Studies Office.

Tasks:

- From your reading (from 4 different weeks) choose 4 quotes (from different readings) and discuss why you think they are significant in terms of this paper's themes. The depth of your engagement with different ideas will vary, but the overall word length is 2,000 words.

Assessment criteria:

- Engagement with and analyses of reading
- Use of the concepts discussed in the lectures and readings, plus additional from own reading programme.
- Plus standard criteria: Presentation, Written Expression, Demonstrated Reading and Research, Argument and Structure.

Assessment item 2. Facilitation of Small Group Discussion

Objectives: a, b, c, d

Value: 20%

Due: Continuous. Topics of weeks 3, 4, 5, 7 & 8.

Task:

- Independently, facilitate your small group's discussion and report back to the class on your discussions, in the time set aside for group discussion during one week's tutorial. Groups and group facilitation weeks will be organised in the first tutorial. Group discussion will take place during many (but not all) tutorials of the trimester. See the week by week programme for details.

Expectations:

- In preparation for facilitating the discussion of your group, you should read the set readings for that week. What strikes you as being most significant? Controversial? Are there resonances between the ideas and those discussed in other weeks?
- Prepare a **brief** summary of your thoughts along these lines.
- Prepare some questions for your group around the themes and concerns of that week, to get the discussion started.
- You should also do some further reading (consult your lecturer for suggestions *after* you have read the set readings).

Assessment item 3. Class Participation

Objectives: a, b, c, d

Value: 10%

Due: continuous

Expectations:

Students are expected to come well prepared for lectures and tutorials. Such preparation *includes*:

- having read the set readings for that week prior to lectures, and perhaps one or two others excerpts from suggested further readings, and having notes and questions ready to call on in (large and small) group discussions.
- Bringing along examples of work that seems to bear on the topics under discussion that week (they might share similar concerns, or be related in some other way).
- Using various means (eg. surfing the net, library research, visiting new media events, reading discussion lists), following up on topics from previous weeks – perhaps following references to artists or theorists you'd not heard of before, and whose work you found stimulating – and sharing the information and perspectives you discover with people in your group and the class.

Assessment item 4. Research Proposal and Annotated Bibliography

Objectives: a, b, c, e, f

Value: 10%

Length: 1000 words

Due: in tutorials in week 8 (i.e. 12 September).

Task:

- Prepare a Research proposal for your final essay. In this, you need to briefly explain your topic and state what your contribution is to the particular area/debate/etc.
- This must be accompanied by an annotated bibliography.
- You will need to give a brief presentation (6 mins) on your research topic to the class in Week 9 or 10.
- Note: guidelines on preparing a Research proposal will be distributed closer to the time.

Assessment item 5. Research Essay

Objectives: a, b, c, e, f

Value: 40%

Length: 3000 words

Due: 4:30 p.m., Friday 13th October, 2006 (wk 12). Deposit in drop box at Media Studies Office.

Task:

- The aim is to devise, research and write an essay which takes into account theoretical concepts from the readings and discussions. It must be approx 3,000 words.

Assessment criteria:

A demonstrated ability to:

- Use the concepts discussed in the lectures and readings, plus additional from own reading.
- Undertake sustained research.
- Successfully complete an extensive conceptualised, researched and argued essay.
- Plus standard criteria: Presentation, Written Expression, Demonstrated Reading and Research, Argument and Structure.

Blackboard

There is a site set up on Blackboard for this course, which you are encouraged to visit often. Any changes or additional information will be communicated to students via Blackboard and e-mail. It is therefore imperative that you check the e-mail account that you enrolled with, as this is the one that Blackboard will deliver messages to. Amongst other course information, this hosts the course glossary and blog. The course glossary is set up as a wiki (::glossiki::), and you are encouraged to contribute your links, useful definitions or distinctions you come across, and thoughts. The blog (::digiarts::) is a place for reflections, resource sharing, news, and questions to the lecturer (so that answers to student questions can be viewed by the whole class).

Submission via Blackboard

I will accept Assignments 1 & 5 submitted electronically via the digital drop box on Blackboard. If you do this, you need to send me an e-mail letting me know you have submitted this way. You must also follow up with a hard copy of your assignment, with a signed cover sheet, in the assignment drop box within 2 days of submission.

Essay Extensions

As a general rule, extensions will not be granted except in the case of serious obstacles preventing a student's completion of an essay on time. If you feel that you may be in need of an extension, for any reason, speak with your tutor as early as possible. They may have advice about ways of managing the problem, or provide the contact details for someone else who can help you. If you think you require special consideration for any reason, speak with the course convenor as soon as possible. Extension forms are available. They must be completed in full and signed by the course convenor prior to submission of your essay.

Style Guide/Bibliographies

Please type your essays. The university provides various computer labs for student use (you may be required to make bookings during busy periods). However, if you know that it will be difficult for you to type your essay (for any reason), please speak to me before the due date and we'll arrange something.

For full details regarding approaches to essay writing and the development of bibliographies, in addition to the correct use of notes, references and citation, please refer to the prescribed *Guidelines for SEFT students*. If you do not have a copy, please ask and I will distribute this.

Due Dates

The final date on which any written work will be accepted in this course is Friday 27th October. The provision for late submission with a penalty *does not* apply beyond this date. Permission to submit work after that date must be sought in writing from the course convenor, and will only be granted for exceptional reasons (requiring a medical certificate or equivalent). Essays are to be placed in the essay submission box outside the Media Studies office in 42-44 Kelburn Pde. Mailed essays must arrive by the due date, or risk incurring a penalty. **Late essays** (meaning any essays submitted after either the due date or an arranged extension date) will be subject to penalty at the rate of 1% per day late.

Note: Dr Joost de Bruin (joost.debruin@vuw.ac.nz, 463 6846) is the Disability Liaison Person (DLP) for the Media Studies, Film and Theatre programmes. He can be contacted by students who have special needs regarding disability related issues.

MDIA 307 Digital Media Arts

Week by week programme 2006

Trimester Week	Monday the...	Lecture Topics & Tutorial activity guide
1	10th July	L: Introduction to course T: No tutorials 15th-16th SCANZ symposium, New Plymouth
2	17th July	L: Studying Digital Media Arts T: Intros, organise groups, facilitation "What sound does a color make?" closes, New Plymouth.
3	24th July	L: Historicising Hyped Claims: VR as 'ultimate interface' T: Small group discussion 28th: Performance : "The Shifting Mirror"
4	31st July	L: Aesthetics: Critical Theory T: Small group discussion Opening of "Archive Fever" at Adam AG (4th Aug-1 Oct).
5	7th August	L: Questions Concerning Technology & War/games T: Small group discussion
6	14th August	L: Liquid Narratives & "Cyberformance" Guest lecture: Helen Varley Jamieson T: large group discussion + First assignment due, Friday 18th August
Break	21st August	NO CLASS See Douglas Bagnall's "Cloud Shape Classifier" installed at Enjoy Gallery, 17th August – 1st September
Break	28th August	NO CLASS
7	4th Sept	L: Telematics: Guest lecturer: Douglas Bagnall (TBC) T: Small group discussion
8	11th Sept	L: Machine Intimacies T: Small group discussion + Research proposal and annotated bibliography due – in tutes
9	18th Sept	L: Activist Arts T: Student Presentations (brief) and large group discussion
10	25th Sept	L: Inhuman, Posthuman T: Student Presentations (brief) and large group discussion
11	2nd Oct	L: Strangeness: an aesthetics of disturbance T: Screening: "Merce Cunningham: a lifetime in dance" (dir: Charles Atlas). Timeslot shifted.
12	9th Oct	L: Digital Media Arts in the New Networked Age T: No tutes + Essays due Friday 13th October, 4:30 p.m.

The Govett-Brewster Art Gallery, New Plymouth is presenting "What sound does a color make?", a travelling exhibition that explores the fusion of vision and sound in electronic media. This is the only Australasian venue for this exhibition. Until 23 July 2006. More info: www.ici-exhibitions.org/Exhibitions/whatsound/WhatSound.htm

Lecture & Reading Programme

1 10 Jul Introduction to the paper, assessment, texts, etc

No reading this week

2 17 Jul Studying Digital Media Arts

Reading:

*Martin Lister, Jon Dovey, Seth Giddings, Iain Grant, Kieran Kelly, *New Media: A Critical Introduction*, London, New York: Routledge, 2003, pp. 9-13, 37-39, 45-63, 68-71.
Andrew Murphie and John Potts (2002) *Culture and Technology*, Hampshire, New York: Palgrave Macmillan, Ch 2: "Art and Technology".

Further reading:

Randall Packer (1998) "Net Art as Theater of the Senses: A HyperTour of Jodi and Grammatron", http://www.archimuse.com/mw98/beyondinterface/packer_senses.html

3 24 Jul Historicising Hyped Claims: VR as 'ultimate interface'

Reading

*Martin Lister, Jon Dovey, Seth Giddings, Iain Grant, Kieran Kelly, *New Media: A Critical Introduction*, London, New York: Routledge, 2003, pp. 37-39, 45-63.
Jaron Lanier (interview) "A Vintage Virtual Reality Interview",
<http://www.advanced.org/jaron/vrint.html>
*Oliver Grau (excerpt) *Virtual Art: From Illusion to Immersion*, Gloria Custance, trans., Cambridge, Mass., London: MIT Press, pp. 193-201. (in book of readings)
Rebecca Martin (2006) "Virtual Reality", Catapult, ABC Online,
www.abc.net.au/catapult/indepth/s1349333.htm, accessed 30/5/05.

Further reading

*Ken Hillis "A Geography of the Eye: The Technologies of Virtual Reality," *Cultures of Internet: Virtual Spaces, Real Histories, Living Bodies*, Rob Shields (ed.), London: Sage, pp. 70-98.

4 31 Jul Aesthetics and Historical Perspectives – Critical theory

Reading

*Martin Lister, Jon Dovey, Seth Giddings, Iain Grant, Kieran Kelly, *New Media: A Critical Introduction*, London, New York: Routledge, 2003, pp. 68-71.
*Walter Benjamin (1992 [1939]), "On Some Motifs in Baudelaire" (excerpt), *Illuminations*, Hannah Arendt (ed.), Harry Zohn, trans., Fontana/Harper Collins, London, pp. 166-173.
*Siegfried Kracauer (1987 [1926]) "Cult of Distraction: On Berlin's Picture Palaces," Thomas Y. Levin, trans., *New German Critique*, no. 40, Winter, pp. 91-96.
F.T. Marinetti (1909) "Futurist Manifesto" <http://www.unknown.nu/futurism/manifesto.html>
or <http://www.futurism.org.uk/manifestos/manifesto01.htm>

Further reading:

*Susan Buck-Morss (excerpt) (1993 [1992]) "Aesthetics and Anaesthetics: Walter Benjamin's Artwork Essay Reconsidered", *New Formations*, no. 20.
Miriam Hansen (1999) "Benjamin and Cinema: Not a One-Way Street", *Critical Inquiry*,

vol. 25, no. 2, pp. 306-43.

Walter Benjamin (1992 [1936]) "The Work of Art in the Age of Mechanical Reproduction", Harry Zohn, trans., *Illuminations*, Hannah Arendt (ed.), London: Fontana, pp. 219-253.

5 7 Aug Questions Concerning Technology & War/games

Reading:

*Martin Heidegger (excerpts) (1992 [1954]) "The Question Concerning Technology", *Basic Writings*, David Farrell Krell (ed.), San Francisco, Harper Collins, pp. 311-313, 318-325.

*Jeff Collins and Howard Selina (1998) *Heidegger for Beginners*, Icon, Cambridge, UK, pp. 160-164.

Further reading:

Andrew Murphie and John Potts (2002) *Culture and Technology*, Hampshire, New York: Palgrave Macmillan, Ch. 1: "Theoretical Frameworks", and section on Heidegger, (ch. 6, pp. 163-168).

6 14 Aug Liquid Narratives / Cyberformance

1st hour: "Liquid Narratives"

2nd hour: Cyberformance

Reading:

*Janet Murray (1997) ("Agency" chapter, in *Hamlet on the Holodeck: The future of narrative in cyberspace*, New York, Free Press, pp. 126-153.

*Helen Varley Jamieson "How re:mote am I?", rhizome.org, 29/5/05.

Selection of written pieces on Avatar Body Collision's work, at

<http://www.avatarbodycollision.org/links.html>

See also:

<http://www.avatarbodycollision.org/>

<http://www.cyberformance.org/>

Further reading:

Mike Featherstone and Roger Burrows (eds) *Cyberspace / Cyberbodies / Cyberpunk: Cultures of Technological Embodiment*, London etc.,: Sage, 1995.

BREAK WEEKS

7 4 Sept Telematics & Guest lecturer: Douglas Bagnall

Reading:

Other reading TBA. See description of Bagnall's "Cloud Shape Classifier"

<http://01sj.org/content/view/177/49/>

*Helen Varley Jamieson "How re:mote am I?", rhizome.org, 29/5/05.

Annemarie Chandler "Animating the Social: Mobile Image/Kit Galloway and Sherrie Rabinowitz", *At a Distance: Precursors to Art and Activism on the Internet*, Annemarie Chandler and Norie Neumark (eds), Cambridge, MA: MIT Press, 2006, pp. 152-174

Further reading:

(2006) "Distributed Aesthetics" issue of *Fibreculture Journal*, issue 7, Edited by Lisa Gye, Anna Munster and Ingrid Richardson <http://journal.fibreculture.org/issue7/index.html>

8 11 Sep Machine Intimacies

Reading:

*Mark Dery (1997) “‘An Extremely Complicated Phenomenon of a Very Brief Duration Ending in Destruction’: The 20th Century as Slow-Motion Car Crash,” *Techno-Morphica*, Rotterdam: V2 Organisatie, pp. 111-143.

Further reading:

*Peter Wollen, “Cinema/Americanism/The Robot”, *New Formations*, pp. 7-34.

Donna Haraway (1990 [1985]) “A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s”, *Feminism/Postmodernism*, Linda J. Nicholson (ed.), New York, London: Routledge, pp. 190-233.

Paolo Atzori and Kirk Woolford (1995) “Extended-Body: Interview with Stelarc” *ctheory*, http://www.ctheory.net/text_file.asp?pick=71

Steve Meacham “Best face forward”, smh.com.au, May 5, 2006

<http://www.smh.com.au/articles/2006/05/04/1115092567823.html>

Susanna Paasonen, “Thinking through the cybernetic body: popular cybernetics and feminism”, www.rhizomes.net

Yvonne Volkart, “Physicalization in Networked Space – Melinda Rackham – Visualization of identity and subjectivity in cyberspace”,

www.springerlin.at/dyn/heft_text.php?textid=868&lang=en&pos=1#

Andrew Murphie and John Potts (2002) *Culture and Technology*, Hampshire, New York: Palgrave Macmillan, Ch 5: “Cyborgs”.

9 18 Sep Activist Arts

Reading:

*Nicholas Zurbrugg (1994) “Introduction: Contemplating Electronic Arts” *Continuum: The Australian Journal of Media and Culture* (issue on Electronic Arts in Australia), vol. 8, no.1, pp. 10-21.

Read about the Steve Kurtz CAE Defense Fund www.caedefensefund.org

Randall Packer’s Experimental Party www.experimentalparty.org

Trevor Paglen and AC Thompson (2005) “The CIA’s Torture Taxi”, *Reno News and Reviews*, 29 December,

<http://www.newsreview.com/reno/Content?oid=oid%3A45711>

Trevor Paglen www.paglen.com see video at

<http://www.kqed.org/arts/people/spark/profile.jsp?id=5824>

10 25 Sep Inhuman, Posthuman

Reading:

*Walter Benjamin (1999 [1933]) “Experience and Poverty”, Rodney Livingstone, trans., *Walter Benjamin: Selected Writings vol. 2, 1927-34*, Michael W. Jennings, Howard Eiland, and Gary Smith (eds) Cambridge, Mass., London: Belknap Press/Harvard University Press, pp. 731-36.

Further reading:

N. Katherine Hayles, (1999) *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*, Chicago, London: University of Chicago Press, esp.

Conclusion.

11 2 Oct Strangeness: an aesthetics of disturbance

Reading:

*Roger Copeland (1983 [1979]) "Merce Cunningham and the Politics of Perception", *What is Dance? Readings in Theory and Criticism*, Roger Copeland and Marshall Cohen (eds), Oxford, New York: Oxford University Press, pp. 307-324.

David Rokeby, "The Construction of Experience: Interface as Content"

<http://homepage.mac.com/davidrokeby/experience.html>

Further reading:

Norie Neumark (1999) "A Shock in the Ear: Re-Sounding the Body, Mapping the Space of Shock Aesthetics", *Essays in Sound 4*, Sydney: Contemporary Sound Arts, pp. 41-49.

Samuel Weber, "Displacing the Body: The Question of Digital Democracy"

<http://waste.informatik.hu-berlin.de/mtg/archiv/weber.htm>

12 9 Oct Digital Media Arts in the New Networked Age - Wrap up

No reading this week.

Other useful references (all on 3 day loan or Closed Reserve in the library)

Bender, Gretchen and Timothy Druckrey (eds) *Culture On The Brink: Ideologies of Technology*, Seattle: Bay Press.

Bolter, Jay David and Diane Gromala, *Windows and Mirrors: Interaction Design, Digital Art, and the Myth of Transparency*, Cambridge, Mass, MIT Press, 2003.

Cassell, Justine and Henry Jenkins (ed.) (1998) *From Barbie to Mortal Kombat: Gender And Computer Games*, Cambridge, Mass.: MIT Press.

Chandler, Annmarie and Norie Neumark (eds) (2006) *At a Distance: Precursors to Art and Activism on the Internet*, Cambridge, MA: MIT Press.

Conley, Verena Andermatt (ed.) *Rethinking Technologies*, Minneapolis, London: University of Minnesota Press, 1993.

Crary, Jonathon (1990) *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, London, Cambridge, Mass.: MIT Press.

---. (1999) *Suspensions of Perception: Attention, Spectacle, and Modern Culture*, Cambridge, Mass, London: October/MIT Press.

Davis, Erik (2004) *TechGnosis: myth, magic + mysticism in the age of information*, London: Serpent's Tail.

Druckrey, Timothy (ed.) *Electronic culture: technology and visual representation*, 1996.

---, (1999) *Ars Electronica: facing the future, a survey of two decades*, Cambridge, Mass., MIT Press.

Grau, *Virtual Art: From Illusion to Immersion*, Cambridge, Mass., MIT Press, 2003.

Hayles, N. Katherine (1999) *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*, Chicago, London: University of Chicago Press.

Kahn, Douglas (1999) *Noise, Water, Meat: A History of Sound in the Arts*, Cambridge, Mass: MIT Press.

---, and Gregory Whitehead (eds) (1992) *Wireless Imagination: Sound, Radio and The Avant-Garde*, Cambridge, Mass.: MIT Press.

King, Geoff and Tanya Krzywinska (eds) *ScreenPlay: Cinema/videogames/interfaces*, Wallflower Press, 2002.

Kuhn, Annette (ed) (1990) *Alien Zone: cultural theory and contemporary science fiction*

- cinema*, London, New York: Verso, 1990.
- , (ed.) *Alien Zone II: the spaces of science-fiction cinema*, London, New York: Verso, 1999.
- LaBelle, Brandon & Christof Migone (eds) (2001) *Writing aloud: the sonics of language*, LA: Errant Bodies Press. [+ CD]
- Lovink, Geert (2003) *Dark Fiber: Tracking Critical Internet Culture*, Cambridge, Mass.: MIT Press, 2003.
- , (2004) *Uncanny Networks: Dialogues with the Virtual Intelligentsia*, Cambridge, Mass.: London: MIT.
- Lunenfeld, Peter (1998) *The Digital Dialectic: New Essays on New Media*, Cambridge, Mass., London: MIT Press.
- . (2000) *Snap to Grid: A User's Guide To Digital Arts, Media, And Cultures*, Cambridge, Mass., London: MIT.
- Manovich, Lev (2001) *The Language of New Media*, Cambridge, Mass., London: MIT Press.
- Packer, Randal and Ken Jordan, *Multimedia: From Wagner to Virtual Reality*, Norton, New York, 2001.
- Tofts, Darren, Annemarie Jonson and Alessio Cavallaro (eds) (2003) *Prefiguring Cyberculture: An Intellectual History*, Cambridge, Mass.: MIT Press.
- Wardrip-Fruin, Noah & Pat Harrigan (eds) *First Person, New Media as Story, Performance, and Game*, MIT Press, MIT Press 2003.
- Wolf, Mark J.P. and Bernard Perron (eds) *The Video Game Theory Reader*, Routledge, 2003.

Don't forget online references! Here are some useful ones:

Digital Arts and Culture Conference (2003) papers:

http://www.fineartforum.org/Backissues/Vol_17/faf_v17_n08/reviews/reviews_index.html

Empyre new media arts archive:

www.subtle.net/empyre

RealTime magazine

www.realtimearts.net

Other NZ sources online:

www.hitlabnz.org

Hit lab

www.mic.org.nz

Moving image centre

www.vuw.ac.nz/adamartgal

Adam Art Gallery

www.nzfa.org.nz

Film Archive

http://www.waikato.ac.nz/film/research/digital_artist.html

CNZ - University of waikato digital artist in residence programme

www.artspace.org.nz

Artspace

www.govettbrewster.org.nz

Govett Brewster gallery

www.physicsroom.org.nz

The Physics Room

<http://www.window.auckland.ac.nz>

space running online and physical programmes

<http://ada.waikato.ac.nz>

discussion list for aotearoa digital arts

www.naturalselection.org.nz

an Australasian art reviews magazine

<http://www.intermedia.auckland.ac.nz/projects.htm>

Intermedia @ Auckland uni

<http://www.crease.org.nz/#>

Crease Magazine, an Elam student initiative:

<http://www.sinearts.auckland.ac.nz>

SINE arts

General University policies and statutes

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar available in hard copy or under 'About Victoria' on the VUW home page at www.vuw.ac.nz.

Student and staff conduct

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at:

www.vuw.ac.nz/policy/studentconduct

The Policy on Staff Conduct can be found on the VUW website at:

www.vuw.ac.nz/policy/staffconduct

Academic grievances

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; VUWSA Education Coordinators are available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the VUW website at:

www.vuw.ac.nz/policy/academicgrievances

Academic integrity and plagiarism

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student

Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

www.vuw.ac.nz/home/studying/plagiarism.html

Students with Impairments (see Appendix 3 of the Assessment Handbook)

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building:

telephone: 463-6070

email: disability@vuw.ac.nz

The name of your School's Disability Liaison Person is in the relevant prospectus or can be obtained from the School Office or DSS.

Student Support

Staff at Victoria want students to have positive learning experiences at the University. Each faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. In the Faculty of Humanities and Social Sciences the support contact is **Dr Allison Kirkman, Murphy Building, room 407**. Assistance for specific groups is also available from the Kaiwawao Maori, Manaaki Pihipihinga or Victoria International.

In addition, the Student Services Group (email: student-services@vuw.ac.nz) is available to provide a variety of support and services. Find out more at:

www.vuw.ac.nz/st_services/

VUWSA employs Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office (tel. 463-6983 or 463-6984, email at education@vuwsa.org.nz) is located on the ground floor, Student Union Building.