

## **SCHOOL OF ENGLISH, FILM, THEATRE AND MEDIA STUDIES**

### **MDIA 206 MEDIA AND DIGITAL CULTURES 2008 TRIMESTER 2 COURSE GUIDE**

#### **COURSE DESCRIPTION**

New media now affect virtually all aspects of contemporary life – from education and work to leisure and entertainment. An understanding of the social, cultural, political and economic relationships that constitute new media production, participation and practice is crucial for media researchers and practitioners. This course identifies key theoretical developments within the field of new media and provides a contextual understanding of their current roles and potential future trajectories. By interrogating the historical development of selected new media from a variety of theoretical perspectives, we will examine how new cultural forms and modes of communication develop and proliferate within new media environs. These discussions will be embedded and contextualised in an exploration of contemporary practices within the social institutions that produce and distribute new media texts, and within the many different ways in which new media texts are consumed.

#### **LEARNING AIMS AND OBJECTIVES**

Upon successful completion of this course students will:

1. be familiar with recent and emerging theories of new media and key technological changes associated with new media-related phenomena such as digitisation, convergence, interactivity, and the Internet.
2. recognise and evaluate the relationship between new media forms and the social, cultural, economic and political context of their development.
3. understand a range of social, cultural, economic, and political issues relating to new media technologies.
4. demonstrate a capacity to identify and critically assess the impact of new media forms, and the transformations within existing media forms, arising from such technological changes.
5. demonstrate an understanding of the distinctive aspects of online technologies in media production and other contexts of communication.
6. demonstrate further development of their written, spoken and visual communication literacies

#### **COORDINATION AND TEACHING**

##### **Coordinator and Lecturer**

Dr Adam Swift

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**Consultation** Mondays, 2:00-3:00, Room 110, 42-44 kelburn Parade

##### **Address**

Media Studies  
School of English, Film, Theatre and Media Studies  
42-44 Kelburn Parade  
Victoria University of Wellington  
PO Box 600  
Wellington

##### **Lecture time:**

Monday 10:00-12:00 EA 206

**Tutorial times (all tutorials held in KP101):**

Sign up via the 206 Blackboard website:

T.1:	Monday	3:00-4:00	VZ 107
T.2:	Monday	4:00-5:00	VZ 107

Tutorials begin in Week Two. Please register for tutorials via Blackboard. Tutorials will be limited to 15 persons. Read instructions carefully when signing up for tutorials on Blackboard.

**BLACKBOARD**

Information relevant to this paper including assessment, information on reading material and resources will be available on Blackboard and updated regularly. Announcements will also be posted. Check this site regularly.

**NB:** It is important to remember that the lecture notes that are posted on Blackboard are only indicative of the content of the lectures and meant only to complement attendance at lectures.

**COURSE STRUCTURE**

The two-hour Monday session will provide students with an introduction to the week's topic in a lecture setting, and will also serve as whole-class discussion time. The tutorial hour is the forum where you can discuss and question themes, issues and ideas raised in lectures or in the weekly reading materials, as well as discuss class assessment requirements. As this is a course designed to provoke critical thinking, active participation in class discussion is expected. And as these class discussions will be centred around the weekly reading and lecture materials, your attendance at weekly lectures and your ongoing engagement with the course reader is expected. Tutorials start in Week Two.

The course is structured in three parts:

**Part 1: The Political Economy of New Media**

If conventional media studies emphasises the importance of issues of production, textuality and consumption, this section of the course suggests that the issue of technology cuts across all three of these areas of study. Part One examines the intricate (at times, 'difficult' and 'contradictory') relationships that exist between the social, economic, and political institutions that inform and shape new media, and the reciprocal role new media plays in informing and shaping these institutions. The dialogue we establish in this initial part of the course will provide many of the key theories and ideas that underpin the remainder of the course discussion.

**Part Two: Digital cultures and virtual communities**

Having developed a theoretical base from which to discuss new media, our attention in Part Two turns towards some of the everyday, quotidian, and lived experience of new media users and new media. In this part of the course we explore the way new media users learn, work, live, and play in environments often saturated with new media. We ask: how have digital technologies changed conventional approaches to understanding community? What models of analysis can we use to understand the production of texts in a DIY culture with conflicting, contradictory standards of access and participation? And how does the media we create ourselves respond to the institutions that have long dominated cultural production?

**Part Three: New media and new human-technology relationships**

In this final part of the course we extend our discussion of new media by exploring the changing nature of mediated communication. We look here at changing notions of agency (ability to act in the world), subjectivity (ways of understanding ourselves), and corporeality (material and physical bodies) in our increasingly technologised and computational-based world.

**WORKLOAD**

This course is designed on the assumption that students will commit an average of 15 hours a week on this course, including lectures, tutorials, and academic reading, research and writing. An indicative breakdown of these hours is:

- |  |         |
|--|---------|
| 1. Lecture attendance                          | 2 hours |
| 2. Tutorial attendance                         | 1 hour  |
| 3. Reading (assigned and recommended readings) | 4 hours |
| 4. Assignment research and writing             | 8 hours |

### COURSE READING

**Set Text:** MDIA 206 Course Reader (2008) from Student Notes Distribution Centre. \$ TBA.

**You must read the assigned reading(s) for every week.** These readings serve as the basis for lecture and tutorial discussion, and you will need to demonstrate your ongoing engagement with these materials in both your tutorial and assignment preparation. **The course reader must not be used as a door-stop, fly-swat, or counterweight balance.** We have noticed that, in the past, students who demonstrate ongoing engagement with the course reading materials are better equipped to engage with course materials and assignment requirements. While the readings vary in mode from theoretical analysis to discussions of media texts, it is imperative that you grapple with the harder readings to better situate or frame your engagement with the new media that surround you. **If you find the reading material difficult, make note of the issues or ideas that you struggle with and bring these to the tutorials for class discussion!** Your tutors encourage an open, questioning and critical approach to your reading and will be delighted to assist you in any way.

#### **Recommended readings**

A comprehensive bibliography of readings available on closed reserve in the library is included in this document. These materials will provide valuable information and ideas for formulating your assignment work.

### MANDATORY REQUIREMENTS AND ASSESSMENTS

This course is 100% internally assessed and is designed on the understanding that you attend every lecture session and every tutorial. Tutorials are an essential means to complete the course successfully as they provide the chance to develop your understanding of the topic, ask questions, and receive information about assignments. **Students who miss more than two tutorials without providing a valid justification to their tutor will subsequently lose 1 point of their final mark for each missed tutorial.**

#### **Mandatory Assessment**

Assessment item	Word length	%	Due date
1. Short Essay	1200 words	25%	Wednesday 6 <sup>th</sup> August before 12pm (Week 5)
2. Long Essay	2000 words	35%	Wednesday 17 <sup>th</sup> September before 12pm (Week 9)
3. Tutorial participation and del.icio.us portfolio	300-400 words (del.icio.us portfolio) (+ tutorial participation)	15%	Requirements for Assessment Item 3 must be fulfilled before Wednesday 12pm 1 <sup>st</sup> October (Week 11)
4. Take Home Exam	1200 words	25%	Due Date Monday 20 <sup>th</sup> October before 12pm

**NB. Students must submit ALL pieces of assessment in order to pass the course**

#### **Assessment 1. Short Essay (1200 words) 25% DUE Wednesday 6th August (Week Five) before 12pm**

This assessment asks you to engage with materials, ideas, and theories presented in Part 1 of the course and apply these ideas to a chosen example of new media.

You are to select a **minimum of three** readings from Part 1 (weeks One, Two and Three) of the course, and write a critical response to the ideas and theories presented therein. Your choice of readings must span at least two weeks.

To successfully complete this assessment you will need to:

- Identify the main thesis of the readings (what the writers are arguing)
- Assess the strengths and weaknesses of their arguments
- Define and demonstrate an understanding of the most salient key terms used by your chosen authors

You must illustrate your understanding of and engagement with these ideas using **one** of the following new media services as examples:

Myspace, Facebook, Bebo, Wikipedia, ListAfterList, Politika, Fubar, Small Worlds, Second Life, YouTube, Soundpedia, Flickr, del.icio.us, Digg, Weblides, twitter, fire eagle, foodfeed, DailyMe, Newspond, Pimp My News, Joost, Atten.TV, Slideshare, Last.fm, Pandora, iLike, phling, musicIP, zoomin, ipoki, GPSies, baynote  
(or a similar web-based service *in consultation with your tutor*)

**N.B.** Many of these services may require registration in order to utilize the services on offer. We suggest you **avoid any service that requires any form of payment**. You should also use caution and discretion with providing personal details and take the time to familiarise yourself with the Terms of Service prior to registering. If you do not wish to register for these services you can still find secondary sources that discuss the sites. If you still have concerns regarding the services, please consult your tutor or course coordinator.

Remember, you are not being asked to *describe* the services these websites offer, but to use them to illustrate and exemplify your critical engagement with the course readings.

Write your critical response using the essay form. Include an introduction, a thesis statement (your own, *not* that of the selected author), topic sentences, presentation of argument & textual evidence and a conclusion. You should also include the correct bibliographic reference information for all sources used. **Pay particular attention to how you reference online sources – if in doubt, consult your tutor.**

This assessment relates to objectives 1, 2, 3 and 6.

Detailed assessment criteria for the short essay will be supplied in class.

Your short essay should be submitted to the department. **Do not hand your short essay assignment in to a tutor or lecturer.**

### **Assessment 2. Long Essay (2000 words) 35% Due Wednesday 17<sup>th</sup> September (Week Nine) before 12pm**

The long essay assessment requires a deep engagement with materials, ideas, and theories presented in Part 2 of the course.

Essay questions will be posted on BLACKBOARD and supplied in class in Week Six, prior to the mid-trimester break.

Detailed assessment criteria for the long essay will be supplied in class.

Your long essay should be submitted to the department. **Do not hand your long essay assignment in to a tutor or lecturer.**

This assessment relates to objectives 2, 3, 4, and 6.

**Assessment 3. Tutorial participation and del.icio.us portfolio 15%. requirements must be fulfilled by Wednesday 1<sup>st</sup> October (Week Eleven) by 12pm**

The aim of this assignment is to demonstrate an ongoing engagement with the course lectures and reading materials, and a willingness to engage critically with your peers in both offline and online environments. Throughout the trimester you will be assessed on your level of participation through your contributions to in-class tutorial discussions and your contributions to the course del.icio.us account. All students are expected to contribute to in-class conversations and discussions and to post materials to the course del.icio.us account. The assessment is graded in two equal parts – 50% of your mark for this assessment will be based on your in-class contributions, and 50% will be based on your posts to the course del.icio.us account.

**N.B.** You will be shown how to access and post materials to the course del.icio.us site in week two tutorials.

For the del.icio.us component, students **must post a total of 8 websites** over the trimester. This is further broken into 2 posts towards a particular weekly tutorial topic, over four different tutorials.

Your posts must be accompanied with appropriate and useful tags and a 20-50 word critique of the material contained in the post with some indication of how and why the site (directly or implicitly) relates to the topic of new media, and how/why you think it is appropriate. Websites which receive positive peer review or comment will be additionally rewarded, while any sites deemed inappropriate through peer review will be removed from the forum.

**N.B.** For marking purposes, you must also include in the description of your post your **family name only** (as del.icio.us is a public site, do not include any personal or identifying information such as your Full Name, your Student ID, or your email address).

**N.B.** It is the students responsibility to ensure they are entirely familiar with Victoria University's IT use rules, along with del.icio.us terms of service.

Victoria University Information Systems Statute.

<http://policy.vuw.ac.nz/Amphora!~~policy.vuw.ac.nz~POLICY~00000000014.pdf>

del.icio.us Terms of Service

<http://del.icio.us/help/terms>

While there is no paper submission for this assignment, students will be assessed using the following criteria and grading sheet.

**Assignment 3: Class Participation and Contribution to Course del.icio.us account**  
**Student Name:**

Detailed Criteria	Grade / 5
Students contributions to in-class discussion have been consistent and appropriate during the course, and have been beneficial to the student and their peers' understanding of new media.	
Student has contributed appropriately and consistently to class del.icio.us account during the course. These posts have been beneficial in furthering student understanding of new media.	
	Total mark out of 10

This assessment relates to objectives 5 and 6.

**Assessment 4. Take Home Exam (1200 words) 25% Due Monday 20<sup>th</sup> October, 12pm**

For this assessment you are required to complete two 600 word essay responses to exam questions. The two short essays will be assessed on your ability to answer the question, integrating lecture and tutorial materials and recommended readings as appropriate.

Exam questions will be given during the final wrap-up lecture on Monday 6<sup>th</sup> October (Week Twelve), and posted on BLACKBOARD later that afternoon.

Your exam should be submitted to the department. **Do not hand your exam in to a tutor or lecturer.**

This assessment relates to objectives 1,2, 3, and 4.

**LATE PENALITIES**

Part of university learning involves developing time management skills. Make sure to organise your assessment schedule at the START of the trimester so that you can balance out the different tasks required for ALL of the courses you are enrolled in. Unless you have a valid extension granted for your short or long essay, the following penalties will apply:

For assessments handed in after Wednesday 12pm but before Thursday 12pm	1 grade*
For assessments handed in after Thursday 12pm but before Friday 12pm	2 grades
For assessments handed in before the following Monday 12pm	3 grades
For assessments handed after Wednesday 12pm in the week following the due date	No mark

\* '1 grade' in the description above is the difference between C+ and C or between A- and B+. If your work is handed in late, it may also be returned to you late.

You are also reminded that **Students must submit ALL pieces of assessment in order to pass the course**

**Request for extension to assignment due date**

Students should note the following:

Poor time management is not an acceptable reason for requesting an extension.

Requests for an extension of **UP TO 7** days for the submission of an assignment **MUST** be submitted with a valid medical certificate or equivalent. Requests for extensions **WILL NOT** be granted without certification.

Students requesting an extension within 24 hours of a due date will be asked to submit their work to date. Extensions will be granted at the discretion of the course coordinator based on the work completed to date.

Assignments submitted after the due date without receiving an extension will be penalised.

Please note that under any circumstances assignments submitted after **31 October 2008** will not be marked.

**PRESENTATION OF WRITTEN WORK**

Please type your essays in **12pt with 1.5 or double spacing** and leave a reasonable margin for comments from the person marking it. Proofread essays carefully so as to eliminate typing, grammatical and punctuation errors. Students operating at 200-level are expected to be able to write with technical accuracy. Coursework grades may be compromised as a result of a lack of attention to the structure and accuracy of your writing, your referencing of sources through the essay, and your provision of a full bibliography. 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 SEFTMS students* as well as the essay writing guide on Blackboard.

It is the responsibility of the student (rather than of the tutor) to ensure that coursework is completed and submitted/presented on time. Students should observe due dates for both the essay and tutorial papers.

We recognise that plagiarism often arises through misunderstandings and through not knowing how to reference material you have used properly. The Student Learning Centre runs workshops on how to avoid plagiarism. You should also read the material about Plagiarism below, and the material on the University's website. SEE YOUR TUTOR if you have any doubts about the work that you submit.

Your essay should be placed in the MDIA essay box in 42-44 KP and not given directly to a tutor. You will be required to attach a cover sheet, which you need to sign, indicating that you are aware of the University's policy on plagiarism, and that the assignment is all your own work. Your assignment will not be marked until this cover sheet is signed. It is your responsibility to ensure that you understand what plagiarism is, and what the University's policy on plagiarism is. Please do NOT sign the cover sheet if you do not understand these.

## LECTURE TOPICS/READINGS/TUTORIAL TOPICS

### **Introduction to New Media**

#### **Week 1. Introduction to New Media key concepts and themes**

##### **Required Reading**

Flew, Terry. "Introduction to New Media". *New Media: An introduction* [3<sup>rd</sup> Edition]. South Melbourne: Oxford University Press, 2007. pp. 1-20.

Goode, Luke. "Mediating Technologies." *Media Studies in Aotearoa/New Zealand*. L. Goode & N. Zuberi (eds.). Auckland: Pearson Longman, 2004. pp 59-73.

#### **Part One: The Political Economy of New Media**

If conventional media studies emphasises the importance of issues of production, textuality and consumption, this section of the course suggests that the issue of technology cuts across all three of these areas of study. Part One examines the intricate (at times, 'difficult' and 'contradictory') relationships that exist between the social, economic, and political institutions that inform and shape new media, and the reciprocal role new media plays in informing and shaping these institutions. The dialogue we establish in this initial part of the course will provide many of the key theories and ideas that underpin the remainder of the course discussion.

#### **Week 2. The Social Shaping of New Media: Convergence and network infrastructures**

##### **Required Reading**

Jenkins, Henry. "Introduction: 'Worship at the Altar of Convergence': A New Paradigm for Understanding Media Change". *Convergence Culture: Where Old and New Media Collide*. New York University Press: New York, 2006. pp. 1-24.

Castells, Manuel. "Materials for an exploratory theory of the network society". *British Journal of Sociology*, Vol. 51, No. 1, 2000. pp. 5-24.

**Case study:** Telecommunications, from the telegraph to the iPhone

**Tutorial activity:** Take note of the various New Media technologies and services that you regularly use. In what ways can the technologies themselves be considered as convergent? In what ways can the services that these technologies provide also be considered as convergent? Provide a network map for these technologies and services.

### **Week 3. Access to New Media: Literacy, inclusion, and the digital divide**

#### Required Reading

Carpenter, Nico. "Participation, Access and Interaction: Changing Perspectives". *New Media Worlds: Challenges for Convergence*. V. Nightingale and T. Dwyer (eds.). South Melbourne: Oxford University Press, 2007. pp. 214-230.

Iskold, Alex. "The Rise of Hyperlocal Information." *Read Write Web*. 21 November 2007. [http://www.readwriteweb.com/archives/the\\_rise\\_of\\_hyperlocal\\_information.php](http://www.readwriteweb.com/archives/the_rise_of_hyperlocal_information.php)

Case study: The Wikipedia as collaborative research tool

Tutorial activity: What do you understand about new media literacy? How does this relate to ideas of the digital divide in terms of the following: *global divide*, *social divide* and *democratic divide*. Where would you position new collaborative media services in terms of the digital divide?

### **Week 4. Participation and New Media: Audiences as 'producers'**

#### Required Reading

Bruns, Axel. "The Key Characteristics of Producers". *Blogs, Wikipedia, Second Life and Beyond: From Production to Producership*. New York: Peter Lang Publishing, 2008. pp. 9-36.

#### Recommended Reading

Bruns, Axel. "Gatewatching". *Gatewatching: Collaborative Online News Production*. New York: Peter Lang Publishing, 2005. pp. 11-30.

Case study: Citizen journalism and blogs

Tutorial activity: What do you understand by the term producer? Is this merely a new buzzword? Have you come across any blogs or other forms of citizen journalism that you have found to be especially interesting or noteworthy?

### **Part Two: Digital cultures and virtual communities**

Having developed a theoretical base from which to discuss new media, our attention in Part Two turns towards some of the everyday, quotidian, and lived experience of new media users and new media. In this part of the course we explore the ways we learn, work, live, and play in environments often saturated with new media. We ask: how have digital technologies changed conventional approaches to understanding community? What models of analysis can we use to understand the production of texts in a DIY culture with conflicting, contradictory standards of access and participation? And how does the media we create ourselves respond to the institutions that have long dominated cultural production?

### **Week 5. New media and communities of affinity**

#### Required Reading

Jenkins, Henry. "Interactive Audiences? The 'Collective Intelligence' of Media Fans". *Fans, Bloggers, and Gamers: Exploring Participatory Culture*. New York: New York University Press, 2006. pp. 134-151.

Case study: Social networking websites

Tutorial activity: What are some of the pitfalls of social networking websites that you have seen represented in both mainstream and niche media, both old and new? Do media representations of social networking sites meet your own usage patterns or engagement with these sites?

### **Week 6. Electronic commerce and the creative commons**

#### Required Reading

Lessig, Lawrence. 'Free'. *The Future of Ideas: The Fate of The Commons in a Connected World*. New York: Random House, 2002. pp. 3-16.

Case study: Second Life

Tutorial activity: The phrase "Selling wine without bottles" (Barlow, 1996) was once used to describe the emerging phenomena of e-commerce. Would you ever considered drinking in a virtual bar?

### **Week 7. Music, mash-up and DIY culture**

#### Required Reading

Frith, Simon. "The Industrialization of Music." *The Popular Music Studies Reader*. A. Bennett, B. Shanks & J. Toynbee (eds.). New York: Routledge, 2006. pp. 231-238.

Jones, Steve. "Music That Moves: Popular Music, Distribution and Network Technologies." *Cultural Studies*. 16 (2). 2002. pp. 213-232.

#### Recommended Reading

McLeod, Kembrew. "Confessions of an Intellectual (Property): Danger Mouse, Sonny Bono, and My Long and Winding Path as a Copyright Activist-Academic". *Popular Music and Society* 28 (1), 2005, 79-93.

Case study:

TBA

Tutorial activity:

TBA

### **Week 8. Citizenship and e-democracy: online activism, speech, rights, ethics**

#### Required Reading

Bahnisch, Mark. "The Political Uses of Blogs". *Uses of Blogs*. A. Burns & J. Jacobs (eds.). New York: Peter Lang, 2006. pp. 139-151.

Kahn, Richard and Douglas Kellner. "Virtually Democratic: Online Communities and Internet Activism." *Community in the Digital Age: Philosophy and Practice*. A. Feenberg & D. Barney (eds.). Lanham: Rowman & Littlefield, 2004. pp. 183-200.

#### Recommended Reading

Rushkoff, Douglas. "Open Source Democracy: How Online Communication Is Changing Offline Politics". London: Demos,  
[http://www.demos.co.uk/opensourcedemocracy\\_pdf\\_media\\_public.aspx](http://www.demos.co.uk/opensourcedemocracy_pdf_media_public.aspx)

Case study: Political blogs in an election year

Tutorial activity: This week, have a look at a range of political blogs. Try to spend some time looking at blogs from both sides of politics, from both local and international sources, from traditional journalism houses and independent bloggers. What are the common themes that emerge from these blogs? On which points do these blogs differ?

### **Part Three: New media and new human-technology relationships**

In this final part of the course we extend our discussion of new media by exploring the changing nature of mediated communication. We look here at changing notions of agency (ability to act in the world), subjectivity (ways of understanding ourselves), and corporeality (material and physical bodies) in our increasingly technologised and computational-based world.

### **Week 9. New Media and Cyborg Culture Part 1: Embodiment and new media interfaces**

#### Required Reading

McLuhan, Marshall. "Automation: Learning a living". *Understanding Media: The extensions of man* [Critical Edition] W.T. Gordon (ed.) California: Ginko Press, 2003. pp. 457-473.

Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century" [Extract]. R.C. Scharff & V. Dusek (eds.) *Philosophy of Technology: The technological condition, An anthology*. South Melbourne: Blackwell Publishing, 2003. pp. 429-450.

Giddings, Seth and Kennedy, Helen W. "Little Jesuses and \*@#?-off Robots: On Cybernetics, Aesthetics, and Not Being Very Good at *Lego Star Wars*". *The Pleasures of Computer Gaming: Essays on Cultural History, Theory and Aesthetics*. M. Swalwell & J. Wilson (eds.). North Carolina: McFarland, 2008. pp. 13-32.

#### Recommended Reading

McMahan, A. "Immersion, Engagement, and Presence: A method for analysing 3-D video games". *The Video Game Theory Reader*. M.J.P. Wolf & B. Perron (eds.). London: Routledge, 2003. pp. 67-86.

#### Case study: Video Games

Tutorial activity: What are some embodied experiences you have experienced or witnessed in relation to video games? How can video games be positioned as an 'extension' of the self?

### **Week 10. New Media and Cyborg Culture Part 2: New media and cybernetic relationships**

#### Required Reading

Gray, Chris Hables, Mentor, Steve, and Figueroa-Sarriera, Heidi J. "Introduction. Cyborgology: Constructing the Knowledge of Cybernetic Organisms". *The Cyborg Handbook*. C.H. Gray (ed.). London: Routledge, 1995. pp. 1-14.

#### Recommended Reading

Gray, Chris Hables. "The Cyborg Body Politic". *Cyborg Citizen: Politics in the Posthuman Age*. London: Routledge, 2002. pp. 9-20.

#### Case study: The cyborg

Tutorial activities: Produce a list of cyborgs, from both real and fictional sources. Where do these cyborgs fit within Gray's typology of cyborgs (1995, p.3)? From this typology, can you clearly delineate who, or what is or isn't a cyborg?

### **Week 11. Ambient Media Technologies and Surveillance Cultures**

#### Required Reading

Kember, Sarah. "Network Identities." *Cyberfeminism and Artificial Life*. London: Routledge, 2003. pp. 116-144.

Greenfield, Adam. "Section 1: What is Everywhere?". *Everywhere: The Dawning Age of Ubiquitous Computing*. California: New Riders, 2006. pp. 11-34.

#### Recommended Reading

Adams, Douglas. "Chapter 1". *Mostly Harmless*. New York: Random House, 1992. pp. 1-6.

#### Case study: Phillips Aml

Tutorial activities: Smart houses, smart cars, smart fridges – what is and what isn't smart about these? In a world of ubiquitous networked devices, where do we locate 'media' and where do we locate 'self'?

### **Week 12. Conclusion and wrap-up**

No tutorials this week

**BIBLIOGRAPHY OF WORKS ON CLOSED RESERVE**

**Wherever possible**, the following materials have been placed on closed reserve in the library.

- Aarseth, Espen (2001). 'Computer Game Studies: Year One', *Game Studies: The International Journal of Computer Game Research*, Vol. 1 No. 1, July  
<[www.gamestudies.org/0101/](http://www.gamestudies.org/0101/)>, accessed 25 April 2007.
- Barr, Trevor (2000). *newmedia.com.au*. Sydney: Allen & Unwin.
- Bell, Daniel (1974). *The Coming of Post-Industrial Society*. Harmondsworth: Penguin.
- Benkler, Yochai (2006). *The Wealth of Networks: How Social Production Transforms Markets and Freedom*. New Haven: Yale University Press.
- Bijker, Wiebe E. and Law, John (eds.) (1992). *Shaping technology/building society studies in sociotechnical change*. Cambridge: MIT Press.
- Bogost, Ian (2007). *Persuasive Games: The Expressive Power of Videogames*. Cambridge: The MIT Press.
- Berners-Lee, Tim. (2000). *Weaving the Web : the original design and ultimate destiny of the World Wide Web by its inventor*. New York: HarperCollins Publishers.
- Bruns, Axel (2005). *Gatewatching: collaborative online news production*. New York: P. Lang.
- Bruns, Axel. (2008). *Blogs, Wikipedia, Second Life and Beyond: From Production to Producership*. New York: Peter Lang Publishing.
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- Castells, Manuel (2000). *The rise of the network society*. Malden, MA: Blackwell Publishers.
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- Deuze, Mark (2007). *Media Work*. Cambridge: Polity.
- Dewdney, Andrew and Ride, Peter (2006). *The new media handbook*. London: Routledge.
- Dijk, Jan van. (2004). *The network society: social aspects of new media*. Cambridge: Polity.
- Dovey, Jon and Kennedy, Helen (2006). *Games cultures: computer games as new media*. Maidenhead: Open University Press.
- Flew, Terry. (2007). *New Media: An introduction* [3<sup>rd</sup> Edition]. South Melbourne: Oxford University Press.
- Flew, Terry (2007). *Understanding Global Media*. Basingstoke: Palgrave Macmillan.
- Feenberg, A. and Barney, D. (eds.). (2004). *Community in the Digital Age: Philosophy and Practice*. Lanham: Rowman & Littlefield.
- Florida, Richard L. (2004). *The rise of the creative class: and how it's transforming work, leisure, community and everyday life*. New York, NY: Basic Books.

- Fuller, Matthew (2003). *Behind the Blip: Essays on the culture of software*. New York: Autonomedia.
- Fuller, Matthew (2007). *Media Ecologies: Materialist Energies in Art and Technoculture*. Massachusetts: The MIT Press.
- Friedman, Thomas (2005). *The World is Flat: A Brief History of the 21<sup>st</sup> Century*. New York: Farrar, Straus and Giroux.
- Galloway, Alexander R. (2006). *Protocol: How Control Exists after Decentralization*. Cambridge: The MIT Press.
- Gates, Bill (1999). *Business @ the Speed of Thought: Succeeding in the Digital Economy*. London: Penguin.
- Gauntlett, David (2000). *Web.Studies: Rewiring Media Studies for the Digital Age*. London: Arnold.
- Gitelman, Lisa and Pingree, Geoffrey B. (eds.) (2004). *New Media, 1740-1915*. Cambridge: The MIT Press.
- Green, Lelia (2001). *Technoculture: from alphabet to cybersex*. St Leonards: Allen & Unwin.
- Gray, Chris Hables (ed.) (1995). *The Cyborg Handbook*. London: Routledge.
- Gray, Chris Hables (2002). *Cyborg Citizen: Politics in the Posthuman Age*. London: Routledge.
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#### 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 hardcopy or under "about Victoria" on the Victoria homepage at:

[http://www.victoria.ac.nz/home/about\\_victoria/calendar\\_intro.html](http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html)

Information on the following topics is available electronically under "Course Outline General Information" at:

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- Student and Staff Conduct
- Academic Grievances
- Academic Integrity and Plagiarism
- Meeting the Needs of Students with Impairments
- Student Support