MDIA 413
ADVANCED STUDIES IN NEW MEDIA
2008 TRIMESTER 2
COURSE GUIDE

COURSE DESCRIPTION

The development of new media provides many opportunities for extended and collaborative participation in online communications. As media practitioners or researchers, new media provide us with an increased scope for participation in interactive, community-based networks based on our shared or common interests and identities. Drawing on a range of new media commonly grouped under the Web 2.0 'banner' (including digital gaming, virtual worlds, blogs, wikis, podcasts and social bookmarking sites) the paper provides students with a contextual understanding of the current role and potential future trajectories of new media, and invites students to explore closely the role new media plays in relation to their own research or professional interests.

LEARNING AIMS AND OBJECTIVES

Upon successful completion of this course students will be able to demonstrate:
1. an understanding of the distinctive aspects of new media within broader research and professional communications contexts.
2. the ability to recognise and evaluate the relationship between new media forms and social, cultural, economic and policy issues that arise through their development.
3. a theoretical and applied understanding of how new media are being used to form wider cultural and affinity groups by industry, government, community organisations, and in the broader society, both in New Zealand and internationally.
4. an awareness of the ethical, attitudinal, social and relational skills and understandings necessary for effective participation in online communications in diverse cultural and international contexts;
5. some understanding and experience regarding the practical use of blogs, wikis, and/or social networking Websites as both a reader and/or contributor.

COORDINATION AND TEACHING

Coordinator and Lecturer
Dr Adam Swift
Room: KP42-110
Tel.:   TBA
Email: adam.swift@vuw.ac.nz

Consultation   Mondays, 2:00 – 3:00. For a more immediate response, students are welcome to email the above address.

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

Class seminars (all seminars held in Room 101, 42-44 Kelburn Parade):
Monday, 12:00 – 2:00

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.

COURSE STRUCTURE

The two-hour Monday session will provide students with an opportunity to explore the week's topic in a seminar setting, and will serve as a whole-class discussion time where students can discuss and question themes, issues and ideas raised in the weekly reading materials, as well as discuss class assessment requirements and research projects. 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 ongoing engagement with the course reader is expected.

The course is structured in three parts:

Part 1: Approaches to new media theory and practice

Part 2: Participatory and social networks and new media

Part 3: New media and global creative industries

WORKLOAD

This course is designed on the assumption that students will commit up to 24 hours a week on this course, including weekly seminars, academic reading, assignment research and writing, and project work. An indicative breakdown of these hours is:

1.	Seminar attendance	2 hours
2.	Reading (assigned and recommended readings)	8 hours
3.	Assignment research and writing	8 hours
4.	Project work	6 hours

COURSE READING

Students in MDIA413 are not required to purchase a text book or book of readings.

All reading materials will be placed on Blackboard. These readings form the basis of the weekly seminar session discussions, and students will need to demonstrate engagement with these materials in both seminar and assignment preparation. The function of these readings is to provide guidance and a starting point for your own research on the weekly topics.

In addition to the required readings, students will be provided with (or, in consultation with the coordinator, may provide themselves with) additional readings related to their research projects.

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

MANDATORY REQUIREMENTS AND ASSESSMENTS

The assessment in this course is designed on the understanding that you attend each weekly seminar session and undertake the assigned readings. Seminar sessions 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.

Mandatory Assessment

Assessment item	Assignment length	%	Due date
1. Oral presentation and accompanying written work	15 mins and 1500 words	20%	Presentations will occur during the seminar session on Monday 4th August. The accompanying written work must be submitted by Wednesday 6th August before 4pm
2. Research Essay	3000 words	40%	Wednesday 24th September before 4pm (Week 10)
3. New Media Research Portfolio Project	2500 words equivalent	40%	Requirements for Assessment Item 3 must be fulfilled before Wednesday 4pm 8th October (Week 12)
NB. Students must submit ALL pieces of assessment in order to pass the course			

Assessment 1. Oral presentation and accompanying written work (1500 words) 30%

This assessment forms the basis for your ongoing assessment in MDIA413. The assessment asks you to present to your peers an outline of your proposed research essay (assignment two) and new media project (assignment three). Your **12-15 minute** presentation should include the main thesis and methodological approaches of your research essay and how your research will incorporate or contribute to your new media project.

The **1500 word** written component will include an outline of the main points of your presentation including the thesis of your research essay and an outline of your new media project, and a thorough bibliography of all works consulted.

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

Assignment 2. Research Essay (3000 words) 40% Due Wednesday 24th September (Week Ten) 4pm

The **3000 word** research essay assessment requires a deep engagement with ideas and materials presented in the course. The essay must be able to show how, why and where the theories and issues associated with new media can be appropriately incorporated or synthesised to their own research interests or research projects. (This may include media research interests that traditionally lie outside the field of new media). Students should, therefore, decide on a research topic as soon as possible and, in consultation with the coordinator, begin reading around this topic.

This assessment relates to objectives 1, 2, 3, 4, and 5.

Assignment 3. New Media Research Portfolio Project 40% Due Wednesday 8th October (Week 12) 4pm

Throughout the trimester, students will develop a new media research portfolio. The aim of this assignment is to demonstrate an ongoing engagement with the course seminar and reading materials and a willingness to engage critically with your peers in an online environment. While the final shape of your portfolio will depend upon your individual research interests, you will be assessed on your willingness to participate in online communications and your ability to develop an appropriate level of new media literacy.

Ongoing consultation with the course coordinator will provide the basis for this project.

Your new media portfolio may include (but is not limited to) one or more of the following:

- the development of your own research blog
- contributions within a blogging community that shares your research interests
- substantial contributions to the Wikipedia or another appropriate research wiki
- the development of a substantial social bookmarking page
- the development of a research/peer-based social network site
- a project that incorporates the principles and ethos of Web 2.0 as means of gathering quantitative or qualitative research materials

N.B. Some of the services you will use for this project may require registration in order to utilize the services on offer. It is suggested that 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 have any concerns regarding the services, please consult your tutor or course coordinator.

N.B. It is the students responsibility to ensure they are entirely familiar with Victoria University's IT use rules, along with any additional terms of service included in third party software of web-based services.

Victoria University Information Systems Statute.
http://policy.vuw.ac.nz/Amphora!~~policy.vuw.ac.nz~POLICY~000000000014.pdf

The criteria for this assignment is based upon:

- Commitment to the new media portfolio
- Consistency of engagement with new media portfolio
- Relevance of participation in online communities to unit themes and issues
- Quality of insights on unit themes and issues
- Critical engagement and reflection evident in portfolio entries and annotation
- Evidence of participation in online social networks and critical interaction with peers
- Knowledge, presentation, expression and communication of research interests within new media portfolio

Detailed criteria for this assessment will be supplied early in the trimester

This assessment relates to objectives 1, 2, 3, 4, and 5.

LATE PENALITES

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.

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 and the course coordinator will grant extensions only in exceptional circumstances. The coordinator will grant extensions only rarely as this causes logistical difficulties and is unfair to other students who have worked hard to get their assignments in on time.
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 an extension should be made in advance of the due date, if possible. These requests must be in writing (an email is acceptable), and must be accompanied by supporting documents. Requests for extensions **WILL NOT** be granted without certification unless due to unforeseeable and exceptional circumstances. It is the responsibility of the student to keep a copy of any agreement to an extension.

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 at the rate of **5 points for the first day and 2 points for additional days** (points of the total marks for the assignment).

PRESENTATION OF WRITTEN WORK

It is the responsibility of the student to ensure that coursework is completed and submitted/presented on time. Students should observe due dates for all assessment work.

Written work should be placed in the MDIA essay box in 42-44 KP and you are 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

Week 1. Introduction to New Media key concepts and course themes

Required Reading

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

Manovich, Lev. "What Is New Media?" *The Language of New Media*, MIT Press: Cambridge, Mass, 2002. pp. 18-61.

Livingstone, Sonia. "Critical Debates in Internet Studies: Reflections on an Emergent Field". *Mass Media and Society* [4th Ed.] J. Curran and M. Gurevitch (eds.). Hodder Arnold: London, 2005. pp. 9-28.

Part 1: Approaches to new media theory and practice

Week 2: Technology and change: Networks and participatory cultures

Required Reading

Castells, Manuel. "Materials for an exploratory theory of the network society". *British Journal of Sociology*, Vol. 51, No. 1, 2000. pp. 5-24.
Available at http://tinyurl.com/5vlnjh

Lievrouw, Leah and Livingstone, Sonia. "Introduction to the Updated Student Edition". *The Handbook of New Media: Social Shaping and Consequences of ICTs* [2nd Ed.]. L. Lievrouw & S. Livingstone (eds.). Sage: London. pp. 1-14.

Herz, JC. "Harnessing the Hive: How Online Games Drive Networked Innovation". *Release 1.0*, 20 (9), October 18, 2002.
Available at http://tinyurl.com/5eomh2

Week 3: Literacies, access, and inclusion

Required Reading

Prensky, Marc. "Digital Natives Digital Immigrants". *On the Horizon*, Vol. 9 No. 5, October 2001.
Available at http://tinyurl.com/ypgvf

Lax, Stephen. "'Access Denied': Arguments about Equality and Access to New Media in the Information Society". New Media Worlds: Challenges for Convergence. V.

Nightingale and T. Dwyer (eds.). Oxford University Press: South Melbourne, 2007. pp. 199-213.

Iskold, Alex. "The Rise of Hyperlocal Information." *Read Write Web*. 21 November 2007.
Available at
http://www.readwriteweb.com/archives/the_rise_of_hyperlocal_information.php

Kahn, Richard and Kellner, Douglas. "Reconstructing Technoliteracy: A Multiple Literacies Approach". *E-learning*, 2 (3), 2006. pp. 238-251.
Available at http://www.gseis.ucla.edu/faculty/kellner/essays/technoliteracy.pdf

Week 4: Collaboration, DIY, and participatory media cultures

Required Reading

Leadbeater, Charles. "The Roots of We Think". *We-Think: The Power of Mass Creativity*. Profile Books: London, 2008. pp. 27-61.
Available at http://tinyurl.com/5prnlf

Deuze, Mark. "Creative Industries, Convergence Culture, and Media Work". *Media Work*, Polity: Cambridge, 2007. pp. 45-85.

Flew, Terry. "Participatory Media Cultures". *New Media: An Introduction* [3rd Ed.]. Oxford University Press: South Melbourne, 2007. pp.106-125.

Week 5: Presentations

Part 2: Participatory and social networks and new media

Week 6: Productive players: Collaborative production and the new economies of online gaming

Required Reading

Banks, John. "Gamers as Co-creators : Enlisting the Virtual Audience - A Report from the Net Face". *Mobilising the Audience*. M. Balnaves, T. O'Regan, & J. Sternberg (eds.). Brisbane: University of Queensland Press, 2002. pp. 188-212.

Deuze, Mark. "Game Design and Development". *Media Work*. Polity: Cambridge, 2007. pp. 201-233.

Raessens, Joost. "Computer Games as Participatory Media Culture". *Handbook of Computer Games Studies*. J. Raessens & J. Goldstein (eds.). MIT Press: Cambridge, 2005. pp. 373-389.

Week 7: New media, iMedia, and Me media: The role of social network services

Required Reading

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

Meikle, Graham. "Open Publishing, Open Technologies". *Future Active: Media Activism and the Internet*. Pluto Press: Sydney, pp. 88-113.

Week 8: Citizen journalism

Required Reading

Bruns, Axel. "Case Studies: Blogs and Journalism". Gatewatching: Collaborative Online News Production. Peter Lang Publishing: New York, 2005. pp. 201-237.

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

Part 3: New media and global creative industries

Week 9: Creative industries, cities, hubs, and nodes

Required Reading
Hartley, John. "Creative Industries". *Creative Industries*. J. Hartley (ed.), Blackwell: Malden, 2005. pp. 1-40.

Florida, Richard. "From Social Capital to Creative Capital". *The Rise of the Creative Class, and how it's transforming work, leisure, community, & everyday life*. Basic Books, New York, 2002. pp. 267-282.

Landry, Charles. "The Creative City and Beyond". *The Creative City: A Toolkit for Urban Innovators*. Earthscan: London, 2000. pp. 257-271.

Week 10: New media, new labour, and the global knowledge economy

Required Reading
Chris Anderson. "The Long Tail." Wired 12.10, 2004.
Available at http://www.wired.com/wired/archive/12.10/tail.html

Riemens, Patrice and Lovink, Geert. "Local Networks: Digital City Amsterdam". *Global Networks, Linked Cities*. S. Sassen (ed.). Routledge: New York, 2002. pp. 327-345.

Flew, Terry. "Creative Economy". *Creative Industries*. J. Hartley (ed.), Blackwell: Malden, Mass., 2005. pp. 344-360.

Howkins, John. "Managing Creativity". *The Creative Economy: How People make Money from Ideas*. Penguin: London, 2001. pp. 118-158.

Week 11: Policy and governance: New Media and participative and collaborative democracy

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

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.

Rushkoff, Douglas. "Open Source Democracy: How Online Communication Is Changing Offline Politics". London: Demos, http://www.demos.co.uk/opensourcedemocracy_pdf_media_public.aspx

Week 12: Course wrap-up

COURSE BIBLIOGRAPHY

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/>, 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 Produsage*. New York: Peter Lang Publishing.

Bruns, Axel and Jacobs, Joanne (2006). *Uses of Blogs*. New York: Peter Lang Publishing.

Castells, Manuel (2000). *The rise of the network society*. Malden, MA: Blackwell Publishers.

Castells, Manuel (2001). *The Internet galaxy: reflections on the Internet, business, and society*. New York: Oxford University Press.

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* [3rd 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 21st 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.

Greenfield, Adam (2006). *Everyware: The Dawning Age of Ubiquitous Computing.* California: New Riders.

Hansen, Mark B.N. (2006). *New Philosophy for New Media.* Massachusetts: The MIT Press.

Hartley, John (ed.) (2005). *Creative Industries.* Malden: Blackwell.

Hayles, N. Katherine (1999). *How we became posthuman: Virtual bodies in cybernetics, literature, and informatics.* Chicago: Chicago University Press.

Hayles, N. Katherine (2005). *My mother was a computer: Digital subjects and literary texts.* Chicago: Chicago University Press.

Howkins, John (2001). *The Creative Economy: How People make Money from Ideas.* London: Penguin.

Jenkins, Henry. (2006). *Convergence Culture: Where Old and New Media Collide.* New York: New York University Press.

Jenkins, Henry. (2006). *Fans, Bloggers, and Gamers: Exploring Participatory Culture.* New York: New York University Press.

Kember, Sarah (2003). *Cyberfeminism and Artificial Life.* London: Routledge.

Keen, Andrew (2007). *The Cult of the Amateur: How Today's Internet is Killing Our Culture.* New York: Doubleday Business.

Landry, Charles. *The Creative City: A Toolkit for Urban Innovators.* Earthscan: London, 2000.

Leadbeater, Charles (1999). *Living on Thin Air: The New Economy.* Penguin: London.

Leadbeater, Charles. *We-Think: The Power of Mass Creativity.* Profile Books: London, 2008.

Lessig, Lawrence (2000). *Code and other Laws of Cyberspace.* New York: Basic Books.

Lessig, Lawrence (2001). *The Future of Ideas: The Fate of the Commons in a Connected World.* New York: Vintage Books.

Lessig, Lawrence (2004). *Free Culture: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity.* New York: Penguin.

Levinson, Paul (1997). *The soft edge : a natural history and future of the information revolution.* London: Routledge.

Levy, Pierre (1997). *Collective intelligence : mankind's emerging world in cyberspace.* New York: Plenum Trade.

Lévy, Pierre (1998). *Becoming virtual: reality in the Digital Age.* New York: Plenum Trade.

Lievrouw, Leah, and Livingstone, Sonia (eds.) (2005). *The Handbook of New Media: Social Shaping and Consequences of ICTs* [2nd Edn]., London: Sage.

Lister, Martin, Dovey, Jon, Giddings, Seth, Grant, Iain, and Kelly, Kieran (2003). *New Media: A Critical Introduction.* London: Routledge.

Lovink, Geert (2002). *Dark Fiber: Tracking Critical Internet Culture.* Cambridge: MIT Press.

Lovink, Geert (ed.) (2002). *Uncanny Networks: Dialogues with the virtual intelligentsia.* Cambridge: MIT Press.

Lovink, Geert (2007). *Zero Comments: Blogging and Critical Internet Culture.* London: Routledge.

Lyon, David (2002). *Surveillance Society: Monitoring Everyday Life.* Buckingham: Open University Press.

Manovich, Lev (2001). *The Language of New Media.* Cambridge: MIT Press.

McChesney, Robert W. (2007). *Communication Revolution: Critical Junctures and the Future of Media.* New York: New Press.

McLuhan, Marshall (1964). *Understanding Media: The Extensions of Man.* London: Kegan Paul.

Negroponte, Nicholas (1995). *Being Digital.* Sydney: Hodder & Stoughton.

Nightingale, Virginia and Dwyer, Tim (eds). *New Media Worlds: Challenges for Convergence.* Oxford University Press: South Melbourne, 2007.

Raessens, Joost and Goldstein, Jeffrey (eds.). *Handbook of Computer Games Studies.* MIT Press: Cambridge, 2005.

Rheingold, Howard (1994). *The Virtual Community: Finding Connection in a Computerized World.* Secker & Warburg: London.

Rheingold, Howard (2002). *Smart Mobs: The Next Social Revolution.* Cambridge: Basic Books.

Rossiter, Ned (2006). *Organised Networks: Media Theory, Creative Labour, New Institutions,* NAi Publishers, Institute of Network Cultures: Amsterdam.

Schiller, Dan (2006). *How To Think About Information.* Chicago: University of Illinois Press.

Spiller, Neil (ed.) (2002). *Cyber reader: critical writings for the digital era.* London: Phaidon.

Spurgeon, Christina (2008). *Advertising and new media.* London: Routledge.

Surowiecki, James (2005). The Wisdom of Crowds. New York: Random House.

Swalwell, Melanie and Wilson, Jason (eds.) (2008). *The Pleasures of Computer Gaming: Essays on Cultural History, Theory and Aesthetics.* North Carolina: McFarland.

Tapscott, Don and Williams, Anthony D. (2008). Wikinomics: How Mass Collaboration Changes Everything. New York: Portfolio.

Terranova, Tiziana (2004). *Network Culture: Politics for the Information Age.* Pluto Press

Thorburn, David and Jenkins, Henry (eds.). (2004). *Rethinking Media Change: The Aesthetics of* Transition. Cambridge: The MIT Press.

Toffler, Alvin (1970). *Future Shock.* New York: Random House.

Tofts, Darren, Annemarie Jonson and Alessio Cavallaro (eds) (2003) *Prefiguring Cyberculture: An Intellectual History,* Cambridge: MIT Press.

Turkle, Sherry (1995). *Life on the Screen: Identity in the Age of the Internet.* New York: Simon & Schuster.

van Dijk, Jan (2004). *The Network Society: Social Aspects of New Media.* Cambridge: Polity.

Wardrip-Fruin, Noah and Montfort, Nick (eds.) (2003). *The New Media Reader.* Cambridge: The MIT Press.

Wark, McKenzie (2007). *Gamer Theory.* Harvard: Harvard University Press.

Wolf, M.J.P. and Perron, B. (eds.) (2006). *The Video Game Theory Reader.* London: Routledge.

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

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

http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general
- Student and Staff Conduct
- Academic Grievances
- Academic Integrity and Plagiarism
- Meeting the Needs of Students with Impairments
- Student Support