SUBJECT NO: **57043**
SUBJECT NAME: **NEW MEDIA**
                     AESTHETICS

UTS: HUMANITIES & SOCIAL SCIENCES

SUBJECT OUTLINE
Autumn Semester, 2004

Level: **400**

Credit points: 8

Prerequisites: **None**

Subject Coordinator: **Megan Heyward / Chris Caines**
Phone: 9514 2329 / 9514 2179
Room: 3.343 / 338
Email: Megan.Heyward@uts.edu.au
Email: Chris.Caines@uts.edu.au

SUBJECT DESCRIPTION
In this subject students will explore New Media Aesthetics. The main focus will be
multimedia and the Net, but other hybrid works such as sound/performance/multimedia
installation will also be considered. Interface design, use of sound, and the ways that new
forms are being and can be developed will be addressed critically and theoretically. Students
will examine their own work (including in production) and other works to tease out why
certain forms are being re-produced and what creative developments in new media aesthetics
are possible.

OBJECTIVES
   a) To enable students to develop skills in critically engaging with and analysing new
      media works;
   b) To introduce students to contemporary concerns in new media through
   c) presentation of new media works and readings;
   d) To introduce students to new media industry issues, within the landscape of media
      production in general;
   e) To address theoretical issues through in-depth discussion of case studies;
   f) To encourage students to engage with issues of aesthetics in their own
      production work.

TEACHING AND LEARNING ACTIVITIES
Weekly seminars and flexible learning
An extensive audition/viewing program of new media works
Reading and analysis of texts
Student presentation of seminar papers and participation in workshops
Student online activities and projects
Major project, such as an essay or net.art project

CONTENT:
Introduction to questions of new media and aesthetics
Digital aesthetics: affects and the senses
Art Machines
Vision, Attention, Games
Questioning Technology and Art
Net art + CD Rom art + electronic art
Rethinking New media

PROGRAM

Semester Week	Commencing	Topic
1	1-5 March	Class: Intro to course & UTS Online.
2	8-12 March	Class: Intro to questions of new media.
3	15-19 March	Online 1: Towards theories of aesthetics
4	22-26 March	Class: Orality, Aurality and Flesh in Electronic Culture
5	29 March – 2 April	Online 2: Aesthetics and Kinaesthetics: Digital Affect Send essay topic for approval.
6	5-9 April	**9 April – Good Friday (Public Holiday)** Class: Computer Games and Attention Essay topics need to be approved by this week. Reflections on UTS Online due to be posted online this week.

Semester Week	Commencing	Topic
	12-16 April	**Non-Teaching Week (Vice Chancellor's Week)** **12 April – Easter Monday (Public Holiday)**
7	19-23 April	**Non-Teaching Week**
8	26-30 April	**26 April – Anzac Day (Public Holiday)** Class: Machine Visions and War/games
9	3-7 May	Online 3: Questionning Technology: instrumentality, control and the accident
10	10-14 May	Class: Guest Lecture /+ Installation Art
11	17-21 May	Online 4: The Internet and Art Practices
12	24-28 May	Class: Science/Fiction and CD ROM art + seminars
13	31 May-4 June	Class: seminars
14	7-11 June	Class: seminars. Essays to be handed in at this (last) class. 9TH JUNE – QUEEN'S BIRTHDAY (PUBLIC HOLIDAY)
	16 June – 4 July	Exam Period begins. (No exam for this subject.)

PART 1:   Introduction to Issues: New Media, Technology/Information, Aesthetics

WEEK 1   Introduction to the course and to UTS Online.
Room: TBA

WEEK 2   Introduction to questions of new media
Room: TBA

Discussion of Readings
Troubleshoot on-line issues with your group and in larger group

Readings:
Sean Cubitt, "Turbulence: Network Morphology and the Corporate Cyborg" from his *Digital Aesthetics*, London: Sage, 1998. **P. Book also in ML. 004.019 CUBI**
Steven Maras and David Sutton, "Medium Specificity Re-visited" *Convergence* 2000, Volume 6, Number 2. **P.**

References:
William Bogard, "Distraction And Digital Culture", *Ctheory,*
http://www.ctheory.net/text_file.asp?pick=131
Ken Goldberg (ed.), *The robot in the garden: telerobotics and telepistemology in the age of the Internet,* Cambridge, MA: MIT Press, 2000.**CR**. **121 GOLB**
"History" and "Theory" sections in Timothy Druckrey (ed.) *Electronic culture : technology and visual representation*, New York: Aperture, 1996. **CR. 701.105 DRUC**. **Also in ML and in Coop Bookshop**

WEEK 3   Introduction to Aesthetics: Towards theories of Aesthetics
Students meet on-line
Read and Discuss On-line

Readings:

Susan Buck-Morss, "Aesthetics and Anaesthetics: Walter Benjamin's Artwork Essay Reconsidered", *New Formations,* no. 20 (Summer, l993) **P.**

You might also like to take a look ahead at Karen Pearlman's piece (week 5), as she specifically refers to Buck-Morss's article.

References:
Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", *Illuminations,* **ML**
Samuel Weber, "The Unraveling of Form", *mass mediauras*, 1996. **ER.**
Felix Guattari, "the new aesthetic paradigm", *chaosmosis.* **ER (**book **ML. 150.195 Guat.)**
Samuel Weber, *mass mediauras,*1996. **ML 302.23 Webe**
Mary Ann Doane,"Technophilia: Technology, Representation and the Feminine" in Mary Jacobus, Evelyn Fox Keller, Sally Shuttleworh (eds.) *Body/Politics: women and the Discourses of Science* (NewYork: Routledge, l990) in **ML. 305.42/150**
Terry Eagleton, *The Ideology of the Aesthetic,* Chapter 1. **ML.**
Peter Lunenfeld (Editor) *The Digital Dialectic : New Essays on New Media* (MIT Press, Leonardo Book 2000), **ML 303.4834 LUNE**

PART 2:   Digital Aesthetics and the Senses

WEEK 4   Orality, Aurality and Flesh in Electronic Culture
Room: TBA
Lecture: Affect and Media
Discussion: Discuss Readings

Readings:
Margaret Morse, "What do Cyborgs Eat", in Gretchen Bender and Timothy Druckery, *Culture on the Brink*, 1994. **P**

References:
Eugene Thacker, 'Bioinformatics…', *Ctheory,* http://www.ctheory.net/text_file.asp?pick=106
Eugene Thacker,.../visible_human.html/digital anatomy and the hyper-texted body, *Ctheory,* http://www.ctheory.net/text_file.asp?pick=103
Paolo Atzori and Kirk Woolford, "Extended-Body: An Interview with Stelarc", *Ctheory*, http://www.ctheory.net/text_file.asp?pick=71
Charles Grivel "The Phonograph's Horned Mouth" in Kahn and Whitehead, (eds.), *The Wireless Imagination*, 1992 **P. book in ML. 700.904/6**
+ additional articles in "Tech Flesh"*, Ctheory,* http://www.ctheory.com/

WEEK 5   Aesthetics and Kinaesthetics – Digital Affect
Students meet on-line
->Read and Discuss On-line
->Send Melanie essay topic for approval.

Readings:
Karen Pearlman, "Learning to read the physical mind", in Peta Tait (ed.) *Body Shows*, Monograph Series Australian Playwrights: 8. **P**

References:
Hillel Schwartz, "Torque The New Kinaesthetic of the Twentieth Century" in Jonathan Crary and Sanford Kwinter (eds.), *Incorporations: Zone, 6*, 1992. **ER**.
Michel Foucault, "The Political Technology of the Individual" from L Martin et al. (eds), *Technologies of the Self,* l988. **ML**
Peter Wollen, "Cinema/Americanism/The Robot", *new formations*, No. 8 (Summer 1989) **ML.**
Avital Ronell, "Our Narcotic Modernity" from V. Conley (ed.), *Rethinking Technologies*, l993, **ER.**

Eve Sedgwick and Adam Frank, "Shame in the Cybernetic Fold", from their *Shame and her Sisters: A Silvan Tomkins Reader.* Durham and London: Duke University Press, 1995. **ML**

WEEK 6   Computer Games and Attention
->Send Melanie essay topic for approval.
Lecture: Games People Play
*Post Assignment 2 on UTS Online by tonight's class.

Readings:
Jason Wilson (work in progress) "'Participation TV': Early games, video art, abstraction and the problem of attention", **(handout)**.
(Excerpts) Jonathon Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture*, London, Cambridge, Mass.: MIT Press, 1999, pp. 1-5, 72-5. **P.**

References:
Aki Jarvinen (2001) "Quake goes the environment: game aesthetics and archaeologies", *Digital Creativity*, vol. 12, no. 2, pp. 67-76. (available via library databases. Look up "Digital Creativity" under 'Journal Title' on the catalogue and follow links.)
'game' issue of MC, http://www.media-culture.org.au/past_vol_3.html
Henry Jenkins "Games, the New Lively Art",
http://web.mit.edu/21fms/www/faculty/henry3/GamesNewLively.html
Melanie Swalwell, "Multi-Player Computer Gaming: 'Better than playing (PC Games) with yourself", *Games, Gamers, and Gaming Culture: An Introduction to Games and Culture*, Matthew Wolf-Meyer, Davin Heckman (eds), Palgrave/St Martin's, (forthcoming 2003).

WEEK 7   19-23 April   Non-Teaching Week

WEEK 8   Machine Visions and War/games
Room: TBA
Lecture: on tie-ins between this week's and next week's topics – Vision, War, Instrumentality, Control, Games, Play, etc.
*Assignment 2 due in tonight's class.

Readings:
Critical Art Ensemble, "The Coming of Age of the Flesh Machine" in Timothy Druckrey (ed.) *Electronic culture: technology and visual representation,* New York: Aperture, 1996. **P**
John Johnston, "Machinic Vision", *Critical Inquiry* 26, Autumn 1999, pp. 27-48. **P.**

References:
Lev Manovich, "The Paradoxes of Digital Photography", http://www-apparitions.ucsd.edu/~manovich/text/digital_photo.html
Or "The Automation of Sight: From Photography to Computer Vision" in Timothy Druckrey (ed.) *Electronic culture : technology and visual representation,* New York: Aperture, 1996. **CR**. **701.105 DRUC. Also in ML and in Coop Bookshop**
Manovich's book, *The Language of New Media*, is also available in **ML**.
Paul Virilio, *The Vision Machine*, London, BFI, 1994, **ML**.

PART 3: Questionning Technology and Art

Week 9   May 6   Questionning Technology: instrumentality, control and the accident
Students meet on-line
Read and Discuss On-line.

Readings:
Martin Heidegger, "The Question Concerning Technology", in his *Basic Writings*, 1964, **P** (excerpts) *Heidegger for Beginners,* **P.**

References:
Paul Virilio, *The Information Bomb* (London: Verso 2000) chapter 7. **CR.355.343 Viri**
Manuel de Landa, *War in the Age of Intelligent Machines*, l991, ch 2**. CR. 355.00285/200**
Zoe Sofia "Container Technologies", *Hypatia,* Spring 2000, v.15, issue 2. **ER**
Michel Foucault, "The Political Technology of the Individual" from L Martin et al. (eds), *Technologies of the Self,* l988. **ML**
Peter Wollen, "Cinema/Americanism/The Robot", *New Formations,* No. 8 (Summer 1989) **ML.**
Avital Ronell, "Our Narcotic Modernity" from V. Conley (ed.), *Rethinking Technologies*, l993, **ER 601/12**

WEEK 10   Installation Art
Room: TBA
Guest Lecture: Mari Velonaki

Assignment 3: Workshop your project on line with your group in weeks 10 and 11

Readings:
To be advised

References:
Margaret Morse, "Body and Screen", *Wide Angle*, vol. 21, no. 1, pp. 63-75. **P.**
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. **P.**

WEEK 11   The Internet and Art Practices
Students meet on-line and discuss the issues raised in the readings and by online art projects.

Readings:
Alice Jardine, "Of Bodies and Technologies", in Hal Foster (ed.), *Discussions of Contemporary Culture.* 1987, **ER.**

And, depending on your interests, you might:
Browse the interviews/FAQs with net artists, at http://www.cyberpoiesis.net/shortcuts/
Look at one or both of the new hypertext-ish journals that have recently come out: an issue of JoDI http://jodi.ecs.soton.ac.uk/Articles/v03/i03/editorial.html
and 'inflect', hosted by the University of Canberra www.ce.canberra.edu.au/inflect
Browse selectpark's game art archives, www.selectparks.net
&/or discuss the significance of other online art projects.

References:
Alt x Press, Mark Amerika etc. http://www.altx.com/home.html
Simon Penny, "The virtualization of art practice", *Art Journal*, Fall, 1997, **P.**
Dante Tanzi, "Time, Proximity and Meaning on the Net" *Ctheory*, article 81 www.ctheory.net/text_file?pick=124
Albert Borgmann, "Information, Nearness, and Farness" in Ken Goldberg (ed.), *The robot in the garden : telerobotics and telepistemology in the age of the Internet,* Cambridge, MA : MIT Press, 2000.**CR. 121 GOLB**
Margaret Morse,"Cyberscapes, Control and Transcendence: The Aesthetics of the Virtual", in her *Virtualities*, 1998. **CR & ML. 302.23Mors.**
Peter Weibel and Timothy Druckrey (eds.) *Net-condition: art and global media,* Cambridge, MA: MIT Press, 2001, **CR & ML 700.285 WEIB.**

Katherine Hayles, "Seductions of Cyberspace", in Verena Andermatt Conley (ed), *Rethinking technologies*, Minneapolis : University of Minnesota Press, 1993. **book in ML.** 601/12

Ken Goldberg (ed.), *The robot in the garden: telerobotics and telepistemology in the age of the Internet,* Cambridge, MA : MIT Press, 2000.**CR & ML. 121 GOLB**

"Media/Identity/Culture" section in Timothy Druckrey (ed.) *Electronic culture: technology and visual representation*, New York: Aperture, 1996. **CR**. **701.105 DRUC**. **Also in ML and in Coop Bookshop**

Nell Tenhaaf, "Of Monitors and Men and Other Unsolved Feminist Mysteries: Video Technology and theFeminine. **ER**

Katherine Hayles, "Virtual Bodies and Flickering Signifiers", in Timothy Druckrey (ed.) *Electronic culture: technology and visual representation,* New York: Aperture, 1996. **CR**. **701.105 DRUC**. **Also in ML and in Coop Bookshop**

Sherry Turkle, "Computational Technologies and Images of the Self", *Social Research,* Fall 1997, vol 64, no 3. **CR.**

Norie Neumark, "Interactive Journeys", *Leonardo,* 28.4 (1995), **CR.**

WEEK 12   Science/Fiction and CDROM art
Class: Discussion of Readings
+ 1st week of student seminars.

Readings
Gilles Deleuze and Felix Guattari, "Nomad Art", **P.**
pages on the bio art of SymbioticA, BEAP catalogue, 2002. **P.**

And pick something from either this group, on CD Rom:
Peter Lunenfeld, "Postmodern Ruins, Restive Machines", **P.** (the Blunk is interesting if you can manage it too.)
Timothy Murray, Digital Incompossibility: Cruising The Aesthetic Haze Of The New Media, *Ctheory,* http://www.ctheory.net/text_file.asp?pick=121
Melanie Swalwell (2003) "New/Inter/Media", *Convergence*, (special issue 'What is Intermedia?'), vol. 8, no. 4, pp. 46-56. **P.**

OR, Sci-Fi
Eugene Thacker, "Fakeshop: Science Fiction, Future Memory"*, Ctheory, Event-Scene,* http://www.ctheory.net/text_file.asp?pick=220
Philip K. Dick, *Do Androids Dream of Electric Sheep?* (excerpts) **P.**
And Katherine Hayles' reading of Dick. **P**.

References:
Luciana Parisi and Tiziana Terranova, Heat-Death: Emergence and Control in Genetic Engineering and Artifical Life" *ctheory*. http://www.ctheory.net/text_file.asp?pick=127
Peter Lunenfeld, *Snap to grid: a user's guide to digital arts, media, and cultures*, Cambridge, MA: MIT, 2000, **ML 006.7 LUNE**
Tiziana Terranova, "Digital Darwin: Nature, Evolution, and Control in the Rhetoric of Electronic Communication" *New Formations*, (Autumn 1996, no. 29) **CR.**
Simon Penny, "The Darwin Machine: Artificial Life and Interactive Art", *New Formations,* (Autumn 1996, no. 29) **CR.**
Mark Mossman, "Acts of Becoming: Autobiography, Frankenstein, and the Postmodern Body", *Postmodern Culture,* 11(3), May 2001.

WEEK 13
Room: TBA
Seminar presentations

WEEK 14
Room: TBA
Seminar presentations

Class organisation for on-line participation:
Depending on enrolments, there will be 4 groups of about 8 people, to be decided in week 1. There are 4 topics. For each topic one person in the group needs to start the discussion. Each group will do their on-line discussions together, over 2 or 3 weeks, participating in 4 topics:
Topic 1. Digital Aesthetics and the Senses 1. This covers weeks 3 and 4. The thread must be opened by August12 by the discussion starter.
Topic 2. Digital aesthetics and the Senses 2. This covers weeks 5 and 6. The thread must be opened by August 26 by the discussion starter.
Topic 3. Questioning technology and information. This covers weeks 7 and 9. The thread must be opened by September 9 by the discussion starter.
Topic 4. Re-thinking New Media. This covers weeks 10 and 11. The thread must be opened by October 7 by the discussion starter.

ASSESSMENT

Assessment Item 1: Flexible learning assignment, based on online group discussion using UTS online.
Objectives: a, b, c, d, e
Value: 40%
Due: Continuous first 8 weeks. Summary and written reflections due after the
                    mid-semester break. To be posted on UTS Online by April 8.
Tasks: *Through an online medium, such as UTS online, discuss at least 5 week's topics and case studies of new media art works.
*Reflect on the process and experience of these online discussions in a document of between 750-1000 words, posted on UTS Online by week 6.
*Contribute at least 2 postings which make available "useful resources" for the class as a whole, such as useful and relevant websites, including a 50 word abstract about the resource.

Assessment criteria:
- Regularity of posting that engages with and analyses reading and/or new media artistic material;
- Use of the concepts discussed in the lectures and readings;
- Thoughtfulness, depth of reading, and quality of argument in the postings and written reflections;
- Ability to work effectively with other students.

Assessment Item 2: Engagement with new media art culture and industry in Australia, such as visiting an exhibition or installation and reporting on it
Objectives: a, b, c
Value: 10%
Due: Continuous first 8 weeks, summary due after the mid-semester break – in
                    class on April 29.
Tasks: Analyse works such as in an exhibition or installation or other new media works in Public Galleries (i.e., which are not on-line). The report must refer to at least 2 of the readings or references. Approx 300-500 words.

Assessment criteria:
- Use of the concepts discussed in the lectures and readings
- Engagement with the work both on its own terms and in relation to the student's concerns

Assessment Item 3: Major project
Objectives: a, b, d, e
Value: 50%

Due: Last week of class. Approval of form (essay or net work) and topic from
lecturer by last week before the break. Seminar presentations of major
projects will be held in the last three classes.

Tasks: Major project, such as to produce a Net work or essay which takes into account theoretical
concepts from the readings and discussions. If an essay is the form, it must be 3,000 words.

If the work is net.art (with approval from lecturer in the week before the break), it must be accompanied by,
or contain an analytical discussion of approximately 1000-1500 words in which they refer directly to
readings from course outline and their own research to discuss the theoretical and empirical basis of the
project. This discussion is not an essay but rather an elaboration and summary of the research/conceptual
process that went into production. <u>N.B.: UTS does not provide any resources for production work for this
subject.</u>

If an essay, the topic will be framed by the student (with approval from lecturer in the week before the
break) around discussion of questions raised during the semester both through an analysis of their own
practice as well as at least one other work that they research (i.e., not a work already presented and/or
discussed in class). They need to discuss how issues of digital aesthetics that have been raised in the
discussions and readings are/will inform their own practice.

Assessment criteria:
Demonstrated ability to:
- Use and engage with the concepts discussed in the seminars and readings;
- Engage with the new media art work both on its own terms and in relation to the student's own
concerns;
- Undertake sustained research;
- Successfully complete an extensive conceptualised, researched and argued project, either as a net
work or essay.

MINIMUM REQUIREMENTS
Since class discussion and participation in activities form an integral part of this subject, you
are expected to attend, arrive punctually and actively participate in classes. Should you
experience difficulties meeting this requirement, please contact your lecturer**.** Students who
have a valid reason for extended absence from class (e.g., illness) may be required to
complete additional assignment work to ensure they achieve the subject objectives.

Attend at least 9 of the classes. Satisfactory submission of all assignments.

TEXT AND REFERENCES
Sean Cubitt, *Digital Aesthetics*, London: Sage, 1998.
Ctheory, http://www.ctheory.com/articles/
Ken Goldberg (ed.), *The robot in the garden : telerobotics and telepistemology in the age of the
Internet,*
Cambridge, MA : MIT Press, 2000.
Randall Packer and Ken Jordan, (eds), *Multimedia: From Wagner to Virtual Reality*, NY: Norton, 2001,
Susan Buck-Morss, "Aesthetics and Anaesthetics: Walter Benjamin's Artwork Essay
Reconsidered", *New Formations,* no. 20 (Summer, l993)**.**
Peter Lunenfeld (Editor) *The Digital Dialectic : New Essays on New Media* MIT Press,
Leonardo Book 2000
Eve Sedgwick and Adam Frank, *Shame and her Sisters: A Silvan Tomkins Reader.* Durham and
London: Duke
University Press, 1995.
John Johnston, "Machinic Vision", *Critical Inquiry* 26 (Autumn, 1999)
Lev Manovich, "The Paradoxes of Digital Photography",
    http://www.apparitions.ucsd.edu/~manovich/text/digital_photo.html
Lev Manovich, The Language of New Media, Cambridge, MA, MIT Press, 2001
Timothy Druckrey (ed.) *Electronic culture : technology and visual representation,* New York: Aperture,
1996.

Timothy Druckrey (ed) *Ars Electronic: facing the future: a survey of two decades*, Linz: Ars Electronica, 1999.
Paul Virilio, *The Information Bomb* London: Verson 2000
Manuel de Landa, *A Thousand Years of Non-Linear History* Zone Books, 2000.
Friedrich Kittler, "There is no software", *literature, media: information systems,* London: Routledge, 1997
Verena Andermatt Conley (ed), *Rethinking technologies*, Minneapolis : University of Minnesota Press, 1993**.**
Margaret Morse, *Virtualities*, 1998.
Peter Weibel and Timothy Druckrey (eds.), *Net-condition : art and global media,* Cambridge, MA: MIT Press, 2001,

GRADES
This is a graded subject. All assessment tasks must be completed and submitted and a satisfactory level overall must be achieved to pass the subject. Assessment grades and final grades in the subject will be High Distinction / Distinction / Credit / Pass / Fail.

Grading Descriptors

High Distinction:	Work of outstanding quality on all objectives of the subject, which may be demonstrated by means of criticism, logical argument, interpretation of materials or use of methodology. This grade may also be given to recognise particular originality or creativity.
Distinction:	Work of superior quality on all objectives, demonstrating a sound grasp of content, together with efficient organisation and selectivity.
Credit:	Work of good quality showing more than satisfactory achievement on all objectives, or work of superior quality on most of the objectives of the subject.
Pass:	Work showing a satisfactory achievement on the overall objectives of the subject.
Fail:	Unsatisfactory performance in one or more objectives of the subject as contained within the assessment items.

EXPECTATIONS ABOUT ASSESSMENT TASKS
All assessment tasks are expected to be submitted by the specified due date. Penalties may apply for late submission. The assignment cover sheet supplied for this subject is to be photocopied, completed, signed and attached to the front of each assignment submitted. **No folders or plastic sleeves please**. You should keep electronic and paper copies of all assignments.

Assignments are to be submitted and returned during class. Your final assignment will be posted back to you if you provide a stamped, self-addressed envelope. Otherwise, your assignment can be collected in week 4 of the following semester. After week 4 any uncollected assignments will be disposed of according to University guidelines. See the UTS Assessment Manual at http://www.uts.edu.au/div/publications/policies/select/assess

ACADEMIC INTEGRITY
Assessment items provide an opportunity for students to demonstrate that they understand the content being covered and have achieved the objectives of the subject. Assessment enables students to demonstrate their personal integrity and respect for scholarship. This means:
   • Acknowledging the sources of ideas, views and opinions from any resources including the Internet.
   • Using quotation marks to indicate every direct quote from another work.
   • Avoiding excessive paraphrasing even when acknowledging a source.

You are expected to familiarise yourself with UTS policy on good academic practice. **Penalties will be imposed for plagiarism and other forms of cheating.** You may be asked to produce drafts or research notes to prove that your assignment is entirely your own work. If your assignment contains any material that is plagiarised or copied from someone else you could receive zero for the whole subject. For advice about using information correctly and avoiding plagiarism see www.lib.uts.edu.au/catalyst/08/index.htm. If in any doubt you should seek advice from the subject coordinator.

ASSISTANCE WITH LEARNING
You should not hesitate to ask your lecturer or subject coordinator for help throughout the semester. In your first class you will be advised how to contact your lecturer. You will be provided with comments and suggestions on your assessment tasks throughout the semester.

The University Library has the resources you need for your assignments. Some items such as electronic journals, databases and e-reserve require a login and password in order to be accessed from your home or office. Information and instructions for off-campus access are available at this address: http://www.lib.uts.edu.au/services/off_campus. Items in high demand are placed in the Library's Reserve Collection and much of this material is now accessible electronically. Access via the Reserve Collection link in the Library's collection link in the Library's catalogue at: http://orac.lib.uts.edu.au/

The **UTS:BELL site** (www.bell.uts.edu.au) provides an extensive and continually updated range of classes, tutorials and resources, including an Online Referencing Guide.
If you need help with your study (writing, seminar presentation or study skills) contact the **ELSSA Centre**, Level 18, Tower Building, telephone 9514-2327.

SUPPORT FOR STUDENTS
If personal problems are affecting your university work you should seek free and confidential assistance from **Student Services**, Level 6, Building 2, telephone 9514-1171.

If you need an extension of time (up to one week) to complete an assessment item you must make a request in writing before the due date. **Request for Extension** forms are available from the Faculty Student Centre.

You should apply for **Special Consideration** if, because of serious illness or misadventure, you have difficulty in completing assessment or attendance requirements. A Request for Special Consideration must be lodged before the assessment item is due.

The **Special Needs** Service can advise you of the university's services for people with disabilities and the options available for learning and assessment arrangements, telephone 9514-1177. Contact the Special Needs Service in the Student Services Unit if you would like a confidential discussion of your circumstances. If you have a disability or an ongoing medical condition, you should contact the **Academic Liaison Officer** at the beginning of your course to discuss whether you need particular learning and assessment arrangements and each semester let the Academic Liaison Officer know the subjects in which you are enrolled. Please note that the Academic Liaison Officer is also the person to contact if you need assistance because you have primary care for young children or other caring responsibilities. The Academic Liaison Officer is Ursula Ströh and her contact details are telephone 9514-2708 or Ursula.Stroh@uts.edu.au

Useful References in Markets Library and online are:

Susan Buck-Morss, "Aesthetics and Anaesthetics: Walter Benjamin's Artwork Essay Reconsidered", *New Formations,* no. 20 (Summer, l993).
Sean Cubitt, *Digital Aesthetics*, London: Sage, 1998. **ML. 004.019 CUBI**

Ctheory, http://www.ctheory.net/default.asp

Ken Goldberg (ed.), *The robot in the garden : telerobotics and telepistemology in the age of the Internet,* Cambridge, MA: MIT Press, 2000. **CR**. **121 GOLB**

Randall Packer and Ken Jordan, (eds), *Multimedia: From Wagner to Virtual Reality*, NY: Norton, 2001, **CR & ML 006.7 PACK.**

Peter Lunenfeld (Editor) *The Digital Dialectic: New Essays on New Media* MIT Press, Leonardo Book 2000. **ML 303.4834 LUNE**

Eve Sedgwick and Adam Frank, *Shame and her Sisters: A Silvan Tomkins Reader.* Durham and London: Duke University Press, 1995.

John Johnston, "Machinic Vision", *Critical Inquiry* 26 (Autumn, 1999)

Lev Manovich, "The Paradoxes of Digital Photography", http://www-apparitions.ucsd.edu/~manovich/text/digital_photo.html

Lev Manovich, *The Language of New Media*, Cambridge, MA, MIT Press, 2001.

Timothy Druckrey (ed.) *Electronic culture: technology and visual representation,* New York: Aperture, 1996. **CR**. **701.105 DRUC**.

Timothy Druckrey (ed) *Ars Electronic: facing the future: a survey of two decades*, Linz: Ars Electronica, 1999.

Paul Virilio, *The Information Bomb*, London: Verson 2000

Manuel de Landa, *A Thousand Years of Non-Linear History*, Zone Books, 2000.

Friedrich Kittler, "There is no software", *literature, media: information systems,* London: Routledge, 1997.

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

Margaret Morse, *Virtualities: Television, Media Art, and Cyberculture*, Bloomington and Indianapolis: Indiana University Press, 1998.

Peter Weibel and Timothy Druckrey (eds.), *Net-condition: art and global media,* Cambridge, MA: MIT Press, 2001.

Andrew Murphie and John Potts, *Culture and Technology*, Palgrave Macmillan, 2003.

Oliver Grau, *From Illusion to Immersion*, MIT Press, 2003. **On order at ML.**

P – Printed Booklet
ML – Markets Library
CR – Closed Reserve
ER – Electronic Reserve (full text). From library catalogue, click on 'Reserve Collection by Subject'. Enter "New Media Aesthetics".

Lists you might want to join
New Media Digest, http://hypertext.rmit.edu.au/lists/newmedia.html
Fibreculture, http://lists.myspinach.org/cgi-bin/mailman/listinfo/fibreculture
Please circulate info about other useful or interesting lists on through UTS online, on the "Useful Resources" thread.

UNIVERSITY OF TECHNOLOGY SYDNEY

SUBJECT NO: **57043**

SUBJECT NAME: **New Media Aesthetics**

UTS: HUMANITIES & SOCIAL SCIENCES

ASSIGNMENT COVER SHEET
Autumn Semester 2004

Assignment Title/No. . . . .

Due Date: . . . .

TUTORIAL LEADER'S NAME: Melanie Swalwell

STUDENT'S NAME: . . . .

STUDENT NUMBER: . . . .

STUDENT CONTACT NO: . . . .

STUDENT EMAIL: . . . .

I have read, understood and followed the advice in my subject outline about academic integrity.

If this is the final assessment item for the subject I have attached a stamped self-addressed envelope for the assignment to be returned to me.

. . . .
(student's signature)

University of Technology, Sydney

Faculty of Humanities and Social Sciences
Media Arts and Production

I own the intellectual property including copyright and moral rights to

_____ (title of work)

I herewith agree to grant to UTS a permanent, irrevocable and royalty free licence to use, reproduce, copy and exhibit part or whole of this material for educational purposes within UTS or for UTS external marketing and promotional purposes.

I agree that should it be necessary or desirable, I will do whatever is necessary to support this licence.

Signed: _____ **Date:** _____

Print Name/s: _____

Witness signature: _____

Print Name of Witness: _____

Print Address of Witness: _____

_____

NB: The Lecturer should attach this form to the UTS copy of the work.