



ARTS3091 S1 2016  
*Advanced Media Issues*  
*New Media, Cultural and Social Change*  
School of the Arts and Media



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ARTS3091 2016  
*Advanced Media Issues*  
*New Media, Cultural and Social Change*

Session 1, 2016  
 6 units of credit  
 Full Course Outline

*Some thoughts to get you going (not compulsory but get you thinking)*

'... in 1965 ... we got television in our home in Yugoslavia for the first time. At that time television was a complete miracle for us. So this television arrived at our home and my father switched it on and it shows a test picture, as there was only a one-hour programme during the day and again in the evening. But we, my brother and I, were sitting in front of this test picture, waiting and just looking at it. I experienced my first meditation in Yugoslavia watching that test picture. It's really funny but it's true.'<sup>1</sup>

'In 1942 ... an Admiral Callaghan took a fleet into Guadalcanal. His ships, for the first time, had naval radars with a screen display, but he refused to open fire until he could actually see the enemy and the ensuing battle was a very messy affair in which Callaghan's fleet suffered great losses.'<sup>2</sup>

'... technics is a "process of exteriorization", technics is the pursuit of life by means other than life'<sup>3</sup>

'... our bodies and brains are inflected and contaminated by the material supplements and cognitive prostheses which we incessantly internalize ... there just may not be constant or determinate interfaces between brain, body and world [but rather] a diversity of feedback relations between objects and embodied brain ... different external media hold information in quite different ways, on quite different timescales, and interact quite differently with individual memories..<sup>4</sup>

'The term *communication* can be defined in a wide sense and in a strict sense. The

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<sup>1</sup> Marina Abramovic, in Abramovic and Johan Pijnappel. 'Marina Abramovic', in Louwrien Wijers and Johan Pijnappel (eds) *Art Meets Science and Spirituality*, London: Academy Group, 1990: 54-63, p60

<sup>2</sup> Gene Rochlin, *Trapped in the Net: The Unanticipated Consequences of Computerization*, Princeton, Princeton University Press, 1997, p136

<sup>3</sup> Bernard Stiegler, *Technics and Time*, Stanford, Stanford University Press, 1998: 17

<sup>4</sup> John Sutton, 'Porous Memory and the Cognitive Life of Things', in Darren Tofts, Annemarie Jonson, and Alessio Cavallaro (eds), *Prefiguring Cyberculture: an intellectual history* (MIT Press and Power Publications, 2002: 130-141, pp.131 and 141

wide sense is: a process by which a system is changed by another system' ... 'as in medicine, there should be, in the theory of communication, no neat distinction between theory and praxis.'<sup>5</sup>

'We have been told that the connectedness and continuities that new media bring us also separate us from our powers of being. They produce substantially powerless public spheres, which include us in an endless circulation of opinions and beliefs, while excluding us from the real locations of power; that is, global financial markets and national state capitalisms. There is an automatism to the recursive dynamics of topological cultures that, as we argue in this introduction, can and will unleash an indeterminate potential in the world, but how can networked subjectivity become active? How can the series of unpredictable events unleashed ... trigger something more, the becoming active that Deleuze-Spinoza was thinking about? What about the passions unleashed by ubiquitous, mobile communication and connected continuities?'<sup>6</sup>

'Here's the paradox. Moving-with the software means learning to move the software'<sup>7</sup>

'it has to be recognized that conditions of emergence change. Emergence emerges. Changing changes.'<sup>8</sup>

'communication is a matter of structural modulation of the body and nervous system. Communication is a mutual adjustment of bodies.'<sup>9</sup>

'... almost anything can become technological, a platform for intensification of certain potentials that can be called technical after the fact ... nature is the perfect crystallization of technics as a potential for intensification and variation; media technologies are good runners up..<sup>10</sup>

'... a cultural politics of communication ... boils down to ... a capacity to synthesize not so much a common position (from which to win the masses over), but a common *passion* giving rise to a *distributed movement* able to displace the limits and terms within which the political constitution of the future is played out. . . . this political mode cannot but start with affects – that is with intensities, variations of bodily powers that are expressed as fear and empathy, revulsion and attraction, sadness and joy.'<sup>11</sup>

'Draw a map to get lost'<sup>12</sup>

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<sup>5</sup> Vilém Flusser, *writings*, Minneapolis:University of Minnesota Press: pp.8 & 20

<sup>6</sup> Tiziana Terranova in Simon Dawes, 'Interview with Celia Lury, Luciana Parisi and Tiziana Terranova on Topologies', *Theory, Culture and Society* (web site), January 15, 2013, <http://www.theoryculturesociety.org/interview-with-celia-lury-luciana-parisi-and-tiziana-terranova-on-topologies/>

<sup>7</sup> Erin Manning, *Relationescapes: Movement, Art, Philosophy*, Cambridge, MA:MIT Press, 2009, p65

<sup>8</sup> Brian Massumi, *Parables for the Virtual* Durham:Duke University Press, 2002, p10

<sup>9</sup> Sean Watson 'The Neurobiology of Sorcery: Deleuze and Guattari's Brain', *Body and Society*, 4(4), 1998, 23-45, p38

<sup>10</sup> Jussi Parikka, *Insect Media*, Minneapolis: University of Minnesota Press, 2010, p76

<sup>11</sup> Tiziana Terranova, *Network Culture: Politics for the Information Age*, London: Pluto, 2004, pp.156-7

<sup>12</sup> Yoko Ono, 'Map Piece' in Yoko Ono, *Grapefruit: A Book of Instructions and Drawings by Yoko Ono*, New York: Simon and Schuster, 2000: unpaginated

'*differential media* are those media (now most, if not all media) that enhance and fracture differences. This includes a fracturing within the very concept of media itself. They involve media events, usually networked media events, that make the very term "media" slip so much it starts to lose its track.'<sup>13</sup>

'...the world can be conceived as a medium for the transmission of influences...'<sup>14</sup>

'The world as medium for itself, in its continued process of self-differing, as it extends and thereby gives rise to space and time, perspective and self-grasping, matter and consciousness. This is perhaps the starting place which perhaps can serve as the foundation for a new paradigm within the realm of contemporary thought, a movement which I believe has already begun.'<sup>15</sup>

'But what if the truth is neither in the represented nor in the representation? What if the truth is in its material configuration? What if the medium is really a massage? Or actually—in its corporate media version—a barrage of commodified intensities? To participate in an image—rather than merely identify with it—could perhaps abolish this relation. This would mean participating in the material of the image as well as in the desires and forces it accumulates. How about acknowledging that this image is not some ideological misconception, but a thing simultaneously couched in affect and availability, a fetish made of crystals and electricity, animated by our wishes and fears—a perfect embodiment of its own conditions of existence? As such, the image is—to use yet another phrase of Walter Benjamin's—without expression. It doesn't represent reality. It is a fragment of the real world. It is a thing just like anyother—a thing like you and me.'<sup>16</sup>

'At a minimum, the Anthropocene [the geological age in which the very geology of the earth is considerably influenced by humans] calls on critical theory to entirely rethink its received ideas, its habituated traditions, its claims to authority. It needs to look back in its own archive for more useful critical tools. Ones that link up with, rather than dismiss or vainly attempt to control, forms of technical and scientific knowledge. The selective tradition needs to be selected again. The judgments of certain unquestioned authorities need for once to be questioned.'<sup>17</sup>

'Our bodies and our lives are almost a kind of resonating chamber for media-borne perturbations that strike us and run through us, that strike us and strike beyond us simultaneously. This is all happening before we can position ourselves, before we are able to step back and try to rationalize

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<sup>13</sup> Andrew Murphie, 'The World as Clock: The Network Society and Experimental Ecologies' in *Topia: Canadian Journal of Cultural Studies*, 2004, 11:117-139, p123

<sup>14</sup> Alfred North Whitehead, *Process and Reality*, New York: the Free Press, 1978, p. 286

<sup>15</sup> Christopher Vitale, 'World as Medium: Or, How Self-Differing Substance makes strange bedfellows of Whitehead, Hegel, and Deleuze', *Networkologies* blog [November 15 2009]: n.p. <http://networkologies.wordpress.com/2009/11/15/world-as-medium-or-how-self-differing-substance-makes-strange-bedfellows-of-whitehead-hegel-and-deleuze/>

<sup>16</sup> Hito Steyerl, *The Wretched of the Screen*, Berlin: Sternberg Press, 2012, pp.51-52

<sup>17</sup> McKenzie Wark, 'Critical Theory after the Anthropocene', *Public Seminar*, August 9, 2014, <http://www.publicseminar.org/2014/08/critical-theory-after-the-anthropocene/>

the experience. We are braced into the experience, inducted into it in a very direct, bodily way, before we can adopt a considered posture towards it. That's why I talk about "immediation"...<sup>18</sup>

'Choosing to be honest is the first step in the process of love. There is no practitioner of love who deceives. Once the choice has been made to be honest, then the next step on love's path is communication.'<sup>19</sup>

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<sup>18</sup> Brian Massumi, *Politics of Affect*, Cambridge: Polity, 2014, p.114

<sup>19</sup> Bell Hooks, *All About Love: New Visions*, New York, William Morrow, 2001, p157

## Contents

You need to have a good look at some of this course outline. Before classes begin, you need to read everything up to the beginning of the Week-by-Week guide. As we go, you should read this outline at least two weeks ahead in the week by week guide (so, at the beginning, you should read weeks 1 and 2). Please note that the lecture is on Thursdays, after all the tutorials for that week. **So each lecture will be about topics for the next week's tutorials.**

7—Course Location/Convenor/Tutors/

8—Course Resources

8—Attendance Requirements

10—Course Details

12—Student Learning Outcomes

13—Teaching Strategies and Rationale

15—Assessment

21—Assessment Task One

24—Assessment Task Two

25—Assessment Task Three

26—Readings and Other Preparation for the Course [essential reading before course]

29—Course Schedule (Week by Week) [read week by week and always at least a couple of weeks in advance]

29—**Week One—Lecture: Media Change, Cultural and Social Change:** introduction to how the course works; advanced media issues—what are these?; what do you know about media and communications so far? [**no tutorials**]

30—**Week Two—Lecture: Media and the Creation of Worlds, Communicational Fields:** thinking about media and communication in terms of the way they work in/as fields, rather than as only ways of communicating messages between isolated individuals and objects. [**tutorials: Media Change, Cultural and Social Change**]

33—**Week Three—Lecture: Media, Communication and Flow:** how thinking about flow and relations changes some of the ways we think about media and communications. [**tutorials: Media and the Creation of Worlds, Communicational Fields**]

38—**Week Four—Lecture: Media, Minds and Bodies:** a brief history of models of media, communications, minds and bodies; their real consequences in practice and culture. [**tutorials: Media, Communication and Flow**]

42—**Week Five—Lecture: The World as Medium: Feed, Never Alone, Marvelous Clouds**<sup>20</sup> [**tutorials: Media, Minds and Bodies**]

49—**Week Six—Lecture: Programmability/Gaming: “program or be programmed”<sup>21</sup>? Or both?** [**Tutorials: The World as Medium: Feed, Never Alone, Marvelous Clouds**]

50—**Week Seven—Lecture: Affect and Media:** what and who's affecting what and whom through media and communication; emotion and media. [**Tutorials: Programmability/Gaming**]

51—**Week Eight—Lecture: New Interfaces and changing forms of Interaction:** virtual reality, augmented reality, interaction design, robotics (the end of the internet?, the decline of social media?). [**Tutorials: Affect and Media**]

55—**Week Nine—Lecture: Algorithms, Data and Networks:** many argue the combination of these three is now at the heart of much of what happens in the world. [**Tutorials: New Interfaces and changing forms of Interaction**]

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<sup>20</sup> Many thanks to my friend I've never actually met in the offline world, Greg Seigworth, who suggested some of the changes in the course this year, especially von Uexküll and *Feed*.

<sup>21</sup> Doug Rushkoff. See <http://www.rushkoff.com/program-or-be-programmed/>

62—**Week Ten—Lecture: Networks, Changing Communities and Economies:** sharing and collaborative economies; the Commons transition; Capitalism, New Capitalisms, Post-Capitalism and Anti-Capitalism.

**[Tutorials: Algorithms, Data and Networks]**

66—**Week Eleven—Lecture: Real Events, Material Worlds and Communication:** Ecoaesthetics and the Digital Documentary **[Tutorials: Networks, Changing Communities and Economies]**

70—**Week Twelve—Lecture: Media, Communications and the Future—Post-Media? Post-Digital?**

**[Tutorials: Real Events, Material Worlds and Communication]**

71—**Week Thirteen—No Lecture [Tutorials: Futures, Post-Media? Post-Digital?]**

73— Course Rules/Emails to Staff/Changing or Missing Classes

## Course Location

Lectures: Keith Burrows Theatre (K-J14-G5 on the university map), Thursdays, 16:00-17:30.

Weeks 1-12.

Tutorials: Various locations, Weeks 2-13.

## School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building Phone: 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

Website: <https://sam.arts.unsw.edu.au>

## Course Convenor and Lecturer

Associate Professor Andrew Murphie

<[a.murphie@unsw.edu.au](mailto:a.murphie@unsw.edu.au)>

Twitter: follow <[@andrewknetwork](https://twitter.com/andrewknetwork)>

Sir Robert Webster Building, Level 3, room 311H

Consultation times:

Via email, or by appointment (I'm happy to arrange appointments via email)

## Course Tutors and Tutorials

Prudence Gibson <[p.gibson@unsw.edu.au](mailto:p.gibson@unsw.edu.au)>

Adam Hulbert <[a.hulbert@unsw.edu.au](mailto:a.hulbert@unsw.edu.au)>

Don Johnston <[don.m.johnston@gmail.com](mailto:don.m.johnston@gmail.com)>

Andrew Murphie <[a.murphie@unsw.edu.au](mailto:a.murphie@unsw.edu.au)>

Michael Richardson <[michael.richardson@unsw.edu.au](mailto:michael.richardson@unsw.edu.au)>

Mon 10:30 - 12:00 (Goldstein G06) [Prue Gibson]

Mon 12:00 - 13:30 (Goldstein G07) [Prue Gibson]

Mon 14:30 - 16:00 (If running, UNSW Business School 215) [tbd]

Mon 16:30 - 18:00 (Goldstein G04) [Prue Gibson]

Tue 09:00 - 10:30 (UNSW Business School 215) [Don Johnston]

Tue 10:30 - 12:00 (UNSW Business School 215) [Don Johnston]

Tue 13:00 - 14:30 (Quadrangle G027) [Don Johnston]  
 Tue 14:30 - 16:00 (Quadrangle G027) [Don Johnston]  
 Tue 16:30 - 18:00 (Quadrangle G027) [Michael Richardson]  
 Tue 18:00 - 19:30 (Quadrangle G027) [Michael Richardson]  
 Wed 11:00 - 12:30 (UNSW Business School 118) [Michael Richardson]  
 Wed 12:30 - 14:00 (UNSW Business School 118) [Michael Richardson]  
 Wed 14:00 - 15:30 (Law Building 389) [Andrew Murphie]  
 Wed 15:30 - 17:00 (Law Building 389) [Andrew Murphie]  
 Thu 09:00 - 10:30 (Matthews 227) [Adam Hulbert]  
 Thu 10:30 - 12:00 (Matthews 227) [Adam Hulbert]  
 Thu 13:30 - 15:00 (Webster 302) [Adam Hulbert]

## Course Resources

You will need to buy:

1. the ARTS3091 Study Kit from the UNSW bookshop. It may not be there until some time in week two.
2. M. T. Anderson's *Feed* (Candlewick, 2012), **OR** Upper One Games' *Never Alone* (2014) **OR** neither if you choose to read an ebook from the library (see Week Six in the course outline). You can easily and cheaply buy the Kindle version of the book from Amazon.com or elsewhere and the game online. These will not be in the UNSW bookshop.

There are also online readings and other online materials that are required preparation for classes. Some of these will be available directly on the Course Moodle site. Many will be elsewhere on the web—but the links will all be on the Course Moodle site.

## Attendance Requirements

\* A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

\* Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>

\* Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).

\* A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).

\* A student who has submitted the appropriate documentation but attends less than 66% of the course will be required to discontinue the course without failure rather than be awarded a final



grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.

\* A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

\* If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

\* A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

\* For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### **Essential Information For SAM Students**

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Please note the following carefully about **lecture attendance**.

\* You are required to attend the first lecture at the lecture theatre. You will need to attend this lecture at the lecture theatre in order to understand how the course works. However, this year the lectures from weeks 2-12 are running in a new way, often called "flipping the classroom". This means there will be two parts to the lecture.

\* First, there will be online materials.

\* Second, there will be groupwork in the actual "lecture" based on your preparation via these online materials.

\* First, there will be online materials, available on the Course Moodle site (videos, extra short readings, audio, etc). These will be available at least one week before the relevant lecture in the lecture theatre. You are required to engage with this material at a time of your convenience, although before the relevant lecture. Your engagement with the material may be monitored using the Moodle tools for activity completion. If you are not engaging with these online materials in a

timely way you may fail the course. You will also need to demonstrate this engagement in order to satisfactorily complete the blogging assignment. This online material is a substitute for the usual lecture in which the lecturer does most of the talking. We aim to make it easier and more convenient to engage with the lecture materials this way, and thus to enhance your engagement with the topics for the course.

\* Second, the “lecture” in the lecture theatre will be different to lectures as you have usually experienced them. There will be a number of activities, a little like advance tutorial activities, that will allow you to enhance your learning. These will be based on your engagement with the online materials. These may occasionally include short lectures or guest lectures, but will usually not be actual lectures. You will be working with each other, guided by the course convenor, sometimes in ways that might be a little “experimental”. The aim is to allow you to engage much more successfully—and at a higher level—with the course materials. You should also be committed to stay for the whole lecture, for the sake of your own learning and and that of your colleagues. However, attendance at the actual lecture theatre is optional after week one. Indeed, you should only attend if you have engaged fully with the online materials beforehand. Coming to the “lecture” in the lecture theatre without preparing first would not only diminish your own learning experience, but the experience of others.

Lectures in the lecture theatre will be not be recorded via the Echo360 system for your review after week one.

## Essential Information For SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## Course Details

**Credit Points: 6**

## Summary of the Course

### ***Subject Area: Media, Culture and Technology***

New media technologies challenge many of the givens of cultural and social practices. At the same time, new cultural and social uses of media challenge much traditional thinking about media. You will explore the nature of increasingly dynamic media technologies, and the new cultural and social practices alongside which media technologies evolve. You will consider key contemporary ideas about media, cultural and social change. Students will undertake guided and self-directed research. Topics examined could include: digital and networked media of all kinds; immersive, interactive or augmented media "realities"; data sharing; the impact of media technology take up in

key cultural and social practices, for example health, education, art and design, government, new forms of community, or sciences such as climatology, neuroscience or genetics.

## **The Central Concerns in this course:**

Some of this course builds on topics and discussions from ARTS2090 although it is not necessary to have completed ARTS2090 to take ARTS3091.

Media and communications have always been tightly interwoven with cultural and social life. Indeed, we have records from both Ancient Greece and Ancient China which tell us that many important philosophers were, even then, deeply troubled by the impact of “new media” (way back then, they worried about the impact of “new media” such as writing on memory, or the “wrong” kind of music on social order). With the invention of a number of key media technologies in the nineteenth century—such as the telegraph and photography, not to mention electricity—the relations between media change and social change became a lot more complex.

More recently, especially but not only with digital and network technologies, the dynamism of this has been dramatically enhanced. All of us are more “interwoven” with and through media, but this seems to lead to as much “unravelling” of the fabric of everyday life as it does to new ways of coming together. On top of all this, media now change increasingly rapidly, and this perhaps speeds up related social changes (and vice versa). There were no iPads less than six years ago, for example. Or, to take another example, you will have thought about the ongoing changes that occur when digital formats and networks meet older style media, in journalism for example, whether mainstream, “citizen” or “hyperlocal”. Media now diversify dramatically, into many unfamiliar, often unstable forms. And these forms find new niches—new aspects of the social to occupy. “Media ecologies” become more involved with mental, social and, yes, environmental “ecologies”.

Today we constantly see, for example, new forms of social organisation that are at least in part using quickly evolving social media. Indeed, social media are now often implicated in dramatic social changes, even overthrowing governments. Or think of media technologies in science. Think of the new understandings of our brains and ourselves we now have, via brain imaging. Think about the networking of medical records. Think about the growing social impact of media technologies such as robotics, the internet of things, augmented or virtual reality, or 3D printing.

The impacts on the arts has been just as dramatic. Think of music making and distribution, VJing (live video mixing), or the complex body-technology interactions in contemporary dance and performance.

Through all this, the more we do in partnership with media and communications, the stranger the whole mix seems to be. Indeed, you could say the stranger we are to ourselves. Media and communications have become a little like the weather. They are all around us, close to our very skins. Yet, just as the climate today is changing and becoming strange to us, as media and communications change, everything they are involved with begins to seem unfamiliar, sometimes strikingly so. Sometimes we “know ourselves” better. At other times, we perhaps no longer quite know where, who, what or how we are.

So understanding new media, cultural and social change is perhaps the key to contemporary life (and often to an understanding of history and the future), not least to the kind of work you will face in the future.

Several things makes this even more interesting.

First, there is the dynamism of change in general. As suggested in several of the quotes at the beginning of this course outline, especially by Brian Massumi, it's not just change in itself, but that the very nature of 'changing changes' (most popular commentary, and even much academic work, finds this difficult to deal with). There are no stable frames through which to understand media and communications once and for all. This tells us that although in this course we will be looking at principles by which to understand and deal with cultural and technological change, these principles will have to be very flexible (and so will we!). Second, and related, this makes us rethink many basic assumptions. Some of the most basic of these involve the constancy, or lack thereof, of the like of the "mind", "body", or "world". In this course we will begin by assuming mind-body-world relations as crucial to perception, feeling and thinking. We will then explore media and communications as powerful interventions in mind/body/world relations, and therefore in perception, feeling and thinking. Changing mind/body/world relations also means changing social structures, and important philosophical and political foundations (and perhaps the like of academic disciplines, even "Media Studies" - you will have to think across disciplines at many times in this course!). As the philosopher Spinoza put it 'We do not yet know what a body can do'<sup>22</sup>, and therefore what we, as individuals or societies can do. Media technologies rework the potential of the body, allowing it/us to feel, act, think, engage, differently, with the world (and the world with/through us). Indeed, it is perhaps cultural and technological change that have lead us to realise that the human body itself (and following it human relations, societies and cultures as expressions of the human body) might be only semi-stable. What do I mean? I mean first that bodily structures and supports are complex, and extend beyond the body. Second, however, just as importantly, bodies are more than given structures. They are carry the potential to remake themselves and their relations to other bodies (human, social or even machine "bodies"). As again Massumi suggests, and as contemporary media technologies make more obvious, '... a body does not coincide with its present. It coincides with its potential'<sup>23</sup>.

This course is as concerned with this *ongoing potential for change* as with *any given state of things*. To really wrestle with this, we need to be willing to grapple with complex situations, sometimes subtle thinking and, just as important, detailed research of actual media and communications events, technologies and impacts. This is all as important for media industries and individual careers as it is for thinking theoretically about media.

Perhaps the most important question you might ask in this course is this: how we might live—communally and personally—in a quickly changing world increasingly soaked through with quickly changing and unpredictable, flexible, digital and networked media and communications technologies?

## Student Learning Outcomes

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<sup>22</sup> Spinoza, B. (2002) *Complete Works*, S. Shirley (transl.), Indianapolis: Hackett, 2002 [EIIIP2S]

<sup>23</sup> Massumi, B. (2002) *Parables for the Virtual: Movement, Affect, Sensation* Durham: Duke University Press: 200

1. You will have developed your ability to think clearly about the role of media technologies in cultural and social change.
2. You will have developed your ability to think clearly about the impact of cultural practices and social needs upon ongoing media invention and evolution.
3. You will have developed your ability to give clear expression to your own critical engagement with these changes.
4. You will have further developed the skills from previous courses in scholarly inquiry, specifically: critical thinking, analytical reading and writing, independent learning and intellectual autonomy.
5. You will be able to undertake independent learning and self-directed research activity and reporting.
6. You will have developed your ability to follow your own interests through in a rigorous manner, to choose case studies and examples for yourself that are relevant to the context of your own learning, everyday and working life.
7. You will have developed your abilities to engage in collaborative research and discussion to a higher level.

## Teaching Strategies and Rationale

### Rationale for the inclusion of content and teaching approach

Media change has always had a very close—and complex—relationship with cultural and social change, although some would argue never as much as now. In addition, media change is currently altering the educational environment (the way we learn). Through practical exercises, a use of contemporary media technologies in learning, and engagement with key thinking in the area, students will explore the expanded terrain of contemporary contemporary media. This course is designed to allow student to build on their foundational concepts in gateway courses and on their previous development of skills in collaboration and research at level 2. Students will develop both their collaborative and their self-directed and independent learning to higher levels, along with a theoretical and practical understanding of media, cultural and social change.

### Teaching strategies

At the beginning of the course, students will, with guidance, induct themselves into a number of tools, techniques and formations that will enable both individual research and collaborative work. These will include the critical use of online research and filtering tools, such as semantic tags and rss feeds, group work and collaborative research techniques, and the contemporary basics of research concerning published sources, academic and non-academic. Much of this guidance is found in this course outline! Some will be provided in lectures and tutorials, but you will have had to engage with the course outline first. The large group teaching, and reading materials, will support seminars for student exploration, collaboration and the development of focussed research projects centred on student interests in the ambit of the course.

There will be lecture and tutorial material, in the form of both video/audio lectures and an engagement with various learning objects, such as interviews, readings, examples, and organised

materials for student investigations week by week. Contemporary examples of media/social change will be examined—as discussed above.

Students will engage in week by week activities, both giving and getting a lot of feedback, formal but mostly informal. The emphasis will be on in-course feedback, from tutors and fellow students in class, and from tutors on the mid-course assessment of the reflective journal. Please note that the final assignment, the research report, is an 'essay in lieu of exam'. It will not receive feedback.

*Teaching Philosophy:* I am not a cognitivist (that is, I don't follow some mainstream educational theory in which we are all like computers, processing inputs and producing outputs, in alignment with various aims, objectives and defined outcomes). I am rather a believer in the experimental humanities, open-ended exploration, and learning based on engagement and experience (note that this experience includes preparation for classes—it doesn't mean just turning up and drawing on what you already know, which usually means saying very little interesting about mobile phones or Facebook!). In terms of this course, this means that you will receive a great deal of guidance, engagement and feedback, along with tools and approaches to learning, but you will often have to be self-motivated in taking these up. You will also need to develop and exercise your own judgement of what might be the best thing to do in a situation. In short, although there are learning outcomes for this course (in fact, I have to put them here), and they are in a sense quite accurate, I am not a believer that a rigid attachment to these is always in the interest of learning. If anyone is anxious about this, I am very happy to chat to them during my consultation hours. On the other hand, I've seen many students complete the program now and watched many careers develop. I've noted that those who best succeed have always developed a strong capacity for independent judgement and initiative (in many cases this was obvious from these students' arrival in first year, but it's something that you can always develop, if you decide to). This is particularly the case in the media and communications industries. Everyone can develop their own initiative. It's easier than you think, and it's often not only the way into a more satisfying career, but also into a more rewarding experience at university. According to my philosophy, the "system" (whether education or media industry) will indeed always be happy to tell you what to do next. However, those who have more successful and rewarding careers have learnt to sidestep all this when needed, which is often.

## Other information

**Student equity and diversity issues** can be discussed via the Student Equity Officers in the Student Equity and Diversity Unit (9385 4734). · Further information for students with disabilities is available at <<http://www.studentequity.unsw.edu.au/>>.

# Assessment

## Introductory Note

You need to read the below carefully. It is a little detailed. It is detailed for three reasons:

1. The course has a variety of assessment tasks, which we hope will give you a better learning experience. However, these require more instructions if you are to know what to do.
2. The instructions are also a response to many students in the past asking for more specific guidelines. They also arise from a long history in which some students have ended up in trouble with regard to assessment for all kinds of reasons (not just when it comes to finishing them but submitting them, etc).
3. The requirements of staff with regard to assessment are themselves much more complex than they have been in the past. Often this is part of the university's attempt to provide a better educational experience.

## A Reminder: Essential Information for Students in the School of the Arts and Media

Please again note that it is vital that you also read the "Essential Information" document you will find at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>. It covers such things as late work, extensions, special consideration, plagiarism and academic misconduct.

## Assessment Items to Learning Outcomes

### Personal Course Archive and Reflections

think clearly about the role of media technologies in cultural and social change  
 think clearly about the impact of cultural practices and social needs upon ongoing media invention and evolution  
 give clear expression to your own critical engagement with these changes.  
 have further developed the skills from previous courses in scholarly inquiry, specifically: critical thinking, analytical reading and writing, independent learning and intellectual autonomy.  
 have developed your abilities to engage in collaborative research and discussion to a higher level.

### Research Proposal

think clearly about the role of media technologies in cultural and social change  
 think clearly about the impact of cultural practices and social needs upon ongoing media invention and evolution  
 give clear expression to your own critical engagement with these changes.

have further developed the skills from previous courses in scholarly inquiry, specifically: critical thinking, analytical reading and writing, independent learning and intellectual autonomy.

undertake independent learning and self-directed research activity and reporting.

have developed your ability to follow your own interests through in a rigorous manner, to choose case studies and examples for yourself that are relevant to the context of your own learning, everyday and working life

### **Final Essay giving an Account of your Research Explorations**

have developed your abilities to engage in collaborative research and discussion to a higher level.

think clearly about the role of media technologies in cultural and social change

think clearly about the impact of cultural practices and social needs upon ongoing media invention and evolution

give clear expression to your own critical engagement with these changes.

have further developed the skills from previous courses in scholarly inquiry, specifically: critical thinking, analytical reading and writing, independent learning and intellectual autonomy.

undertake independent learning and self-directed research activity and reporting.

have developed your ability to follow your own interests through in a rigorous manner, to choose case studies and examples for yourself that are relevant to the context of your own learning, everyday and working life

## **The Assessment Tasks**

All assignments link your class work with your individual research. Your group work in class will sometimes involve you being able to talk about your ongoing individual research. The final assessment is essentially a report on your whole course, individual research and will be assessed as such (in part because you will write a better report if you've been actively engaged in your research throughout the session).

The descriptions below are necessarily long (in part because students often want precise guidelines and criteria). However, if you get organized, the assessment is actually quite simple. You write a reflective journal/blog, a short but precise research proposal, and a final essay-in-lieu-of-examination giving an account of your research explorations.



## Assessment Tasks in Sum (3)

Assessment	Due Date	Aligned Learning Outcomes	Feedback	Time on Task
Personal Course Archive and Reflections  (25%)	See below in assessment task description.	1, 2, 3, 4	A marking sheet with written comments and a mark that is “indicative only” will be provided after the first deadline in week five. This should help you develop your work. Your work will then be assessed again after the deadline in week thirteen. There will be no feedback at this point as you will have already received formative feedback individually, and, informally, in class.	20 hours
Research Proposal  (25%)	Thursday, 5pm, April 21, 2016 (Week 7)	1, 2, 3, 4, 5	A marking sheet with written comments will be provided.	22.5 hours
“Essay-in-lieu-of-examination” giving an Account of your Research Explorations  (50%)	Friday June 10, 5pm, 2016, (Week 14).	1, 2, 3, 4, 5, 6	This is an essay in the place of an exam. As a consequence individual feedback is not provided to students.	42 hours

**In order to pass this course, you must make a serious attempt at ALL assessment tasks.**

### Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically

receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

### **Late Submission**

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### **Extension Procedure**

- \* A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- \* The Course Authority should respond to the request within two working days of the request.
- \* The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- \* If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- \* This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- \* A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- \* For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### **Special Consideration**

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

### **Academic honesty and plagiarism**

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- \* **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- \* **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- \* **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- \* **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- \* **Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example:

- \* Correct referencing practices;
- \* Paraphrasing, summarising, essay writing and time management

\* Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

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**The assessment tasks for this course involve some creative/different styles of work. You need to read the guidelines quite carefully in order both to enjoy them and to get the most out of them!**

### **ARTS3091—Specific Guidelines**

In this course, we want to give you the opportunity to learn about new media, cultural and social change, through new media themselves. So ARTS3091 is not a course in which, if you “read the reader/assignment/course outline at the last minute” (or not at all), you will survive. You need to prepare properly for classes. Neither is it a course in which all assignments are always submitted “in the usual way”. You need to think ahead, and read directions carefully. In addition, the unassessed tasks in tutorials are there to develop your work towards the assessments. So you need to keep up with what is a carefully planned course! Then, we hope, you will learn a great deal, and have a lot of fun along the way.

In your reflective blogging, if you wish, you will be able to publish materials in a variety of formats (text, image, moving image, sound). We do not require you to have professional level production skills. We do, however, require you to learn very basic skills needed to publish your work. In some cases, you will have to sign up to join external sites (if you have not already done so). In all cases your work should:

- \* be thoughtful both in content and the way you have chosen to publish this content (again, this does not mean professional level production skills—it just means that you should have thought carefully about how to present your work in the context you are using, relative to your skills).

- \* comply with the legal and other requirements of the sites involved. This includes:

- \* not being offensive, or using indecent material.
- \* complying with copyright requirements (we will direct you towards resources that you can use legally, but the easiest way to do this is to make your own material).
- \* you will be asked to take down work that does not comply with site requirements and will lose marks (and possibly fail) if this is the case.

- \* comply with the rules of the School and University. **Again, please ensure that you read the “Essential Information” document** that is available on the The School of the Arts and Media web site. There are links above.

## **Task 1: Personal Course Archive and Reflections (Personal Course Blog/Vlog/Log) (Individual) (25%)**

Learning outcomes assessed 1, 2, 3, 4

**Due Dates and Summary: Each week you choose to write a post it must be available to your tutor before the tutorial you are writing for.**

- \* All students must use the blogging tool provided via the Course Moodle site. This allows us to more easily organise our engagement with your work (and to check for possible similarity via Turnitin).
- \* **You must complete at least three (3) posts by the beginning of your tutorial in Week Five, when your tutor will first assess your work.**
- \* Blog posts completed before the relevant tutorial should engage the required tutorial preparations for that week, and the required lecture preparations for the week before.
- \* **You must complete eight (8) posts overall by the beginning of your tutorial in Week Thirteen, when your tutor will assess your work for this assessment task for the last time.**
- \* You can only write blog post for the tutorial in weeks 2-13 (that is, you can't write blog posts for week 1 when there is no tutorial).
- \* Your tutor may check your blog at any time to see if you are keeping up with your work. You may be penalised if not.

Simply put, we are asking you to set up a blog or alternative (see below), and use this to post your reflections based on your preparation for the course (tutorials and lecture) each week. It is best to dedicate this blog to your university work, not to combine it with your personal life.

Your blog posts should each reflect upon the required preparations for that week. This should include both the online lecture materials for that week and the "Required Readings/Explorations" or tutorials as detailed in the Course Outline.

This task has a degree of "active learning", that is, learning by doing. It's also what we call "self-directed learning". You will need to explore, think through and write about your own pathways through the issues and ideas. Those of you who find this difficult could perhaps talk to your tutor or myself about it and we will be happy to help. Obviously, it's great to be able to think for yourself. More than this, however, be able to create an ongoing media publication that is relevant and interesting is a key skill for the media industries.

You should briefly publish your reflections in writing, in images, in video form, audio, and collections of links, feeds and so on (you do not have to use all of these! If you want, you can choose one and stick to it. It's up to you). You have a choice of formats for reflection and publishing, and you can mix up these formats as you go. Your blog can of course link out to other sites (on, for example, Flickr, Soundcloud or YouTube) on which you may have published your reflections in other media forms than writing. It can also include feeds and links you are collecting, and so on (see the section above on "Readings and Other Preparations"). If you do not know how to do some of these things, bring this up in class earlier rather than later!

**Submission Format/Length/Due Dates:**

**You do not have to submit this assignment via the SAMS school office or Turnitin (although we do occasionally run blogs through Turnitin).**

1. You need to **set up your blog via the tools provide on the Course Moodle site. If you want to link out to YouTube or other sites where you have posted e.g. video or audio, this should be possible but link out from your blog on Moodle and have this up to date by the required time.**
2. **All entries need to be completed before you attend the tutorial for the week involved** (this assignment is meant to stimulate your personal reflection on the course topics, and your preparation, via this reflection, for classes). If you write posts up after the tutorial you may lose all marks for these particular posts.
3. You need to finish **at least 8 entries over the course**, for 8 individual weeks between weeks 2-13 in the course. If you do not finish 8 entries this will be regarded as not completing the assessment task and could result in failing the course. **You need to finish at least 3 of these by the beginning of your tutorial in Week 5.** All 8 need to be completed by the beginning of your last tutorial, obviously, and **later entries will not be taken into account in your final assignment mark without an extension or Special Consideration (that is, you will still have to complete them but will lose marks for those not completed on time).** This of course means you don't have to write an entry every week, although you need to write them for three of the four weeks from Week 2 to Week 5.
4. Tutors might look at your blog/vlog/log at any time. Students way behind in their entries will be penalised.
5. Tutors will formally assess your work at two points during the course.
6. The first major deadline for assessment is, as above, by the beginning of your tutorial in Week Five. You need to have completed at least 3 entries by this deadline. Your tutor will simple go to your blog on that day to see what's there. Students missing the requires number of entries will, sadly, be penalised. Each blog entry you are missing on the due dates will result in the loss of 3% of your final mark for the course. You will receive feedback along with a tentative grade indicative of your progress so far.
7. The second and final deadline is by the beginning of your tutorial in week 13. Not completing 8 entries by this deadline will be regarded as non-completion of this assessment task and of the course. Again, each blog entry you are missing on the due dates will result in the loss of 3% of your final mark for the course (you will not, however, be penalised twice for missing posts). You will not receive feedback at this second moment of assessment.

**Again, an entry for a week needs to be submitted/posted online before the class.**

**Of what does a post consist? Good question! The first answer is—you must have done the required readings/explorations for the tutorial, engaged with the online lecture material, and be responding to them.** The second answer is— at least one of the following.

\* Around 300-400 words of text. Again, if you wish to keep the contents of your blog private you can, but you need to email your tutor the password by the beginning of the tutorial in week two.

\* At least 30 seconds of video, uploaded to your blog, or your own section of YouTube.com or Vimeo.com and link to this from your blog.

\* At least 3 relevant images, either that you have created, or that you have legally obtained from elsewhere (for example from the Commons section of the Flickr.com site). Note that you must also provide detailed captions of at least 50 words on each of these images, explaining what they mean to you in terms of your reflections on the course for that week.

\* At least 60 seconds of audio, uploaded to a blog, or other site of your choosing (for example Soundcloud).

\* a detailed “mindmap” of the concepts/issues involved, along with your thinking through of them.

\* a drawing or sketch relevant to the readings/ideas for that week. You will have to scan this and upload.

\* You can, if you wish, mix things up, and, for example, write some text for one week, a mindmap for a second week, and a video for a third week, and so on.

**Please note again that in completing your course archive, you need to follow the normal rules for publishing as well as UNSW/SAMS academic guidelines (this includes proper referencing of all source materials).** We repeat this so often because, sadly, so many students suffer by not following these.

### **Criteria for this Assessment Task**

1. Your demonstrated engagement with the materials/readings/lectures/preparatory explorations for that week of the course.

2. Your critical thinking through of the issues involved and careful response to them. Note here that “critical thinking” is not just (or even) saying “what’s wrong” with something. “Critical” is much misunderstood as a term. In this course, “critical thinking” means that you need to explore what actually works or what’s valuable in the ideas you’re engaged with, as well as what doesn’t work. You need to ask where the ideas could go further, where their limits are (the point at which such ideas cease to be useful), or how they could be modified to be more useful, etc.

3. Your synthesis (bringing together) of the ideas, practices and issues you’re dealing with in that week into a satisfactory form of expression you can publish.

4. Your correct referencing of materials you have engaged with.

## Task 2: Research Proposal (25%)

**Learning outcomes assessed** 1, 2, 3, 4, 5, 6.

**Length:** 800-900 words

**Due:** Week 7, Thursday, April 21, 2016, 5pm.

**Submission:** You need to submit via the Course Moodle site. Make sure that you have your tutor's name (and your own name and student number), as well as the time and day of your tutorial on the electronic "cover sheet" or at the top of your assignment.

Simply put, this is a brief proposal in which you outline your proposed research project (Task 3). You should choose something you are interested in, curious about—something which it will be worth researching. You will be committed to this topic for Task 3. Any variation for Task 3 will have to be run by your tutor, who may say no.

You need to write 800-900 words outlining the following (and please note that, although you should have all these elements in your proposal, the number of words etc for each element is flexible):

**1. What is your research topic?:** This might be very short—perhaps a sentence or two, but it should be very carefully thought out. It needs to be as specific as possible, although of course you will be able to relate the specific topic and your specific analyses and precise thoughts to larger issues. So, not "mobile phones" or "the internet" or "social media". Not even "Facebook" or "DJing" or "Copyright" or "Piracy". Look at much more specific topics. These topics can include one of the following: current or past media/cultural/social change related events; specific examples of media technologies; specific theoretical issues; particular aspects of ongoing issues. You can of course combine several of these. However, you should keep the focus specific. If in doubt, you'll find many academic (and other) articles (including those on the course), have this kind of focus. You can look to them for inspiration.

Another way to think of this is: if you want, start big (e.g. "networks", "communication"), then zoom right into a specific example to formulate your topic, questions and do most of your thinking/analysis (e.g. in relation to networks, I once chose "Danish artist/film maker Lars Von Trier's use of the network to link an ants' nest in New Mexico and a gallery in which actors performed in Copenhagen, in his work *The World's Clock* in 1996", or, to take another example, "The use of Twitter in the recent Occupy Wall St events, with a focus on period when authorities were attempting to shut down the occupations", or, to take a theoretical example "The Concept of Communication in two essays by Brian Massumi" [and perhaps something like "the importance of this to rethinking newsreading"]). Only after this might you briefly zoom out again (so now "we can say this about networks" or "social media and social change" or "newsreading"). "Pure" engagements with media/social theory only (that is, with no examples) are allowed, but make sure these are, once again, specific—and that you have checked your topic with your tutor first (that is, before you write up your research proposal).

**2. What are your research questions?:** This might be a paragraph only (say 150 words—suggestion only) but again needs to be thought out carefully. What drives you to explore your



research topic? What's important about it? Crucially, what are the kinds of questions that are going to open up this topic in the most interesting way. Again, be as specific as possible. Of course, use your explorations in class to help!

**3. Briefly describe your topic:** (250 words—suggestion only) outline your topic and its key features. This might be a longer section.

**4. Briefly describe your approaches:** (150-200 words—suggestion only) This might be a short paragraph: how are you going to explore your topic/questions. There might, if appropriate, be some discussion of how you are using “new media” tools themselves. If online, how (“online” is a big place—what exactly are you going to do?)? If via library databases, which ones, why and what are you looking for? If you are researching academic or other “literature” (such as journal articles, books, newspaper commentary analysis), which literature and how? How are you going to use tools to bring this all together? We are not necessarily asking you to go and find some new research methods here, or use exotic methods. It's more a question of thinking through the *materials* you're going to explore, how you're going to explore them, and why this is a good idea.

**5. Finally, a short annotated bibliography (perhaps 250 words):** This should complement the above. It's *the beginning* (only) of a specific list of materials you will use for this research (journal articles, web sites, video material, whatever you plan to use). You should list it in the normal way you reference sources at the end of an essay. Then, for each item, add a sentence or three about how it comes into your research project (this is the “annotation”).

#### Criteria for this Task:

1. The main criterion is the specificity and care with which you have begun to frame your research. You need to use this assignment to think your research through, to set yourself up well for the research leading into your final assignment.
2. The second criterion is a precise presentation of your thinking, according to the flexible guidelines suggested above. You need to have all five of the above elements, but lengths and emphases of all sections can vary.

### Task Three: “Essay-in-lieu-of-examination” giving an Account of your Research Explorations (50%)

Learning outcomes assessed 1, 2, 3, 4, 5, 6.

**Length:** 2,500-2800 words

**Due:** Week 14, Friday June 10, 2016, 5pm.

**Submission:** You need to submit via the Course Moodle site. Make sure that you have your tutor's name (and your own name and student number), as well as the time and day of your tutorial on the electronic “cover sheet” or at the top of your assignment.

Simply put, this is an individual, written, research “essay-in-lieu-of-exam”, based on your research. You should draw on your research proposal, your individual and group work in classes and, of course, mostly your individual research. Please note that this is largely (guided) self-directed research. So the criteria are somewhat flexible, depending on your topic.

### Criteria for this Assignment

1. Your demonstrated engagement with the materials/readings/explorations for the course.
2. Your research into the topic, and your links between the specifics involved and more general issues.
3. Your critical thinking through of the issues involved and careful response to them. Note here that “critical thinking” is not just (or even) saying “what’s wrong” with something. “Critical” is much misunderstood as a term. In this course, “critical thinking” means that you need to explore what actually works or what’s valuable in the ideas you’re engaged with, as well as what doesn’t work. You need to ask where the ideas could go further, where their limits are (the point at which such ideas cease to be useful), or how they could be modified to be more useful, etc.
4. Your synthesis (bringing together) of the ideas, practices and issues you’re dealing with in that week into a satisfactory form of expression.
5. There is no “right” number of references. You should have done appropriate research, demonstrate your work from the course as a whole, and, just as importantly, have done some careful critical thinking, as above.

## Readings and Other Preparation for the Course

**You have to get organised when it comes to the readings and other materials for this course.**

We want to give you the easiest way into important but often complex questions. We want to foster discussion in the class, on what are often complex issues we sometimes only touch on for a week. So there is quite a mix of readings/videos and so on for most weeks. There’s also a mix of different levels of “academic” and “non-academic” difficulty/simplicity in the readings. Finally, this course outline is part of the readings. The week by week description often contains what I hope will be useful summaries of the concepts and issues involved. I encourage everyone to begin work at the level with which they’re comfortable and develop your thinking and reading from there. Wherever you start, the course is designed so everyone can access the key ideas and issues week by week. However, all this means you might have to spend 10 minutes each week getting organised, or better, take some time at the beginning of the course to access all the readings you need (downloading those online for example).

Some of the readings for the course are contained in the ARTS3091 Study Kit, which is available for purchase at the UNSW Bookshop (or should be early in week one). You will also have to buy either M. T. Anderson’s novel, *Feed*, or Upper One Games’ *Never Alone* yourself (they won’t be in the bookshop—I recommend buying the novel cheaply and easily in Kindle format from Amazon.com and or buying the game for whatever platform suits you online). You don’t have to buy either of these if you choose the third option (see Week Six). Many of the readings are available online, via links provided on the Course Moodle site. Sometimes this will involved downloading academic articles via the library site. Sometimes these readings are a collection of

links that you need to spend some time exploring. For some weeks I have written brief, summary descriptions of the issues, and methods of approaching issues. So it is important that you complete reading the course outline for each week, the required online readings/explorations and the required readings from the study kit. You will also gain a great deal by actively exploring some of the extra resources towards which this outline directs you: on the web and in the library.

Please also note that I give instructions about the readings that should make it easier to read them. You should note these carefully. You often, for example, only need to read a small, selected part of the reading.

There are also lecture materials online that are required preparation. As with the tutorial materials, these will be a mix of materials that you will be able to access from the Course Moodle site. These will only be available about a week before the lecture for which they are relevant.

## Hunting and Gathering, Exploring

When it first became possible, many of us thought that students would take to electronic readings like ducks to water. This is increasingly the case, but electronic readings and explorations sometimes require a little more discipline. In this course you need to be an enthusiastic gatherer, reader and explorer of online material. We will show you some ways to do this, but you will have to self-organize in the light of the guidance we give you. This is not only for your own good, although it is that. It's also because the media issues we're dealing with are constantly shifting. The most relevant material is often on the web. Of course, especially because they're contemporary media issues, they often discussed in all kinds of media formats and forums. This means there's a great wealth of material online, just waiting for you! Of course, it's also the case that networked media, in a variety of formats, are very much at the heart of what we discuss in this course (and the key to shifts in the media and communications industries).

We will be adding links to the course web presence during the course. Hopefully by tagging items of interest that you find "ARTS3091" on social media sites, you will be adding to the pool of knowledge as well.

## "Reading"

"Reading" in this course often means reading, in the old fashioned sense. Some people seem shocked by this, but the truth about the media industries is not that "everything has gone visual" or "is on the internet", etc. We cannot simply forget about writing and reading. In fact, to be media literate today means you are required to have a high level of literacy across a range of different modes of expression (written, visual, aural, coded, data materials and engagements, etc ... see <<http://www.andrewmurphie.org/blog/?p=384>>). So you need to read, carefully, and you need to engage with other materials (eg video, music, visualizations, data feeds).

Note also that although there are often quite a few required readings for a tutorial, these are often very short (often page or two). Sometimes, however, they can be long and require concentration over a longer time.

## How to use the web for research for this course

Here are some of the tools/approaches you will find useful not only for this course, but for other courses, and indeed your working life. Remember that the tools/approaches below are powerful, new ***publishing*** tools. In using them, our advice is to:

1. Separate your professional (including student) life and publishing, from your private life (although we can discuss in classes how possible it is to do this now, eg, on Facebook).
2. Absolutely and always avoid: *slander of any kind (do not insult anyone, ever), obscenity, or copyright violation*. If in doubt, hesitate, and ask me, or your tutor, about the way forward.

If you're looking for material you can legally re-use, try Tama Leaver's Sources of Legally Reusable Media at:

<http://tamaleaver.pbworks.com/w/page/19139799/Sources-of-Legally-Reusable-Media>

UNSW has provided some very good guidelines for your use of Social Media here:

<https://student.unsw.edu.au/social-media-guidelines>

Guided by the above, however, we encourage you to engage with the many new tools in publishing now available. It can be very empowering. These tools are of course at the heart of media and communications.

Personally, I use Diigo (<http://www.diigo.com>) to gather and tag links to sites. You can find me on Diigo at <<http://www.diigo.com.user/andersand/>>. You'll find very many useful links for the course here. You could start with the tags <arts3091>, <30912015> and <30912016>.

There are also many online, open access journals in the area. I edit the *FibreCulture Journal* at <<http://fibreculturejournal.org>>. A large list, provided by Medea in Sweden, of interesting journals, is here <<http://medea.mah.se/2011/01/new-media-open-access-academic-journals/>>.

Finally, the library now has an excellent ELISE tutorial online to help you with advanced library use. Highly recommended! You can find it here:

<http://subjectguides.library.unsw.edu.au/elise>

A note in passing: we are provided a very large number of links to the web here, which is not only a diverse but a constantly changing environment. We certainly do not mean to link through to anything you might find offensive. In fact, we actively avoid it, but occasionally it occurs anyway. We hope in these cases you will just move on, as we cannot take responsibility for such a large opening out of possibilities. Of course, we hope that your experience via these links and feeds will be one of enrichment.

## A Note on tutorials

Tutorials work via your preparation and participation. Your tutors, while diligent and caring, can only create the conditions for the experience of learning. The rest is up to you! You will therefore have

to take much of the responsibility for the quality of the classes. The tutorials are spaces for brainstorming, for play and serious reflective discussion. They are places of dialogue where you should feel free to express opinions and ask questions. But crucially tutorials are the place where you 'get your hands dirty', using the course materials ... where you get to test your understanding and your ideas in a supportive collegial environment.

I hope you enjoy the course.

## Course schedule

### Week by Week

Lectures start in week 1, but tutorials start in week 2. The lecture for each week will usually prepare you for the tutorials for the following week. Often the two weeks are related, but this may not always be the case.

There are required readings/explorations that are preparation for both the lectures and tutorials. There will often be direct discussion of them. Of course, you also need to be engaging with these for your reflective journal. You should have a good knowledge of media issues from your level 1 and 2 courses, and we will be building on these. At the same time there is a lot of new material in this course. You will not survive in this courses unless you have done the required readings/explorations before both lectures and tutorials.

Three kinds of exploration will be interwoven in the lectures and tutorials:

- \* **advanced *ideas about media, communications and the world***
- \* ***real world issues, technologies and events that enable a better understanding of the present and future of media and communications***
- \* ***methods of approaching both the above***

In tutorials you will discuss the required preparations for class, then via activities such as group work, debates, conceptual speed dating and others you will explore the issues involved.

Although the preparation is fixed, what happens in the tutorials may vary from the rough guidelines here. Your tutor might sometimes try something different.

**The Course Reader is one of the required readings.** There is a lot of what I hope will be useful discussion of the issues and ideas in the course outline itself. So it's important you read through each week's outline carefully.

### **Week One (week beginning February 29):**

**Lecture (in the lecture theatre): *Introduction to the Course:*** Media Change, Cultural and Social Change: How are we exploring these in this course? What do you know about media and communications at this point in your life?

The lecture in the lecture theatre on Thursday is compulsory for this week only. I will not repeat material about how the course works outside this lecture. From weeks 2-12 engagement with online course materials for the lecture is required. However, from weeks 2-12, attendance at the Thursday lecture, though strongly recommended in order to enhance your learning, is optional.

### **Required Readings/Explorations**

Start on the readings and videos for next week. Follow the guidelines given in the lecture. Look carefully through the Course Outline.

Note that it's a good idea to have written a blog entry before the class next week. If you haven't you will find it more difficult to fulfil the requirements for Assessment Task 1. Get organised now!

### **No tutorials this week.**

## **Week Two (week beginning March 7):**

**Lecture: *Fields, Worlds, and Media and Communications*.** Media and communications are often approached only as ways of communicating clear messages between isolated individuals or objects. However, many thinkers think this misses most of the picture. In this lecture we will think about media and communications in terms of the way they work in fields, or as fields themselves. The ambient environment has always been important to media and communications. However, it becomes more important as media and communications diversity and occupy more and more niches in the world around us. Thus, for example, some write of "ambient intelligence" in which the environment is filled with networked sensors and activators that respond to all kinds of environmental changes.

***NB:*** *Online lecture materials will generally be available on the Course Moodle Site a week before the relevant lecture in the lecture theatre. You are required to engage with these materials. See the section on "flipping the classroom" in the Attendance Requirements section of this Course Outline.*

**Tutorials: *Media Change/Cultural and Social Change*:** introduction to how the course works; advanced media issues—what are these?; what do you know about media and communications so far?

### **Tutorial Activities:**

1. Introductions, questions about the course, etc.
2. Initial discussion of media, cultural and social change, and of the various concepts and practices that could be named "media" or "communication", based on lectures and readings. Conceptual Speed Dating.
3. Mind-mapping: you may have done this in second year. If you don't know what mindmapping is, it's essentially mapping out the parts of an idea or issue or research topic, and drawing in the links.

You can get software to do this, some of it free, but you can just as easily do it with pen and paper (I use pen and paper or the commercial software Scapple <https://www.literatureandlatte.com/scapple.php>). Some useful links if you're interested:

[http://freemind.sourceforge.net/wiki/index.php/Main\\_Page](http://freemind.sourceforge.net/wiki/index.php/Main_Page)

<http://www.mindmeister.com/68528891/social-history-of-new-media>

Mindmap *everything* you know (theories etc), in as much detail as possible, about the relations between media, culture and society. Then start a new map. Mindmap everything you *do* at the junction of media, culture and society, individually and in social groups. Compare these two maps. Is there a relationship between them? Have you seen connections between the theories and the world you're actually immersed in? Where are there points of friction between what you think or believe (or have been told in classes) about how things work, and what you actually do, or how you actually experience media, cultural and social change?

4. Discussion of media and communications theories and thinkers you are familiar with and those more recent thinkers discussed in the readings—group work and/or general class discussion.

**Required Readings/Explorations: These are here to get you to begin to think about the history and present of ideas about media and communications from as many perspectives as possible. Some are a little longer but many are very short, including some short videos. They tend to get shorter as you read/view through the list.**

**A general hint: if a reading is easy, slow down a little around the main points so you remember them. If a reading is hard, slow down a little (or even a lot) so you can give the ideas enough time to emerge for you. Spend time with sentences or paragraphs that appeal to you, that you don't understand, or possibly both at the same time. Changing speed sometimes opens up thinking.**

[in the study kit] Murphie, Andrew and Potts, John (2003) 'Theoretical Frameworks' in *Culture and Technology* London: Palgrave Macmillan: 11-38 [a brief history of ideas about culture, technology and media]

[online] Evans, Philip and Forth, Patrick (2015) 'Borges' map: Navigating a World of Digital Disruption', *bcg.perspectives*, <[http://digitaldisrupt.bcgperspectives.com/images/BCG\\_Borges\\_Map\\_Jun\\_2015.pdf](http://digitaldisrupt.bcgperspectives.com/images/BCG_Borges_Map_Jun_2015.pdf)>

[in the study kit] Fuller, Matthew and Goffey, Andrew (2012) 'Introduction' in *Evil Media*, Cambridge, MA: MIT Press: 1-4 (only these pages although more of the chapter is in the study kit) [on "gray media"—the bureaucratic media that we seldom think about but which affects us so deeply]

[online] Jeffries, Stuart (2011) 'Friedrich Kittler and the rise of the machine', *The Guardian*, December 28, <<http://www.guardian.co.uk/commentisfree/2011/dec/28/friedrich-kittler-rise-of-the-machine>> [on perhaps the most famous of the "German media theorists"]

[online] Go to the Canadian Broadcasting Site Archives and watch/listen to the material on McLuhan. <<http://www.cbc.ca/mcluhan/about/>> [view at least one of these short clips]

[online] Carigan, Mark (2014) 'Philosophy of Data Science series – Noortje Marres: Technology and culture are becoming more and more entangled', *LSE Impact of Social Sciences blog*, December 3, <<http://blogs.lse.ac.uk/impactofsocialsciences/2014/12/03/philosophy-of-data-science-noortje-marres/>> [on digital culture, society and the way methods of research are being transformed for everyone]

[online] Theory, Culture & Society (2013) 'Interview with Celia Lury, Luciana Parisi and Tiziana Terranova on Topologies', *Theory, Culture & Society*, January 15, <<http://theoryculturesociety.org/interview-with-celia-lury-luciana-parisi-and-tiziana-terranova-on-topologies/>>. [You only have to read two paragraphs: 1. the paragraph beginning 'The claim we make in the introduction is that we no longer live in or experience movement or transformation as the transmission of fixed forms in space and time but rather ...' and 2. the paragraph beginning 'The question of political subjectivation in network culture is of course crucial for thinking the common as alternative to neoliberalism...' (subjectivation involves the way our sense of self in relation to what we can do in the world comes about, or is produced by our social and technical circumstances)]. Topology in mathematics and social theory is to do with the way aspects of the world can be constantly deformed, bent around like elastic, folded over itself, etc and still have some recognisable qualities (even if these might change over time). As Lury, Parisi and Terranova write here, thinking in terms of topology allows us to understand an important quality of the contemporary world. This is that '**...we no longer live in or experience movement or transformation as the transmission of fixed forms in space and time but rather movement—organised in terms of ordering and continuity of transformation—composes the forms of social life itself.**

[online] Parikka, Jussi (2013) 'The Geology of Media', *The Atlantic*, October 11, <<http://www.theatlantic.com/technology/archive/2013/10/the-geology-of-media/280523/>> [on media and the environment]

[online] Thacker, Eugene (2003) 'What is Biomedica?', *Configurations*, 11(1), you only need to read the one page beginning of this, which is online at <<http://muse.jhu.edu/login?auth=0&type=summary&url=/journals/configurations/v011/11.1thacker.html>> (the full article is available via the library)

[online] the two short trailers for Werner Herzog's documentary *Lo and Behold*, which you can find here—<<http://thefilmstage.com/trailer/first-trailer-for-werner-herzogs-sundance-documentary-lo-and-behold/>>

[online] Judge, Jenny and Powles, Julia (2015) 'Forget the internet of things – we need an internet of people', *the Guardian*, May 25, <<http://www.theguardian.com/technology/2015/may/25/forget-internet-of-things-people>>

[online] watch this short promo for a collective ad monitoring tool, *Floodwatch*, <<https://floodwatch.o-c-r.org/>>

[download and read this journal article from the library] Gaglianoabc, Monica, Rentoncd, Michael, Duvdevania, Nili, Timminse, Matthew & Mancusof, Stefano (2012) 'Acoustic and magnetic communication in plants: Is it possible?' *Plant Signaling & Behavior*, 7(10): 1346-1348



[online] McGowan, Kat (2013) 'How Plants Secretly Talk to Each Other', *Wired.com*, December 20, <<http://www.wired.com/2013/12/secret-language-of-plants/>>

[online] Flemin, Nic (2014) 'Plants talk to each other using an internet of fungus', *BBC Earth*, November 11, <<http://www.bbc.com/earth/story/20141111-plants-have-a-hidden-internet>>

[online] read at least this first seven paragraphs (which are all short) of Wark, Mckenzie (2016) 'Erik Olin Wright & Class Today', Public Seminar, February 9, <<http://www.publicseminar.org/2016/02/eric-olin-wright-class-today/>>

### **Extra Video only if you Have Time**

[online] Viola, Bill (n.d.) 'Cameras are Soul Keepers', *Louisiana Channel*, <<http://channel.louisiana.dk/video/bill-viola-cameras-are-keepers-souls>>

## **Week Three (week beginning March 14):**

**Lecture: *Media, Communication and Flow*:** how thinking about flow and relations changes some of the ways we think about media and communications.

**Tutorials: *Fields, Worlds, and Media and Communications*.** *There are a lot of ideas this week. Just do the readings as well as you can and let the ideas meet you half way. See where that takes you.*

*Media and communications are often approached only as ways of communicating clear messages between isolated individuals or objects. However, many thinkers think this misses most of the picture. In this tutorial we will think about media and communications in terms of the way they work in fields, or as fields themselves. The ambient environment has always been important to media and communications. However, it becomes more important as media and communications diversity and occupy more and more niches in the world around us. Thus, for example, some write of "ambient intelligence" in which the environment is filled with networked sensors and activators that respond to all kinds of environmental changes.*

Thinking and working with contemporary media and communications is thus now confronting the increased complexity of the *fields* in which communications take place. A related issue is the exciting but slippery nature of the many, changing and temporary *worlds* that media and communications create (and pull apart) as they go. This has led many thinkers to think beyond a model of communications as involving a simple and isolated message that is transmitted between a neatly separated sender and receiver. Instead such thinkers look at the overall situation in which communications takes place. The question becomes: how much of communication is really *about* the situation rather than the isolated "message". Recent thinkers have also looked at what some call the "ecologies" in which relationships between a media technology (such as a television) and a user (such as a viewer) occur. Of course, when so many of us are moving between so many different media platforms and forms of communication this "ecology" becomes much more complex. Today, we will look mainly at two highly influential thinkers in the history of thinking about field and world—Jakob von Uexküll and Gregory Bateson.

Bateson thought that communication was largely a question of confirming or shifting patterns of relation across mind, body and world. For Bateson, the situation was as important as the basic linear transmission of messages, if not more so. Indeed, Bateson thought that most communication was about this situation (in what he called ‘metacommunication’). In short, the frame for communication is more important than the message because it sets up a certain kind of world. This includes so-called “body language” but involves much more than this. Von Uexküll, who influenced Bateson, wrote about ‘umwelts’ or perceptual worlds. These were different from animal to animal (for example animals with different kinds of eyes—think of humans, bees, or horses—literally live in different worlds, even though they might share the same environment). So you should come to week three’s tutorial ready to talk about the communicative patterns of relation in which you live, the various metacommunicative patterns that frame your communication, and how these relate to your own “umwelt” or perceptual world. What role do media and communications technologies play in these? When do these patterns/perceptual worlds work for you? How are they formed? When do they change and why? Are there sometimes different patterns/worlds in conflict with each other? Make sure you’ve done the readings and come to class this week with some interesting points for discussion based on some careful thinking.

This will help us think about the broader contexts of media and communications and the subtlety of the more immediate situations of which they are a part. We will also consider the question of “media ecology”, which has become a prominent sub-discipline of media and communications over the last 60-70 years. We’ll also be looking at some examples, drawing from media infrastructure studies and design. The concepts we look at this week can enhance your thinking about any event of media and communication, but they seem especially useful when it comes to thinking about the more recent entanglements of media, communication and world.

**Tutorial Activities:** Come to the tutorial prepared to talk about Bateson and Von Uexküll in relation to media and communications. Think of some of the most startling and intelligent things you can say about all this.

**Group work etc:** Discussion of Bateson’s concept of communication (and metacommunication) and of von Uexküll on Umwelts, and related ideas that consider the shifting fields and worlds of media and communications. You might also consider the question of expanded ecologies: ecology of mind, media ecologies, social ecologies, mental ecologies, ecologies of the self, ecologies of practice, as well as environment ecologies. What difference does it make to think “ecologically” in this broad sense. Does it help or harm the actual “natural” environment to think this way? When might we feel something of a “double bind” (see the short note below) in contemporary culture? Might media be a factor in this? Might it be a way out?

**Practical Preparation:** Consider how the different contexts of media engagements involve different aspects of “umwelt”, or perhaps enhance or change the possibilities of human umwelt (the possibilities of perception and action made available to human bodies). What difference does online or offline make, for example? Or a game controller? 3D TV? Web cams? Sensors? What are the metacommunicative aspects of the communication involved? You might think here of the kind of media experience you’re engaged with most. However, two useful examples through which to think about umwelt’s and metacommunication might be infrastructure and design (which are of course related). Think through some of the infrastructures that create the fields in which your communications take place. What is good media and communications design, given the insights of Bateson and von Uexküll.

## Required Readings/Explorations

As always make sure you've read all of the course outline for this week.

[in study kit] von Uexküll, Jakob (1992 [1934]) 'A stroll through the worlds of animals and men: A picture book of invisible worlds', *Semiotica*, 89(4): 319-391 (you only have to read to page 326, but we recommend reading at least to 339 if you have time)

[study kit] Bateson, Gregory (2000) 'A Theory of Play and Fantasy', *Steps to an Ecology of Mind* Chicago: Chicago University Press: 177-183 (sections 1-11 only).

[online] Milberry, Kate (n.d.) 'Media Ecology', *Oxford Bibliographies*, <<http://www.oxfordbibliographies.com/view/document/obo-9780199756841/obo-9780199756841-0054.xml#>> (you only have to read the opening paragraph of this article)

[online] Media Ecology Association 'What is Media Ecology' <[http://www.media-ecology.org/media\\_ecology/](http://www.media-ecology.org/media_ecology/)> (this is the main site for the Media Ecology discipline—it has a lot of extra resources. You'll see that McLuhan is a key player).

[online] Deitz, Milissa (2010) 'The New Media Ecology', *On Line Opinion: Australia's e-journal of social and political debate* <<http://www.onlineopinion.com.au/view.asp?article=11410&page=1>>

[in the study kit] Parikka, Jussi (2010) 'Introduction: Insects in the Age of Technology' in *Insect Media: an archaeology of animals and technology* Minneapolis: University of Minnesota Press: ix-xxxv [you only have to read pages ix-xii .. covers lots of interesting themes in current thinking about media]

[online] Anon. (2008) 'The Three Ecologies – Felix Guattari', *Media Ecologies and Digital Activism: thoughts about change for a changing world* <<http://mediaecologies.wordpress.com/2008/10/07/the-three-ecologies-felix-guattari/>>

[in study kit] Kember, Sarah and Zylinska, Joanna (2012) 'Introduction: New Media, Old Hat' in *Life After New Media: Mediation as a Vital Process*, Cambridge, MA: MIT Press: xiii-xv (only these three pages although more of the chapter is in the study kit—it can also be found here <<http://joannazylynska.squarespace.com/aftermedia/2012/4/28/new-media-old-hat.html>>)

*Also these on infrastructure, media and the way they form our experience of world/allow ways of moving through the world:*

[online] Parks, Lisa (n.d.) 'Media Infrastructures and Affect', *Flow Journal*, 19(2) <<http://www.flowjournal.org/2014/05/media-infrastructures-and-affect/>>

[online] Hsu, Hua (2015) 'How the Metaphor of "the Cloud" Changed Our Attitude Toward the Internet', *the New Yorker*, November 10, <<http://www.newyorker.com/books/page-turner/how-the-metaphor-of-the-cloud-changed-our-attitude-toward-the-internet>>

[online] Watch 'The End of Privacy' at <<http://thenextweb.com/insider/2015/05/23/watch-the-end-of-privacy-if-youve-got-nothing-to-hide-youve-got-nothing-to-live-for/>>

*Also these two very short pieces on design*

[online] Vitlin, Alex (2016) 'Future State', Semi Permanent, February 3, <<https://beta.semipermanent.com/articles/future-state-dantley>>

[online] Cuddy, Amy (2015) 'Your iPhone is ruining your posture—and your mood', NY Times, December 12, <<http://www.nytimes.com/2015/12/13/opinion/sunday/your-iphone-is-ruining-your-posture-and-your-mood.html>>

### **Extra Resources (if you have time and the interest)**

[online—free download] Harney, Stefano and Moten, Fred (2013) *The Undercommons: Fugitive Planning & Black Study*, Wivenhoe: Minor Compositions, <<http://www.minorcompositions.info/wp-content/uploads/2013/04/undercommons-web.pdf>> (this book comes out of the black, radical tradition and is in part a critique of contemporary universities. If this sounds like something in which you'd be interested, read especially chapter six, 'Fantasy in the Hold', which among other things is a radical, very critical take on logistics and race).

[online] look at prominent artist, Trevor Paglen's web site at <<http://www.paglen.com/>>. He makes art that deals with surveillance infrastructures.

Harries-Jones (1995) 'Communication and its embodiment' in *A Recursive Vision: Ecological Understanding and Gregory Bateson*, Toronto: Toronto University Press: 122-144 (this is a complex chapter but the best account I've found of Bateson's concept of communication. It is worth skimming at least).

### **A note on metacommunication**

Peter Harries-Jones notes that for Bateson, metacommunication provides a 'higher' or 'larger' framing context for lower level (and often more obvious) communications. By metacommunication Bateson 'meant [that] interactive sequences among communicators framed the 'higher' significance of the communication through registering relationship' (Harries-Jones 1995: 134<sup>24</sup>). So much non-verbal communication (gesture, tone of voice, posture, relative positioning, etc) would be metacommunication for example (although meta-communication is not just a matter of non-verbal communication). However, this is more than a matter of "body language" framing things. The communication itself is also, nearly always also "metacommunicative". Just as von Uexküll suggested that different bodies allowed different organisms to perceive and act differently and therefore live in different umwelts (or world's), so Bateson suggested that different metacommunicative frameworks makes for different possibilities of communication

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<sup>24</sup> Harries-Jones, Peter (1995) *Ecological Understanding and Gregory Bateson*, Toronto: Toronto University Press.

(metacommunicative frameworks are more flexible than umwelts as they are not dependent on the physical bodies of the organisms but can be set up by communication itself).

**A note on Bateson's concept of the double bind (the Wikipedia entry on double bind is good for those who would like to know more)**

Bateson's ideas about communication were informed in part by his understanding of the psychological 'double bind'. The famous concept of the double bind was developed in the context of thinking about mental illness. However, it has applications elsewhere. Simply put, the double bind involves an embodied experience of conflicting demands (a mismatch in the patterns of behaviour demanded by different, repeated communicative or metacommunicative patterns of relation). It must also include a further demand—that one cannot leave the situation of the double bind (for example if one is a child in a family one cannot leave). In addition, as Peter Harries-Jones put it:

Double bind was a situation in which simple dilemmas were compounded by falsified contexts, supported by patterns of interpersonal communication which ensured continuation of the denial that a falsified context existed. (1995: 135)

In becoming habituated to these conflicting demands, falsified contexts and denials of these conflicts, a person must take on some seemingly odd communicative behaviours (although these do make sense if one fully understands the impossibility of the person's situation). This perhaps explains at least some of what is going on in contemporary media, especially in its relation to politics.

**A Note on Media Ecologies**

***Media Ecology, Ecologies of Mind, The Three Ecologies***

In this course we question many important assumptions within contemporary cultural life, and many of our ideas about who we are, that are based upon a clear separation between: technology and nature, dead media archives and life, our own interior thoughts and the exteriorization of these through technology. We shall see that this is a questionable set of assumptions, and there are indeed many thinkers who question them. For example, Bernard Steigler has recently pointed out that the very idea of the human is almost totally mixed up with the "non-human". Much that makes humans what they are seems to depend on the *increased mobilisation of human life by means other than human life*. Even scientists have long wondered how much of our thinking really takes place within our heads, and how much takes place in a series of "exteriorizations" such as language and media in general. If so, we have to perhaps think not in terms of media as mere relays between interior consciousnesses, but media as presenting a kind of "ecology" in which thinking—and other aspects of culture such as being affected by the world—take place. To put this in terms of a simple question, how many of the thoughts, perceptions and actions that are "yours" could you have without media interventions? Without simple conversations with others?

In fact, *media ecology* is a media discipline in itself, and a very interesting one at that. It deals with the way that changes in media change cultural contexts (so that, for example, it's easier to be a dictator such as Hitler if you have a relatively new and 'intimate' medium such as radio that allows you to talk to people directly in their homes). It also deals with what we might call the pseudo-evolution of media technologies and practices. Media ecology can sometimes be a little

technologically determinist—which is to say that it might assume that media technologies cause things that happens in culture. Indeed, this is an accusation often levelled at one of the most important figures in media ecology, Marshall McLuhan. Yet media ecology is probably not as technologically determinist as it sometimes seems.

The network—both as an inescapable social event and as concept—profoundly reworks the concept of ecology. Ecology is pluralised. It becomes not only a matter of the environment but of media ecologies, cognitive ecologies, ecologies of perception and affect. This pluralisation of ecologies necessarily has a political dimension, first recognised in Gregory Bateson's general ecology of mind which included three 'cybernetic or homeostatic systems: the individual human organism, the human society, and the larger ecosystem' (1972:446). In Félix Guattari's work (2000) this becomes the three ecologies of the environment, the social and human sense of self. Yet, as recognised in both Bateson and Guattari's work, all the ecologies mentioned above seem less and less self-contained. They are also less approachable via older disciplines. As they diversify, ecologies seem riddled with *transversals*—connections that change everything they connect, transductions—operations that transform forces and make for something new and, indeed, a general breakdown of what seemed the clear and culturally foundational divide between technics and life, or technics and thought (Stiegler 1998). As Guattari puts it, 'one cannot separate a transformation of the environment [...] one cannot come to grips with the dimensions, the composite elements, the essential parameters of the biosphere, if one has not also changed mentalities, if one has not reconstructed social tissue, if one has not reinvented it' (2001:41<sup>25</sup>).

## Week Four (week beginning March 21):

**Lecture: *Media, Minds and Bodies*:** a brief history of models of media, communications, minds and bodies; their real consequences in practice and culture.

**Tutorials: *Media, Communication and Flow*:** how thinking about flow and relations changes some of the ways we think about media and communications. group work, etc, as directed by your tutor.

### Group work guided by your tutor.

This week we consider another set of important issues that might make us think very differently about media and communications. Although some of these are in fact ancient philosophical issues, they have been given a new twist in the diverse, fast-flowing, and highly relational worlds of networked media and communications. All the questions involved are in fact simple. Yet they all require us to think differently, against many basic assumptions we might usually rely on to frame our worlds. The questions include:

Is the real world fundamentally one of objects (and subjects) or of relations? Or both? Or, to put this differently, are relations real? Or at least as real as anything else?

Does the world stay fundamentally the same, or does it constantly change? Is the world one of "beings" or "becomings"? Or both?

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<sup>25</sup> Guattari, Felix (2001) *La philosophie est essentielle à l'existence humaine*, Paris: Editions de L'aube.

What is the status of our *experience*? How much should we ground our understanding of the world in what we directly experience or perceive?

### Practical Preparations

Although the ideas this week work in all situations (for example a simple conversation or even just looking at the stars), they seem more obvious in more obviously active examples. One of these is sport (you might also think of all kinds of gaming but we're discussing that in another week). So, just as we looked at infrastructure last week, this week we might consider sport and media, in the light of concepts such as 'pure experience', flow, the 'stream of consciousness' and the reality of 'relations'. Consider how sports themselves, and media engagements with sport involve different aspects of: flow, becoming, the real experience of 'tendencies' or 'vague fringes', of shifting relations in 'constant change'. What difference does online or offline, for example, make to all this? You might think here of the kind of mediated engagement with the experience of a sport (or other mediated event) you're interested in most. How might such ideas help you to understand involvement and immersion, in the moment? What are the differences between print, television or radio (live commentary) and, for example, sports blogging, when it comes to experience and change?

A more philosophical example of sports blogging can be found here, at sportsBabel.net, by sports philosopher and artist Sean Smith. The link will lead to posts tagged <relationality>. Note particularly the post 'American Pragmatism'.

<http://www.sportsbabel.net/tags/relationality>

You might also just pay special attention to your own experience this week, especially in media engagements. What's really happening in/as your thinking/feeling—in detail—when you are experiencing your own engagement/flowing with the world? What is your experience when engaging with different media and communications—gaming, phone, across different platforms?

### Required Readings/Preparations

**Not so many required readings this week but they all require some thought as they tend to cut across some of the more normal ways of thinking about events.**

[online] Guillaud, Hubert (2010) (on Danah Boyd) 'What is implied by living in a world of flow?', Truthout, January 6, <<http://truth-out.org/archive/component/k2/item/87704:what-is-implied-by-living-in-a-world-of-flow>> [this is a short piece you might already have read for ARTS2090 but it will have new relevance this week ... if you wanted, you could watch the video of the talk at the previous link, or, the text of this talk is here—<http://www.danah.org/papers/talks/Web2Expo.html>]

[online] Wikipedia (n.d.) 'Becoming (philosophy)', *Wikipedia.org*, <[http://en.wikipedia.org/wiki/Becoming\\_\(philosophy\)](http://en.wikipedia.org/wiki/Becoming_(philosophy))>.

[online] Konnikova, Maria (2014) 'Being a Better Online Reader', July 16, *The New Yorker*, <<http://www.newyorker.com/science/maria-konnikova/being-a-better-online-reader>>

[online] Byrne, Michael (2016) 'How To Break the Information Age Trance of "Continuous Partial Attention"', *Motherboard*, January 17, <<http://motherboard.vice.com/read/welcome-to-the-age-of-continuous-partial-attention>>

**The following quotes, from the late nineteenth century by/about psychologist/philosopher William James (who famously emphasised the importance of experience, and was one of the founders of modern psychology) are also required reading:**

*About radical empiricism, the **reality of experience** (about what James saw as a 'world of pure experience' as opposed to a world one thought about abstractly, as if from a distance ... and also about **relations being as real as anything else** (spend some time with this quote):*

'To be radical, an empiricism must neither admit into its constructions any element that is not directly experienced, nor exclude from them any element that is directly experienced. For such a philosophy, the relations that connect experiences must themselves be experienced relations, and any kind of relation experienced must be accounted as 'real' as anything else in the system.'<sup>26</sup>.

*On the '**stream of thought**' or '**stream of consciousness**':*

'Consciousness, then, does not appear to itself chopped up in bits. Such words as "chain" or "train" do not describe it fitly as it presents itself in the first instance. It is nothing jointed; it flows. A "river" or a "stream" are the metaphors by which it is most naturally described. In talking of it hereafter let us call it the stream of thought, of consciousness, or of subjective life'<sup>27</sup>.

This excerpt from the *Stanford Encyclopedia of Philosophy* account of William James:

In the deservedly famous chapter on "The Stream of Thought" James takes himself to be offering a richer account of experience than those of traditional empiricists such as Hume. He believes relations, vague fringes, and tendencies are experienced directly (a view he would later defend as part of his "radical empiricism.") James finds consciousness to be a stream rather than a succession of "ideas." Its waters blend, and our individual consciousness — or, as he prefers to call it sometimes, our "sciousness" — is "steeped and dyed" in the waters of sciousness or thought that surround it. Our psychic life has rhythm: it is a series of transitions and resting-places, of "flights and perchings" (PP 236). We rest when we remember the name we have been searching for; and we are off again when we hear a noise that might be the baby waking from her nap.<sup>28</sup>

*On the changing nature of thought:*

<sup>26</sup> James, William (2014) 'A World of Pure Experience', in *Essays in Radical Empiricism* Adelaide: eBooks@Adelaide, <<https://ebooks.adelaide.edu.au/j/james/william/radical/chapter2.html>>.

<sup>27</sup> James, William (1983) *The Principles of Psychology* George A. Miller (ed.) Harvard University Press: 239.

<sup>28</sup> Goodman, Russell, (2013) 'William James', *The Stanford Encyclopedia of Philosophy* (Winter 2013 Edition), Edward N. Zalta (ed.), URL = <<http://plato.stanford.edu/archives/win2013/entries/james/>>.



Thought is in Constant Change.

I do not mean necessarily that no one state of mind has any duration - even if true, that would be hard to establish.

The change which I have more particularly in view is that which takes place in sensible intervals of time; and the result on which I wish to lay stress is this, that no state once gone can recur and be identical with what it was before.<sup>29</sup>

### ***On always being in the midst of change:***

***As James writes, 'change taking place' is a unique content of experience, one of those 'conjunctive' objects*** which radical empiricism seeks so earnestly to rehabilitate and preserve (161). In this respect, it is not typical empiricism. Brian Massumi has developed this strand of James work' in his account of the transcontextual aspects of experience (Massumi, 2002). In reflecting on James account of experience, ***Massumi describes the streamlike-aspects of experience: we become conscious of a situation in its midst, already actively engaged in it. Our awareness is always of an already ongoing participation in an unfolding relation*** (Massumi, 2002 13, 230-1). ***Experience overflows the borders and boundaries that mark out the principal lived functions of subjectivity-self, institution, identity and difference, object, image and place.*** (my emphasis)<sup>30</sup>

### **Extra Resources**

[online] anon. (n.d.) 'William James > Quotes', *Goodreads*, <[http://www.goodreads.com/author/quotes/15865.William\\_James](http://www.goodreads.com/author/quotes/15865.William_James)> [some of the more everyday quotes from William James demonstrate his very different approach to life. He was not only important to the discipline of modern psychology but to a different kind of psychology that everyone could use in everyday life to take more control of their own lives].

[online] Brunner, Christoph and Fritsch, Jonas (2011) 'Interactive Environments as Fields of Transduction', the *Fibreculture Journal*, 18, <<http://eighteen.fibreculturejournal.org/2011/10/09/fcj-124-interactive-environments-as-fields-of-transduction/>> [rethinks interaction design via the work of Gilbert Simondon on relations and transformation]

[online via the library] Comello, Maria Leonora G. (2009) 'William James on "Possible Selves": Implications for Studying Identity in Communication Contexts', *Communication Theory*, 18(3): 337-350.

[online] Mackenzie, Adrian (2008) 'Wirelessness as Experience of Transition', the *Fibreculture Journal*, 13, <<http://thirteen.fibreculturejournal.org/fcj-085-wirelessness-as-experience-of-transition/>>. [highly recommended, although it's complex, as Mackenzie uses William James' philosophy to explain the experience involved in wireless networks]

<sup>29</sup> James, William, (2014 [1890]) 'The Stream of Thought', in *The Principles of Psychology*, Adelaide: eBooks@Adelaide, <<https://ebooks.adelaide.edu.au/j/james/william/principles/chapter9.html>>.

<sup>30</sup> Mackenzie, Adrian (2008) 'Wirelessness as Experience of Transition', the *Fibreculture Journal*, 13, <<http://thirteen.fibreculturejournal.org/fcj-085-wirelessness-as-experience-of-transition/>>

[online] Pomerleau, Wayne P. (n.d.) 'William James (1842—1910)', *Internet Encyclopedia of Philosophy*, <<http://www.iep.utm.edu/james-o/>>. [includes an account of his life]

[online via the library] Russill, Chris (2005) 'The Road Not Taken: William James's Radical Empiricism and Communication Theory', *The Communication Review* 8(3): 277-305 [an interesting review of the origins of mainstream communication thinking and William James' challenges to some core ideas in communications].

## [mid-semester break]

### Week Five (week beginning April 4):

**Lecture: *The World as Medium*:** More and more of the world seems to be “mediated”. How can we think about the relation between world and media when the two seem almost to be merging? At the same time, what if the world itself has always been a medium? Or, to think this differently, what if mediation is no longer quite the right concept for what is going on? Also—thinking a little about research, along with critique and its alternatives.

**Tutorials: *Media, Minds and Bodies*:** a brief history of models of media, communications, minds and bodies; their real consequences in practice and culture (these will have been covered very briefly in the lecture material and in some notes below). Consideration of the present and future of these relations.

**Questions/discussion:** Building on last week's work on experience and William James' views of human psychology, today we're thinking about the very complex relations between different models of mind, media, communication, bodies and world. The question of which models are right is important but not our main concern today. More important, and our focus for today, is how different models of basic processes such as thinking, feeling, memory and perception are taken up and used in the way we work with media and communications in everyday life. This provides a very effective key to understanding why media are as they are, and why we do what we do with them. Some of the models we'll discuss have been the most used throughout the last 50 to 100 years. Some are more recent, but now quite prominent, challengers to these models. None of these models are quite compatible with each other. Indeed some of them vehemently disagree about the very basics of thinking, feeling and communicating. Yet in practice aspects of several of them are often taken up at once. Most of these models have close ties to media theory and media practice, or to, for example, HCI or human-computer interaction design. Indeed some of these models borrow directly from models of communication. It's important that you know a bit about these models—when they're being used to inform how you might work with producing media, understand audiences, creating campaigns, designing interaction or just using new media technologies, trying to persuade people or in general doing anything to do with media and communications. It's important to know which models might be assumed in any context and whether these are the best for the occasion.

First up, what are your own assumptions about how thinking processes work? Perception? Memory? “Protention” (projections into the future)? Feeling and being affected by the world?

Sensation? How do perception, sensation, thinking and feelings relate? What is consciousness? What is attention?

Second, in a group, talk about how your own (various) assumptions about all the above make for different assumptions about media, media change, society and social change? Try to think through the relations between perception, thinking, memory, protention, etc, in a variety of media/social contexts. What difference do these assumptions make to how you engage with media? To how you work with media and communications, or even just with other people? Can you perhaps begin to identify where some of your own assumptions are informed by models of mind and media in history (for example, some people think of the mind as working like a computer, or the psyche as “under pressure” like a hydraulic system)?

Thirdly, what do the readings, lecture and videos for this week tell you about minds, perceptions, feelings, and media? Have you changed your understanding of new media, cultural and social change? What can we say generally about this? When do we need to be more specific?

### Required Readings/Explorations

**[These readings are all quite short, in fact, overall there’s around 25 pages to read, plus some audio and video, but there are lots of ideas to work with]**

[right here] First up, the extra sections in this course outline for this week are important reading, as they ground everything else

The following Wikipedia references are very short.

[online] ‘Behaviourism’, *Wikipedia*, <<https://en.wikipedia.org/wiki/Behaviourism>> (you only need to read the opening definition)

[online] ‘Cybernetics’, *Wikipedia*, <<https://en.wikipedia.org/wiki/Cybernetics>> (again you only have to read the opening definition)

[online] ‘Cognitivism (psychology)’, *Wikipedia*, <[https://en.wikipedia.org/wiki/Cognitivism\\_%28psychology%29](https://en.wikipedia.org/wiki/Cognitivism_%28psychology%29)> (you only need to read the opening definition)

[online] ‘Constructivism’, *Wikipedia*, <[http://en.wikipedia.org/wiki/Constructivism\\_%28psychological\\_school%29](http://en.wikipedia.org/wiki/Constructivism_%28psychological_school%29)> (you only have to read the beginning)

[online] ‘Embodied Cognition’, *Wikipedia*, <[https://en.wikipedia.org/wiki/Embodied\\_cognition](https://en.wikipedia.org/wiki/Embodied_cognition)> (you only need to read the opening definition)

[online] ‘Enactivism’, *Wikipedia*, <<https://en.wikipedia.org/wiki/Enactivism>> (you only need to read the opening definition)

[online] ‘The Extended Mind’, *Wikipedia*, <[http://en.wikipedia.org/wiki/Extended\\_Mind](http://en.wikipedia.org/wiki/Extended_Mind)>

Ask yourself what models of how media and communications work might relate to these different understandings of mind/feeling/behaviour. How might media (or other technologies) have perhaps contributed to the development of these models of mind (for

example, the computer as symbol processor and cognitivism as seeing mind as the processing of symbols)?

[online] Stiegler, Bernard (n.d.) 'Anamnesis and Hypomnesis: Plato as the first thinker of the proletarianisation' <<http://arsindustrialis.org/anamnesis-and-hypomnesis>> (you are only required to read some of the beginning, from the start, down to the words 'which destroys the world heedlessly.' After that things get complex! Those who enjoy a challenge read the rest. It's actually pretty interesting. Or, you can skim.)

[study kit] Kyong-Chun, Wendy Hui (2011) 'The Enduring Ephemeral, or The Future is a Memory' in Huhtamo, Errki and Parikka, Jussi (eds.) *Media Archaeology: Approaches, Applications, and Implications*. Berkeley: University of California Press: 184-203 (you only need to read to page 195).

[online] Noë, Alva (2010) 'Does thinking happen in the brain?', *13:7 Cosmos and Culture* <<http://www.npr.org/blogs/13.7/2010/12/10/131945848/does-thinking-happen-in-the-brain>>

[online] Noë, Alva and Solano, Marlon Barrios (2008) 'dance as a way of knowing: interview with Alva Noë', <<http://www.dance-tech.net/video/1462368:Video:19594>> (you are only required to watch the first 5 minutes)

[online] Dalton, S. (n.d.) 'e sense' <<http://www.youtube.com/watch?v=eHTtri5jGDc>>

[online] Kay, Alan <<http://www.youtube.com/watch?v=50L44hEtVos>> (about 10 minutes but quite remarkable ... may well change your understanding of learning, the body and the mind. Kay is one of the great innovators in interface design and thinking about computers and society. See <[http://en.wikipedia.org/wiki/Alan\\_Kay](http://en.wikipedia.org/wiki/Alan_Kay)>).

[online] Pamoukaghlian, Veronica (2011) 'Mind Games: Science's Attempts at Thought Control', *Brainblogger.com*, December 28 <<http://brainblogger.com/2011/12/28/mind-games-sciences-attempts-at-thought-control/>>

## Extra Resources

Clark, Andy (2010) 'Natural-born Cyborgs? Reflections on Bodies, Minds and Human Enhancement', <<http://vimeo.com/16717229>> (a great talk on cyborgs and extended mind, etc—actual talk begins around 9 minutes. Clark is a good speaker, and wears great shirts)

Wikipedia (n.d.) <[http://en.wikipedia.org/wiki/Bernard\\_Stiegler](http://en.wikipedia.org/wiki/Bernard_Stiegler)>

Stiegler, Bernard (2003) 'Our Ailing Educational Institutions', *Culture Machine*, 5, <<http://www.culturemachine.net/index.php/cm/article/viewArticle/258/243>> (difficult but key)

Wikipedia (n.d.) *Technics and Time 1*, <[http://en.wikipedia.org/wiki/Technics\\_and\\_Time,\\_1](http://en.wikipedia.org/wiki/Technics_and_Time,_1)> (even this Wikipedia entry is difficult but worthwhile if you want to give it a go)

Saunders, Alan (2010) 'The Extended Mind', *Philosopher's Zone* October 2, 2010 <<http://www.abc.net.au/rn/philosopherszone/stories/2010/3025314.htm>> (podcast—you can download the audio)

John Sutton's (philosopher of memory/extended mind) page: <<http://www.johnsutton.net/>>

Simons, Daniel (1999) 'Selective Attention Test' <<http://www.youtube.com/watch?v=vJG698U2Mvo>> (you will often see something like this in first year Psychology—see also <<http://www.theinvisiblegorilla.com/>>)

Sutton, John 'Media, Memory and Embodied Cognition' *Scan* 2(2), <[http://scan.net.au/scan/journal/display\\_synopsis.php?j\\_id=5](http://scan.net.au/scan/journal/display_synopsis.php?j_id=5)>

Stiegler, Bernard (n.d.) 'Desire and Knowledge: The Dead Seize the Living', *Ars Industrialis: association internationale pour une politique industrielle des technologies de l'esprit*, <<http://arsindustrialis.org/desire-and-knowledge-dead-seize-living>>

### **Some Notes on Memory, Media, Time and Perception**

#### **Memory**

Two important (perhaps the most important) aspects of the human in this context are memory and anticipation. Let's just deal with memory.

Memory is of course much thought about, but still not entirely understood, even by philosophers and scientists. So there are a lot of ways of looking at memory. Let's consider some of the older ways.

First, you could divide it into short-term and long term memory (with perhaps a medium term in-between, where things are "ready to hand" but not quite conscious). You could think of this in parallel to a conscious, unconscious and pre-conscious form of memory. This finds a parallel in the onscreen, hard drive and RAM aspects of a computer (although *I'm* not saying that the mind or brain is like a computer). Of course, through all of this is something of a notion of "symbolic processing" - the idea that we can create representations such as symbols or pictures, process them, store them away in an archive of some kind (the brain or the hard drive) and then recall them at will.

A second way of thinking about memory follows the phenomenologist Husserl. Husserl writes about "primary retention" and "secondary retention". Primary retention accounts for the fact that the past persists in the present long enough for us to have any kind of experience at all—we experience the passing of past in the present. Secondary retention is an act of 'recollection' by which we bring the past back, so to speak. All of this seems somewhat "natural" or "human".

A third famous way of looking at memory is that of the French novelist Proust (in his huge work, *Remembrance of Things Past*). He wrote of the difference between voluntary and involuntary memory. The first of these—voluntary memory—is a little like the symbolic processing idea. We want to remember something, we consciously put the appropriate techniques into motion, and it comes back to us, though often not very vividly. The second—involuntary memory, is different. We don't choose to have it, but it comes to us independent of our volition. Normally it is triggered. Somewhat famously in Proust's novel, the narrator bites into a little cake and memories come flooding back to him. Or he feels a step move under his feet and this triggers several hundred pages of rich memories. Involuntary memories are much more vivid. It is almost as if you are there.

All of this seems somehow essentially human—but what about the technical supports involved (the cake we could say, or the step that moves and upsets our balance)?

This is precisely where things get even more complicated. Indeed, even if one of the things that seems most quintessentially human, memory also starts to look profoundly technical. Here we could think beyond "primary and secondary retention" to what Stiegler calls 'tertiary memory' (in Cohen, p245<sup>31</sup>). Tertiary memory is a term for the way in which technical supports (whether cake baking or films or photograph albums or iPods) not only trigger "natural memory", but might provide the context for all memory. This is to say that memory might always in a sense be cultural, and that this might mean that it is always somewhat technical. And of course, media play a huge role in all this (which is probably why media theorists such as ourselves might like this idea a lot!).

The ancient Greek philosophers had already realised this, but did not always like it. They thought that techniques to assist memory (notably *writing!*) would destroy or undermine "natural" memory (the ability to remember lots without obvious technical assistance). Yet this led them to promote alternative techniques (such as the mnemotechnics or the creation of memory "palaces") that would assist "natural" memory. They also addressed the problem of *where memories came from*, if not from culture and technical supports (they realised that if the latter was the case then the idea of "natural" memory was in danger). For them, the most profound memories came basically from 'elsewhere' - from past lives, for example. Technologies such as writing would mess this up quite a bit because they would imply that memories could exist outside of the human mind/spirit.

Yet, despite the persistence of the idea that technologies will destroy what is "natural" within us, we have continued to develop more and more technologies and techniques for memory assistance. *Perhaps that is what culture is*. In this respect, the computer is not just a calculating device. It is a writing device (one that can write programs for behaviours, thereby remembering them). It is also therefore a memory device. Hypertext, the memex, forms of analog and digital storage (tapes, films, disks, files) are all memory technologies. Have we lost our "natural" memories, were they always "technical", or is the division between natural and technical not as obvious as it sometimes seems?

In sum, when we think deeply about memory, it not only seems quintessentially human; it also fundamentally questions the "human".

For more on this question see the article by John Sutton in Tofts, Johnson and Cavallero, or his book *Philosophy and Memory Traces: Descartes to connectionism* (Cambridge:Cambridge University Press, 1998). For an interesting take on the machine/human divide (quite different to Stiegler's - and easier reading to boot!) in relation to issues to do with cognition see the work by Andy Clark, especially *Being There: Putting Brain, Body and World together again* (Cambridge, MA:MIT Press, 1997), and *Natural-Born Cyborgs: Minds, Technologies, and the Future of Human Intelligence* (Oxford:Oxford University Press, 2003), Clark's *Mindware: and introduction to the philosophy of cognitive science* (Oxford:Oxford University Press, 2001), is also excellent.

### ***Is there really a Present?***

The obvious answer to this question is "yes". Yet many things complicate this answer - perhaps even contradict it. Two things are as follows.

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<sup>31</sup> Bernard Stiegler (2001) 'Derrida and technology: fidelity at the limits of deconstruction and the prosthesis of faith' in Tom Cohen (ed.) *Jacques Derrida and the humanities: a critical reader* Cambridge:Cambridge University Press:256-269

Firstly, what of the "past in the present" or "the future in the present"? We are always haunted by the past, and pushed on to the future by the past. This implies that the *past might be in the present* - it would have to be for us to experience its pushing in the present. In what sense is the "past in the present" really the past then? And what does it do to the present (which starts to look like an big assemblages of pasts all pushing us into the future).

We are also, of course, always *anticipating* the future, and thus the future is "the future in the present". Media are, of course, very much involved with the "past in the present" and the "future in the present". Of course, the past that has past (that is, all of it - everything that has already happened) is much larger than the "past in the present" we deal with at any given time. And the real future to come is much more unpredictable than the one we attempt to anticipate. Nevertheless, we constantly (and this is perhaps our primary reason for the ongoing development of media) attempt to work with both past and future. Does this really leave any room for the present as such? Is the present really that important, despite all those injunctions to seize the day and live for the moment?

Second, is it actually possible to experience the present (assuming it does exist)? To put one answer simply, it takes time for us to process experience, even at the smallest level of perception. Thus the present that we experience is really a processed present - in reality, we are literally experiencing the (very recent) past. In fact, Benjamin Libet has calculated that it can take up to .5 of a second to consciously "experience the present" (see Massumi's *Parables for the Virtual*, pp29-31). More than that, he has theorised that one of the many tricks of perception that we have developed is precisely to lead us to *experience* this past *as* the present<sup>32</sup>. Even better (or worse) he has suggested that often what we think is a conscious decision is only another trick based on the body having already (unconsciously) begun to react to a situation, and then giving us the illusion of having "decided" to do something consciously (there is an ongoing dispute about much of the timing here but the point remains<sup>33</sup>). We get a glimpse of this when we touch something very hot and withdraw our hand before we think about it, then only later tell ourselves that we "decided" to do this. For some theorists, this means that we have to think of a 'large now' (Husserl - again see the Stiegler) or a 'deep now' (Varela). Brian Eno even has a project called the 'long now' (which paradoxically draws attention to how insignificant the present moment is). Other theorists think that the present is always split, paradoxical.

Again, all through this complication of past and present we are also constantly anticipating the future. It arguably also bleeds into our "past/present" actions in very literal forms of anticipation ("fight or flight" reflexes, desires, etc) that are fully embodied.

All of which is to say that although we might think of the present as that which is solid, it is fact the least solid ground on which we stand. Put simply, it is constantly moving on from the past into the future, and we could almost say that the present is by-passed.

So although the present might really be there, it seems unlikely that we experience it that much - at least consciously. You might be able to "seize the day" but it is literally impossible to "live in the moment".

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<sup>32</sup> Massumi has a subtle take on Libet's ideas, suggesting that our sense of the present arises from conscious and non-conscious processes working with each other. Our sense of the present is always being formed and unformed, becoming, shifting in time.

<sup>33</sup> Of course, some question all this, although others have extended work on this, theoretically and through experiment.

*With delay, feedback, transformation and so on, media might be helping us deal with the complexities of living in the past-future.*

### **Perception, Affect, and Media**

Perception is never as simple as we think it is—and how we think of perception is crucial to our understanding of media. In fact, there is still a great deal of disagreement about how perception works, but several things seem likely. First, there is a great amount of individuality to perception. There is not one message that "gets" through in the same way in all contexts. As Bergson puts it, our body is a special image (with regard to ourselves) because it seems the centre of our perceptions. Secondly, this particularity of perception is partly because a great deal of our perception is based upon our individual experience—that, is, our memory of past perceptions (which tend to reflect particular experiences). Thirdly, our perceptions are fairly confused and muddy most of the time, partly because the contexts of perception are so complex. Fourthly, there is little doubt that "reason", perception and simply being affected by the world are all mixed up together (which includes how we feel about things).

Although there is now a multitude of approaches to media, in part because of the diversity of contemporary media technologies and uses, more traditional media theories (especially communications theories) often tend to assume a fairly simple theory of perception. This is one you'll be familiar with. In it there is a clear sender, message and receiver. Of course, there is a lot of sense to this (and later versions of this are much more complex), but it is also true that all three aspects of this notion of mediation have been questioned for a long time. For a start, it takes little account of feedback from the receiver into the whole process, or of their own particular modes of reception. And it assumes that media are *only about messages*—that is, the imparting of information. This makes media events seem to be very much "rational" and predictable approaches—much more so than they probably are.

In fact, rationality may not pre-exist being affected by the world (even if this is usually how we think of it). It is more likely that it is the other way around. That is, rationality (our thoughts), and even our identifiable feelings, may well emerge from the rich complexity of our being affected by the world, and affecting the world in turn (our ability to do both—be affected by the world and affect it in turn—arguably corresponds to our degree of power in the world, as we'll see in the week in which we focus on affect).

This only makes mediation—the means by which we engage it and the models that inform this—the more important. Yet it also makes media something a bit more complex than a series of messages that are sent and received.

Media's effects are seldom simple (another common theory of media—media effects theory—proposes as much). As we discussed in previous weeks, the "ecological" contexts are much more complex than this would suggest.

### **To think about this further (completely optional)**

Look at a specific technology in terms of its relation to memory. You could look at an older technology: the encyclopedia, Vannevar Bush's Memex, Ted Nelson's plans for Hypertext, films or the walkman. You could look at contemporary media, e.g. the iPhone, a gaming console or Ocular Rift's VR headset. Think also about the relation of computer memory to "your own" memory. You



might ask yourself how much it is "your own". Also, try preparing a speech using some of the techniques drawn from Greek mnemotechnics

We might also look at some video excerpts today to do with memory and the idea of the human/technical support in relation to memory/past/future. We could look at Chris Marker's *Sunless*, his CD-rom, *Immemory*, or his film *La Jetée*. In general you should consider specific examples of media that deal with the themes of time, mind, memory, past/future and so on. These might include the *Terminator* films, *Twelve Monkeys*, *Final Fantasy*, *Blade Runner*, *Inception*, *Being John Malkovich*, *Eternal Sunshine of the Spotless Mind*, or *Memento*.

## Week Six (week beginning April 11):

### Lecture: Programmability/Gaming: "program or be programmed"? Or both?

**Tutorials:** Discussion of your and others' choices of examples. How do the relations between media and world move through them? How would you research these examples? What would be the point of that research? Would critique be involved or are there other ways to approach research? How might you bring the discussions you've had so far on the course to these examples?

You will need to have chosen to read/play **one** of the following (please note that your tutor will have made their own choice and might not have read/played yours).

\* M. T. Anderson's novel *Feed*. You will need to have bought this novel, probably electronically (from Amazon.com—it is not in the UNSW Bookshop) and read it. It is well-known and easy to read. (However, it does have some course language and sexual references, if anyone doesn't want to go there). It's a young adult novel—perhaps written for people younger than yourselves. In some ways it's a fairly straight teen romance. Although many people think it's a good novel, others have complained that it generalises far too much about how younger people actually deal with technology, which is completely true (and I hope you will challenge it's central assumptions as much as you might go with them). Perhaps the best way to look at it though is as a kind of science fiction parable which overdramatises the future in order to comment on the present (as so much science fiction does<sup>34</sup>). Whatever this book is, it should be a good way to review and think through the material from the first half of the course.

\* (2014) *Never Alone (Kisima Innitchuna)*, Upper One Games (this is a game that you will need to buy and play all the way through. It is available on many platforms. Details at <<http://neveraloneygame.com/>>).

\* (2015) Peters, John Durham (2015) *Marvelous Clouds: Towards a Philosophy of Elemental Media* (you will need to read at least the introduction and Chapters One and Two—this is an ebook you can access through the UNSW library)

### Extra Resources

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<sup>34</sup> Some of the better known, more recent adult science fiction novels dealing with some similar themes might include William Gibson's *The Peripheral* and the novels of Kim Stanley Robinson (the Mars trilogy, for example, or *2312*).

I will post a copy of my own essay on the World as Medium on the course Moodle site. However, this is not required reading.

## **Week Seven (week beginning April 18):**

**Lecture: *Affect and Media*:** what and who's affecting what and whom through media and communication; emotion, feeling and media.

**Tutorials: Programmability/Gaming: "program or be programmed"? Or both?**

This week you will draw on your own experience with gaming to discuss two sets of issues. First up, games themselves and the way what is now a very diverse series of experiences of gaming is affecting those who play games, the media industries, an social life. Second up, you should think through the general influence of software, programming or 'programmability', as Wendy Chun calls it. As more of the world and its processes become programmable, how is this changing the world and us with it.

### **Required Reading:**

[online via the library] Ash, James (2012) 'Attention, Videogames and the Retentional Economies of Affective Amplification', *Theory, Culture & Society*, 29(6): 3-26 (you only need to read pages 3 to the middle of 7)

[online] Thompson, Andrew (n.d.) 'Engineers of addiction: Slot Machines Perfected Addictive Gaming. Now, tech wants their tricks', *The Verge*, <<http://www.theverge.com/2015/5/6/8544303/casino-slot-machine-gambling-addiction-psychology-mobile-games>>

[online] Madrigal, Alexis C. (2013) 'The Machine Zone: This Is Where You Go When You Just Can't Stop Looking at Pictures on Facebook', *The Atlantic*, July 31, <<http://www.theatlantic.com/technology/archive/2013/07/the-machine-zone-this-is-where-you-go-when-you-just-cant-stop-looking-at-pictures-on-facebook/278185/>>

[in study kit] Chun, Wendy Hui Kyong (2011) 'excerpts' from *Programmed Visions: Software and Memory* Cambridge, MA: MIT Press: 1-23

[online] Garrett, Marc and Catlow, Ruth (2015) 'Capture All\_Play - An interview with McKenzie Wark', *Furtherfield.org*, January 27, <<http://www.furtherfield.org/features/interviews/capture-allplay-interview-mckenzie-wark>> [you only need to read the first half on gaming]

[online] Eler, Alicia and Peyser, Eve (2016) 'Tinderization of Feeling', *The New Inquiry*, January 14, <<http://thenewinquiry.com/essays/tinderization-of-feeling/>> [note this involves a little bit of explicit language and content, so if that concerns you you can skip this reading]

[online] Stuart, Keith (2014) 'No Man's Sky—and why the Minecraft generation will reject Call of Duty', *Guardian.com*, December 10, <<http://www.theguardian.com/technology/2014/dec/10/no-mans-sky-why-minecraft-generation-will-reject-call-of-duty?>>

[online] Kohler, Chris (2014) 'The Oculus Rift Game That's So Real It Nearly Destroyed Me', *Wired.com*, October 7, <<http://www.wired.com/2014/07/alien-isolation-oculus/>>

[online] Barrett, Brian (2015) 'Google's Ingenious Plan to Make Apps Obsolete', *Wired.com*, May 29, <<http://www.wired.com/2015/05/google-now-io/>>

### Extra Resources

[online] Anon. (n.d.) 'Video Game Controversies', *Wikipedia.org*, <[http://en.wikipedia.org/wiki/Video\\_game\\_controversies](http://en.wikipedia.org/wiki/Video_game_controversies)> [a good summary actually]

[online] Anon. (n.d.) 'Gamification', *Badgeville.com*, <<http://badgeville.com/wiki/Gamification>>

[online] Anon. (n.d.) 'Game Theory', *Wikipedia.org*, <[http://en.wikipedia.org/wiki/Game\\_theory](http://en.wikipedia.org/wiki/Game_theory)>

[online] Graft, Kris (2014) 'Robin Hunicke's idealistic, silly, wonderful view of video games', *Gamasutra*, February 24, <[http://www.gamasutra.com/view/news/211401/Robin\\_Hunickes\\_idealistic\\_silly\\_wonderful\\_view\\_of\\_video\\_games.php](http://www.gamasutra.com/view/news/211401/Robin_Hunickes_idealistic_silly_wonderful_view_of_video_games.php)>

[in study kit] Rushkoff, Douglas (2011) 'III. Choice: You May Always Choose None of the Above' in *Program or Be Programmed*, New York; OR Books: 46-54.

[online] Wolters, Eugene (2014) 'Derrida Explained with Videos (and Cats)', *Critical-theory.com*, November 10, <<http://www.critical-theory.com/derrida-explained-with-video-games-and-cats/>>

[online] Wiles, Will (2015) 'Hunger Games: A new wave of videogames offers lessons in powerlessness, scarcity and inevitable failure. What makes them so compelling?', *Aeon Magazine*, January 22, <<http://aeon.co/magazine/culture/welcome-to-the-scarcity-games/>>

### Week Eight (week beginning April 25):

*Please note: Monday April 25 is Anzac Day so a public holiday. There will be no classes on this day.*

**Lecture: *New Interfaces and changing forms of Interaction*:** virtual reality, augmented reality, interaction design, robotics (the end of the internet?, the decline of social media?).

**Tutorials: *Affect and Media*:** what and who's affecting what and whom through media and communication; emotion, feeling and media.

**Tutorial Activities:** Groupwork, discussion about affect, media, virality and contagion. Discussion of the role of affect in specific instances of media and communications (film, gaming, bureaucratic media ["gray media"], phone calls, texting, SnapChat etc etc). After discussing affect and media, you might consider the general viral nature of media, via the examples discussed in the readings. Although affect is a way of thinking differently about media, media change and cultural/social change, so you should feel free to think broadly (as always I hope).

**Affect** can mean many things but two of the most common are: the way things affect and are affected by each other (e.g. in the changing relations we were discussing in weeks 3/4); feelings and emotions. One could say that the second (feelings and emotions) is one subset of the first (everything affecting everything else). It's hard to think about, work with or enjoy media and communications, without thinking about/experiencing affect. Affecting things seems the whole point of media and communications. There are some readings below but first read the following summary.

### **Affect**

In some ways, nothing could be simpler to understand than affect. We live with it all the time. Our experience of anything is a matter of how it affects us. Or to put this another way, it is a question of *how we are moved by and move the world*. One very important aspect of this is power. Our *power* is a matter of how we can affect other things/bodies/events, of how we can move them. A subtler form of power is a matter of how much we are able to be moved by events in a happy way. Affect then, is both about affecting and being affected (as the philosopher Spinoza put it). Yet affect is obviously not only about “us” personally, or even only about humans collectively. There are lot of forces around affecting each other, of many different kinds: forces that make up bodies of all kinds, machines, signals, signs, abstract ideas, natural forces, human and non-human forces, the forces of art, social and political forces, science and technology, and of course the forces of media and communication. In the middle of all this we find affect of all kinds. Or, more radically, we could say that *all this is in fact made up of affect*, differently assembled, and always changing as more forces affect the situation.

To repeat, affect is about how the world's forces of all kinds 1. affect each other and 2. are affected by and therefore changed by each other. So affect is about a kind of power, a power or capacity to affect and be affected by the world. This power is basis to everything that occurs in the world. Obvious media now have a lot to do with this.

The term “affect” is often used to refer to to the way that affect is registered by our bodies/mind (our “thinking/feeling” as Brian Massumi puts it). That is, for many thinkers, psychologists and media theorists, affect is a matter of our conscious or unconscious sensations, emotions, and feelings. We say, for example that we are moved to tears or to anger. Or that we feel (that is, sense) a breeze or rain on our bodies. Or that we have “mixed feelings” about some event. So some affect theory you will read is about this. For some affect theory, when it comes to affect and media the question is one of what kinds of feelings and emotions arise in media engagements. The next question is perhaps whether we should do anything about this (do we want media that make people afraid or angry all the time for example, especially if this serves dubious political interests). An example is some of the debates about gaming and possible effects—in short, about how people are affected when they play games and how this might lead them to affect others. There are lots of discussions within philosophy, psychology, cultural studies and media studies, to name a few areas, about our feelings and emotions, how they might relate to (or even provide the very basis for) our reasoning, our morality or ethics, social events and so on. There is a lot of debate about the exact way this might be configured.

The terms tend to slip around a lot. For most affect theorists of this kind there is on the one hand something fairly general that most people (and even animals?) experience, which is broadly categorisable—for example, fear, anger, disgust, shame, and so on (let's call these “emotions”, although just to confuse us some, eg. Silvan Tomkins, call these “affects”). On the other hand,

there is something more complex and perhaps more obviously involved with the complexity of our thought (let's call this "feelings", although Tomkins might call something like this "emotion" .. the terms are pretty slippery throughout these discussions). "Emotions" are often more visible (the frown, clench fists and red face of anger for example, or the tears of sadness). "Feelings" might not be visible to others at all.

Of course, there's a lot to all this work on emotions and feelings. It's interesting and important. Yet in some ways it only deals with more contained and indeed human, effects of affect. As I mentioned at the beginning of these notes on affect, there's much more to affect than that.

Indeed, for some other thinkers of affect, the question of affect needs to be considered in a much broader context. This broader context is the broader world of forces of all kinds—again the simple fact of these forces affecting and being affected by each other. In that we are formed by this, "we" are only one little set of effects/forces within this. Our emotions and feelings, our perception and sensations may arise from within this "worlding" of affect, and may be very important. Yet they are only smaller events of affect within a much more complex movement of forces - of change itself constantly changing, as Massumi writes (2002: 10). ***Affect is therefore both very personal, and just as profoundly non-personal (of the world) at the same time.*** Often affect is seen as "pre-personal" (that from which the personal arises and to which it returns). Affect comes from outside the personal (this might include some of the things happening in our bodies that are also "pre-personal"). It is this larger situation that thinkers about media and communications must often consider, beyond the questions of emotion and feeling, if they are really to understand what's going on. Massumi is one of the thinkers about affect of this kind.

In all this the question of being moved is not just one of being moved to feel something, but also quite literally of being moved, physically. For example, of how our body moves itself, or is moved by the world. Of being affecting and being affected by forces of all kinds, very often with nothing in the way of obvious feeling or emotion involved.

Here I'll just finish this summary by warning you that much (certainly not all) of what you read on affect will tell you very clearly what it is and isn't (as I have perhaps just done to an extent). Some will attack others who think differently about affect as on the wrong track. Some proceed to use terms—even terms such as emotion or affect itself—very differently to someone else you've read, largely because they begin with very different assumptions. I tell you this just so you don't get confused. In some ways, this just tells you how important affect is—at times everyone, each of us, and every theorist perhaps, wants to own it (and its powers) for themselves.

The required readings this week are some of the clearest yet subtlest I could find.

### **Required Readings/Explorations (about 40-45 pages)**

[online] Murphie, Andrew (2010) 'Affect—a basic summary of approaches', *Adventures in Jutland*, January 30, <<http://www.andrewmurphie.org/blog/?p=93>>

[in study kit] Massumi, Brian with Aryal, Yubraj (2015) 'Ideology and Escape' in Massumi, Brian. *Politics of Affect* Cambridge: Polity: 83-111

[in study kit] Pybus, Jennifer (2015) 'Accumulating Affect: Social Networks and their Archives of Feelings' in Hillis, Ken, Paasonen, Susanna and Petit, Michael (eds.) 'Networked Affect' Cambridge, MA: MIT: 235-249

[through the library online] Gibbs, Anna (2002) 'Disaffected', *Continuum: Journal of Media & Cultural Studies*, 16:3, 335-341, <<http://dx.doi.org/10.1080/1030431022000018690>>

[study kit] Massumi, Brian with Zournazi, Mary (2002) 'Navigating Moments: A Conversation with Brian Massumi', in Mary Zournazi (ed.) *Hope: New Philosophies for Change*, Sydney: Pluto Press: 210-243 [this is a longer piece but many students in the past have enjoyed reading it. *You only need to read at least the first few sections.*]

[study kit] Sampson, Tony D. (2012) 'Introduction' in *Virality: Contagion Theory in the Age of Networks*, Minneapolis: University of Minnesota Press: 1-16 (you only need to read pages 1-6)

### Extra Resources

[online] Shepard, Ben (2015) 'Affect', *The Chicago School of Media Theory*, <<https://lucian.uchicago.edu/blogs/mediatheory/keywords/affect/>> (a different summary of ideas).

Gregg, Melissa and Seigworth, Gregory J. (2010) 'An Inventory of Shimmers' in *The Affect Theory Reader*, London and Durham: Duke University Press: 1-25

Seigworth, Gregory J. (2010) 'From affection to soul' in Stivale, Charles (ed.), *Gilles Deleuze: Key Concepts*, Montreal: McGill-Queens Press: 159-169.

Ahmed, Sarah (2004) *The Cultural Politics of Emotion* London: Routledge

Berlant, Lauren (2011) *Cruel Optimism*, London and Durham: Duke University Press

Clough, Patricia Ticineto and Halley, Jean (eds.) (2007) *The Affective Turn: Theorizing the Social*, London and Durham: Duke University Press

[online] Gregg, Melissa (2005) 'Affect', *M/C journal of media and culture*, 8(6), <<http://journal.media-culture.org.au/0512/01-editorial.php>>

Grossberg, Lawrence (1992) 'Mapping popular culture' in *We gotta get out of this place: popular conservatism and postmodern culture*, New York and London: Routledge

Sedgwick, Eve Kosofsky (2003) *Touching Feeling: Affect, Pedagogy, Performativity*, London and Durham: Duke University Press

[online] Shouse, Eric (2005) 'Feeling, Emotion, Affect', *M/C journal of media and culture*, 8(6), <<http://journal.media-culture.org.au/0512/03-shouse.php>>.

Manning, Erin (2013) *Always More Than One*, London and Durham: Duke University Press

Marks, by Laura U. (2000) *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*, London and Durham: Duke University Press

Marks, by Laura U. (2002) *Touch: Sensuous Theory And Multisensory Media*, Minneapolis: University of Minnesota Press

Massumi, Brian (2002) *Parables for the Virtual: Movement, Affect, Sensation*, London and Durham: Duke University Press

Ngai, Sianne (2007) *Ugly Feelings*, Cambridge, MA: Harvard University Press

[online] Shaviro, Steven (2008) 'Grace Jones, Corporate Cannibal', *The Pinocchio Theory*, July 23, <<http://www.shaviro.com/Blog/?p=653>>

Shaviro, Steven (2010) Post Cinematic Affect, Zero

Stewart, Kathleen (2007) *Ordinary Affects*, London and Durham: Duke University Press

Tomkins, Silvan (1995) 'What Are Affects?' in Sedgwick, Eve Kosofsky and Frank, Adam (eds.), *Shame and Its Sisters: A Silvan Tompkins Reader*, London and Durham: Duke University Press: 33-74

## **Week Nine (week beginning May 2):**

**Lecture: *Algorithms, Data and Networks*:** many argue the combination of these three is now at the heart of much of what happens in the world and is the single biggest factor transforming media and communications.

**Tutorials: *New Interfaces and changing forms of Interaction*:** virtual reality, augmented reality, interaction design, robotics (the end of the internet?, the decline of social media?).

### **Tutorial Activities:**

What is interaction and how does it inform media change? As more interactive forms of mediation come into our lives, how does this change our concept of reality? Here we will be particularly interested in virtual reality, augmented reality, apps, the internet of things and robotics. Do these change the nature of the social?

How much of media and communication engagements is actually about producing a reality/getting to grips with ongoing change itself? Perhaps via new media and interactive technologies? Where are media and communications going now? Eric Schmidt, Executive Chairman of Google, recently suggested the internet will disappear. What did he mean? In his recent novel, *The Peripheral*, William Gibson's characters look back at social media and regress because of their "low-connectivity". Are the internet and social media as we have known them now out of date?

You'll be doing group work, etc, as guided by your tutor. This may include some debates concerning the nature of reality, and the extent to which media and social organisation produce reality.

Start by reading the following:

## Virtuality

'The virtual designates something real that involves an unstable reality or difference' (Adrian Mackenzie, *Cutting Code*, 2006:93)

If everything is going "virtual", what does this mean? Is the virtual something new or was it there before? Are media creating new "virtual worlds", or was the world already virtual, or both?

This week we think about the virtual. We also think about media technologies in two very different ways.

Firstly, we think about some technologies that allow us *to make virtual worlds* (*Second Life*/*World of Warcraft*, Oculus Rift, for example).

Secondly, we think about media technologies in a slightly different manner, as enabling us *to participate differently in the virtuality of the world*.

"Virtual" means something different in this second case. It refers to those complex, and real set of potential relations that have always been around but that haven't quite become actual at this point of time. Think for example, of the related term, virtue. We can't see virtues, but they have the potential to influence how we act. When we are "virtuous" we are actualising a virtue (honesty for example) in our everyday life.

In all this, we will hopefully realise how important and rich a concept mediation is. Virtuality makes it clear that we are not just thinking of mediation as the effective transfer of a message from a sender to a receiver (as important as this might be sometimes!). It's about shifting the whole field of human-social-ecological potentials as we move into the future, and *changing the potential relations that are embedded in that future*. In transforming the potential of the future, mediation also draws on the wealth of the past. Mediation is also dynamic inter-connection, creation, transformation, feedback, productive delay and the building and accessing of vast archives. The move from older media, particularly broadcast media, to "new media" is in large part about accepting this dynamism and variety in mediation.

## Required Reading and Explorations

[study kit] Dourish, Paul (2004) 'A History of Interaction', in *Where the Action Is: The Foundations of Embodied Interaction*, Cambridge, MA: MIT Press: 1-23.

[online] Davies, Char (2004) 'Virtual Space', *immersence.com*, <<http://www.immersence.com/publications/char/2004-CD-Space.html>> (a great essay by one of the pioneers of VR art) [originally published in *Space: In Science, Art and Society*



François Penz, Gregory Radick and Robert Howell, eds. Cambridge, England: Cambridge University Press (2004): 69-104]

[online] Bratton, Benjamin (2014) 'On Apps and Elementary Forms of Interfacial Life: Object, Image, Superimposition', *Bratton.info*, December, <<http://www.bratton.info/projects/texts/on-apps-and-elementary-forms-of-interfacial-life/>>

*then shortish to very short readings and videos*

[online] Anon. (n.d.) 'Virtual Reality', *Wikipedia* <[http://en.wikipedia.org/wiki/Virtual\\_reality](http://en.wikipedia.org/wiki/Virtual_reality)> (one of the better entries but you only need to skim it)

[online] Murgia, Madhumita (2015) 'How virtual reality is going to change our lives', *The Telegraph*, December 12, <<http://www.telegraph.co.uk/technology/news/12047279/How-virtual-reality-is-going-to-change-our-lives.html>>

[online] Klinkenberg, Brendan (2016) 'Eugene Chung wants to be virtual reality's first auteur', *Buzzfeed.com*, February 1, <<http://www.buzzfeed.com/brendanklinkenberg/eugene-chung-wants-to-be-virtual-realitys-first-auteur>>

[online] Roller, DJ (2015) '6 ways virtual reality will change filmmaking', *Indiewire*, March 24, <<http://www.indiewire.com/article/6-ways-virtual-reality-will-change-filmmaking-20150324>>

[online] Brustein, Joshua (2015) 'Frontline Asks: What Are Journalists Allowed to Do With Virtual Reality?', *Bloomberg.com*, December 15, <<http://www.bloomberg.com/news/articles/2015-12-17/frontline-asks-what-are-journalists-allowed-to-do-with-virtual-reality->>

[online] Watercutter, Angela (2015) 'How The NY Times Is Sparking the VR Journalism Revolution', April 27, <[http://www.wired.com/2015/04/virtual-reality-journalism-nyt-mag/?mbid=nl\\_042715](http://www.wired.com/2015/04/virtual-reality-journalism-nyt-mag/?mbid=nl_042715)>

[online] Anon. (n.d.) 'Augmented Reality', *Wikipedia* <[http://en.wikipedia.org/wiki/Augmented\\_reality](http://en.wikipedia.org/wiki/Augmented_reality)> (short but useful)

[online] Drell, Lauren (2012) '7 Ways Augmented Reality Will Improve Your Life', Mashable, December 20, <<http://mashable.com/2012/12/19/augmented-reality-city>>

[online] Havens, John (2013) 'The Impending Social Consequences of Augmented Reality', *Mashable*, February 8, <<http://mashable.com/2013/02/08/augmented-reality-future/>>

[online] Anon. (2011) 'Monkeys 'Move and Feel' Virtual Objects Using Only Their Brains', *ScienceDaily*, October 5, <<http://www.sciencedaily.com/releases/2011/10/111005131648.htm>> (if you're interested the full article is here but you'll have to go through the library to access .. <<http://www.nature.com/nature/journal/v479/n7372/full/nature10489.html>> and Nicolelis' Lab is here <<http://www.nicolelislabs.net/>>)

[online] MediaArtTube (2009) 'Charlotte Davies - Éphémère, Responsive Environment 1998', *YouTube.com*, <[http://www.youtube.com/watch?v=Oa\\_aiw7yhpl](http://www.youtube.com/watch?v=Oa_aiw7yhpl)> (this also has a

great, short text) (her site at <<http://immersence.com/>> has a lot more video material if you're interested, along with articles)

[online] Yuhas, Alan (2016) 'Would you bet against sex robots? AI "could leave half of world unemployed"', *the Guardian*, February 14, <<http://www.theguardian.com/technology/2016/feb/13/artificial-intelligence-ai-unemployment-jobs-moshe-vardi>>

[online] Eltham, Ben (2014) 'Robots want to take your job', *New Matilda*, February 13, <<https://newmatilda.com/2014/02/13/robots-want-take-your-job>>

[online] Bessen, James (2016) 'The Automation Paradox: When computers start doing the work of people, the need for people often increases', *The Atlantic*, January 19, <<http://www.theatlantic.com/business/archive/2016/01/automation-paradox/424437/>>

[online] Yglesias, Matthew (2015) 'The automation myth: Robots aren't taking your jobs—and that's the problem', *Vox.com*, July 27, <<http://www.vox.com/2015/7/27/9038829/automation-myth>>

[online] Taylor, Alan (2012) 'Robots at Work and Play', *In Focus*, October 17, <<http://www.theatlantic.com/infocus/2012/10/robots-at-work-and-play/100389/>>

[online] Luttik, Dane (2012) 'Augmented Reality—Projection Mapping' <<http://vimeo.com/43385747>>

[online] Hennigan, W. J. (2012) 'New drone has no pilot anywhere, so who's accountable?', *Los Angeles Times*, January 26, <<http://www.latimes.com/business/la-fi-auto-drone-20120126,0,740306.story>>

You also really should spend at least 15 minutes flicking through the extra resources Diigo links this week, until you get what's happening with VR, augmented reality, robotics, internetofthings, and apps in general

## Extra Resources

It will be worth your while reading:

You should be finding your own extra resources by now, but you might try the following tags (lots of good examples here!):

<http://www.diigo.com/user/andersand/vr>

<http://www.diigo.com/user/andersand/augmentedreality>

<http://www.diigo.com/user/andersand/robotics>

<http://www.diigo.com/user/andersand/virtual>

<http://www.diigo.com/user/andersand/drones>

<http://www.diigo.com/user/andersand/internetofthings>

<http://www.diigo.com/user/andersand/ubiquity>

<http://www.diigo.com/user/andersand/apps>

[online] Hempel, Jessi (2015) 'Project HoloLens: Our Exclusive Hands-On With Microsoft's Holographic Goggles', *Wired.com*, January 21, <[http://www.wired.com/2015/01/microsoft-hands-on/?mbid=nl\\_012215](http://www.wired.com/2015/01/microsoft-hands-on/?mbid=nl_012215)>

[online] Wikipedia (n.d.) 'Ubiquitous Computing' *Wikipedia.org* <[http://en.wikipedia.org/wiki/Ubiquitous\\_computing](http://en.wikipedia.org/wiki/Ubiquitous_computing)> (see also ambient intelligence and the internet of things if you're interested)

[online] Bollier, David (2013) 'How Will We Reclaim and Shape the Ambient Commons?', *David Bollier: news and perspectives on the commons*, July 16, <<http://bollier.org/blog/how-will-we-reclaim-and-shape-ambient-commons>>

[online] Smedley, Tim (2014) 'The Rise of Swarm Robotics', *The Guardian online*, February 7, <<http://www.theguardian.com/sustainable-business/swarm-robotics-conservation-coral-reefs-pollination>>

[online] Chesher, Chris (2014) 'The Rise of the Google Machines', *The Conversation*, January 8, <<https://theconversation.com/rise-of-the-google-machines-the-robotics-companies-involved-21831>>

The following are a little difficult at times, but are some of the more recent, more radical discussions of interaction.

[online] Massumi, B. (2008) 'The Thinking-Feeling of What Happens', *Inflexions*, 1, <[http://www.inflexions.org/n1\\_The-Thinking-Feeling-of-What-Happens-by-Brian-Massumi.pdf](http://www.inflexions.org/n1_The-Thinking-Feeling-of-What-Happens-by-Brian-Massumi.pdf)> for a pdf. This is an in-depth discussion of both interaction in general and of the form of interactive art. The *Inflexions* Journal is full of interesting material in terms of our course, and has one of the most interesting interfaces for an academic journal you'll find: <<http://www.inflexions.org/>>.

[online] Brunner, Christoph and Fritsch, Jonas (2011) 'Interactive Environments as Fields of Transduction', the *Fibreculture Journal*, 18 <<http://twentyone.fibreculturejournal.org/fcj-149-affect-and-care-in-intimate-transactions/>>

[online] Bertelsen, Lone (2012) 'Affect and Care in Intimate Transactions', the *Fibreculture Journal*, 21, <<http://eighteen.fibreculturejournal.org/2011/10/09/fcj-124-interactive-environments-as-fields-of-transduction/>>

[online] Ascott, Roy (2011) 'Moistmedia, Technoetics and the Three VRs', *hz-journal*, March 16, <<http://www.hz-journal.org/n16/ascott.html>>

[online] Murphie, Andrew (2004) 'The World's Clock: The Network Society and Experimental ecologies', *Topia: Canadian Journal of Cultural Studies*, 11, Spring (you can also download it here - <<https://pi.library.yorku.ca/ojs/index.php/topia/article/view/2682/1887>>

[online] immersivetech (2010) 'IDEO Labs - Amazing 3D Immersion Technology', *YouTube.com*, <<https://www.youtube.com/watch?v=pZ7QJwcdJmM>>

[online] 'Philip Beesley - Hylozoic Soil, Responsive Environment, 2007', *YouTube.com*, <<http://www.youtube.com/watch?v=dzWWdFxG7gQ>> (his site is here if you're interested— <<http://www.philipbeesleyarchitect.com/>>)

Murphie, Andrew (2002) 'Putting the Virtual Back in VR' in Massumi, Brian (ed.) *A Shock to Thought: Expression after Deleuze and Guattari*, London: Routledge.

Issue of the *Fibreculture Journal* on Ubiquity, including a comprehensive introduction by Ulrik Ekman: <<http://nineteen.fibreculturejournal.org/>>

[online] This is about the past and present, but in another sense about the ongoing imagining of futures. Keller Easterling (2011) 'An Internet of Things', *e-flux journal*, <<http://www.e-flux.com/journal/an-internet-of-things/>>

### **Is the virtual real? [optional. complex but I hope useful reading!]**

Well, it depends who you talk to. If you talk to me, I would say "yes, the virtual is real". Yet others think not. Of course, it depends upon how you define "reality". Defining "virtuality" is the easy part - that is, if you take a short cut and think of it as *potential* (for example, the potential of connection when you go onto the net). Think of virtue - this is the potential to do good. It is real, in that we say that a person is virtuous by nature, by which we mean that their tendencies really are more or less directed towards doing good. Exactly what form that do-gooding will take is unresolved. Do-gooding will have to be *actualised*—in specific acts of doing good. (Indeed, to make this a little more complex, the full virtuality of their potential acts holds the ambivalence of good and bad - although a virtuous person is more likely to do good, one can imagine them occasionally doing something quite different. We cannot really know in advance, but the virtuality that leads them to their actual actions is no less real).

This helps us understand in what sense the virtual is real. For me (following those such as Deleuze, Massumi, DeLanda, and so on), there are two sides to reality. Both are real. These are the virtual and the actual. The *virtual* is the reserve of the past in the present (and if you think for a moment of all the things that have led you to be where you are—and have led you to be about to act as you are about to act—you can see how huge this past in the present is). It is also that which dynamises the move to the future. It is the "big" past (that which we can't possibly know all of, even though it affects us all the time). The *actual*, on the other hand, is what this movement of the virtual actualises in its ongoing movement (or "becoming"). (One can also think of the virtual as all the relational potential in a context .. or perhaps the potential relations, which if you think about it are *infinite, if in a limited way*. This is to say that an infinite number of things could happen, but not absolutely anything goes—some things are impossible).

Think of memory. We know there is a massive amount of memory "somewhere" - or, in another sense, we know not where (in our heads, in the library, in our iPods) but we don't actually remember everything all the time. We would find things very stressful if we always remembered all the things that we could. Rather, as Bergson put it, when we want to remember something, we throw ourselves into the entire enormous virtuality of memory and actualise certain individual memories. Many of our media technologies assist in this (or work on the same basis themselves - think of our hard drive and RAM). This is an extremely dynamic process. And the more connected we are by media technologies to more "archives" and more aspects of the world (i.e. globalisation, the network society), the more we can actualise, or so the theory goes.

Or think of ideas—where do they come from? Of course, in part this is again a matter of memory (the other part of this is of course our various encounters with the world). This could be a matter of our own memory, either in the short-term memory form of "I've just had an idea" or the longer term memory form of the ideas we think of as our own. Or it could be a matter of a third kind of memory - that provided by machines and technical supports (books, libraries, the internet, diaries, photograph albums, but also of course watches, street signs, etc). As we know, however, we do not just recall ideas. They always change according to the way that we recall them - and the contexts in which we recall them (or create them!). There are two kinds of difference involved. First, ideas seem to allow for a productive difference to other ideas, which produces new ideas (that is, ideas are *dialectical*). We could call this an extensive (exterior) difference. Ideas producing more ideas in their rich, actual interaction. Second, as the produce of an ongoing "differentiation", ideas also seem to contain the energy of this difference that might have produced them (what we could call "intensive (to be a little imprecise, *interior*) difference"). When you think about these two kinds of difference you can see how rich the "virtual field" of ideas is - and why there are constantly new ideas (and here I don't mean only philosophy, but new ideas about how to live, what to wear, how to act). This is all before you consider the relation of ideas to other aspects of the world.

Not everyone thinks the virtual is real. Some think that the virtual is just imagination, or pretending, or simulation, or they think that what I described in the paragraph above is a form of "idealism" (allowing abstract ideas - such as "God" or "virtue" more reality that they have). These critics oppose the virtual to material reality (often these critics are what is known as "realists"). Bergson spends some time in his book *Matter and Memory* doing away with the opposition between idealism and realism). This kind of realism is often based somewhat on a notion of a *given, more or less unchanging* material reality (as if this reality is stays more or less the same). It ignores *the dynamism of material reality - its constant change*. For me, this is to ignore the fullness of reality, which includes the reality of the virtual (which I will now describe as the indeterminate potential of any given moment as the entire weight of the world moves through it). Ironically, for others (such as Zizek), the problem with the virtual is that it is too real. We live in a symbolic world with a certain structure that protects us from a *less mediated, dynamic* reality. If too much of the world gets through this structure we are in trouble (a common complaint regarding cyberspace).

In any case, you could just think of the virtual as potential waiting to be actualised. It tends to be that which is just outside of view, outside of what we know, but toward which we often head in order to replenish our lives. If something is virtual, it is something that has *gained potential by being de-actualised*. Pierre Levy points to the virtualisation of the office in this respect (where there is no longer "an office" - instead a worker might own a portable computer and a mobile phone and work wherever they can), or even the virtualisation of computing (in which you are often using computing processes in a network - that is, you don't even know where much of the computer power you are using is actually located - this is the case every time you use a network such as the Internet).

The problem with this more obvious engagement with the virtual is that while this is increasing our potential we perhaps don't know where we are any more.

## Week Ten (week beginning May 9):

**Lecture: *Networks, Changing Communities and Economies*:** sharing and collaborative economies; the Commons transition; Capitalism, New Capitalisms, Post-Capitalism and Anti-Capitalism.

**Tutorials: *Algorithms, Data and Networks*:** many argue the combination of these three is now at the heart of much of what happens in the world and is the single biggest factor transforming media and communications.

What difference do software, code or data make to media change, and social and cultural change. How does this work out practically? For individuals, for communities, for how both of these “individuate” (that is, come into a specific existence at a specific time)? Building on ARTS2090, today we’re looking at how algorithms, data, and networks, as they transform media, transform our relations to ourselves, our bodies, the world around us, our feel for and movement within the social. You might like to think about increasingly mediated cities, in terms of the ways media are used to evaluate and organise city life, and in terms of the sheer number of different media engagements one has in cities now.

You will also consider the question of platforms. Platforms are the increasingly diverse hardware and software systems that are the basis of much of our media and communications, from gaming platforms such as the Playstation to Facebook to the whole cluster of platforms that front Google’s intense gathering and distribution of data). Group work should help you consider the above questions. You will be making lists and analysing them.

To give you a method to think about algorithms, data, networks, media and us carefully, your tutor may want to follow the basics of French thinker Bruno Latour’s Actor-Network Theory (or ANT). You may have used this in ARTS2090 to explore the way in which archives are assembled. Here you’ll be using Latour’s Actor-Network Theory to look at networks of code (such as in algorithms), data and platforms themselves (that is, media and information networks), along with the differences these make to other networks such as cities, social networks, family networks, etc). If you’re not sure what Latour’s method involves, the next two paragraphs should help.

*Actor-Network Theory involves what Manuel DeLanda calls a “flat ontology”. Simply put, this means that when you analyse an “assemblage” (or simply the way things come together) you should treat all the elements and relations somewhat equally. So, for Latour, there are both human and non-human “actants” (for example, media technologies or data) as part of the network (which is what he calls an assemblage). All the elements are brought into relations and all have somewhat equal “agency”. Yes, this means that non-human actants, such as iPads, or door handles, or fonts, or data elements and networks, have their own, at least partial, agency! This is controversial but useful for our analysis of the complex assemblages of data and media, social events and us. There are of course assemblages within assemblages, assemblages made of other assemblages, and so on.*

*Latour’s method is deceptively simple, very useful, and we’ll be using it today. First you identify all the ‘actants’, human and non-human. You make as detailed a list as possible! Then you consider all the relations as these come together, into a network or assemblage. When the network or assemblage changes (or when it itself forms part of a larger network or assemblage), you look at how the relational elements or actants change. You can approach anything this way (politics for*

*example) but it's been particularly useful when consider the relations between technologies, humans and the social. It tells you a great deal, and also often tells you what you've been missing.*

You might start with some conceptual speed dating around some of the ideas in the readings. Then, a brief guide:

In a small group, start with three examples of “software/algorithms/data/platform/media/social/individual/etc” networks. A good one is [climate change, science, data, media, society, individuals, the environment]. Try also to think about the circulation of data through the Internet. Then perhaps think of the relationship between software and hardware, the role of algorithms and data, of networks, about how media technologies change with all this, and how all this changes things directly meaningful to humans, such as relationships or family, or social events. Spend some time listing all the elements, human and non-human actants and relations involved within the assemblage (you should get bored doing this! Only then will it begin to get really interesting!). These will include technical elements and relations, techniques, social relations etc (nothing is excluded if it's part of the assemblage). Make sure you include all the data elements, the media and communications and technologies and events, the relations between just these, and only then the relations between these and everything else (such as yourself, or social events).

Follow this by considering what other, *smaller* or related assemblages are part of this larger assemblage. Make similar lists for these. Then consider what *larger* assemblages your initial assemblages are part of. Make lists for these. You should end up with a lot of lists. Finally, look at any of these assemblages and consider which elements seem to have shifted over time. What difference has that made, to the assemblage itself, to the other assemblages with which it's involved?

Report back to the whole tutorial. Now you will be able to answer other questions, such as: how is the public (or other social assemblage) involved? How independent are software, algorithms, hardware and data? Are media events? Or not? What is our relation to them? Where are the points of control, or lack thereof? Where is there some kind of partial agency, or lack thereof? How do these relations change in different contexts? Be specific in your analysis.

If you have time, you can go for a brief excursion around the university in groups of three. Look for and observe the work of code, data, various platforms, their circulation, the work of media and communications technologies, the kinds of agency (or lack thereof) of human and non-human actants.

### Required Readings/Explorations

**Quite a few readings this week. A couple are long (but if they're too much for you, for once you can read only as much as you want). The rest are very short. It's probably about 40 pages.**

[study kit] Mackenzie, Adrian (2006) 'Algorithms: Sequence and Convolution' in *Cutting Code: Software and Sociality*, New York: Peter Lang: 43-45

[online] Bogost, Ian (2015) 'The Cathedral of Computation: We're not living in an algorithmic culture so much as a computational theocracy', *The Atlantic*, <<http://www.theatlantic.com/technology/archive/2015/01/the-cathedral-of-computation/384300/>>.

[online] Mackenzie, Donald (2014) 'Be grateful for drizzle: Donald MacKenzie on high-frequency trading', *London Review of Books*, September 11, <<http://www.lrb.co.uk/v36/n17/donald-mackenzie/be-grateful-for-drizzle>> [this is a great introduction to algorithms in financial trading, but if it's too much for you, skim and move on]

All of the following articles are short and are required reading.

[online] Selinger, Evan (2015) 'Frank Pasquale unravels the new machine age of algorithms and bots', *IEET.com*, February 1, <<http://ieet.org/index.php/IEET/more/selinger20150201#When:03:48:00Z>>

[online] Pasquale, Frank (2016) 'Bittersweet Mysteries of Machine Learning (A Provocation)', *LSE*, February 5, <<http://blogs.lse.ac.uk/mediapolicyproject/2016/02/05/bittersweet-mysteries-of-machine-learning-a-provocation/>>

[online] Wolf, Gary (2010) 'The Data-Driven Life', *The New York Times*, <<http://www.nytimes.com/2010/05/02/magazine/02self-measurement-t.html>>

[online] Koponen, Jarno N. (2015) 'Your Algorithmic Self Meets Super-Intelligent AI', *Techcrunch.com*, December 14, <<http://techcrunch.com/2015/12/14/your-algorithmic-self-meets-super-intelligent-ai/>>

[online] Galaz, Victor (2015) 'A manifesto for algorithms in the environment', *the Guardian*, October 5, <<https://www.theguardian.com/science/political-science/2015/oct/05/a-manifesto-for-algorithms-in-the-environment>>

[online] Lemonick, Michael D. (2012) 'Tracking a City's Emissions: Building by Building', *Climate Central*, October 9, <<http://www.climatecentral.org/news/tracking-a-citys-emissions-building-by-building-15097>>

[online] Segran, Elizabeth (2015) 'What Emotion-Reading Computers Are Learning About Us', *FastCompany*, June 24, <<http://www.fastcompany.com/3047431/most-creative-people/what-emotion-reading-computers-are-learning-about-us>>

[online] Srinivasan, Balaji (2013) 'Software Is Reorganizing the World', *Wired*, November 22, <<http://www.wired.com/opinion/2013/11/software-is-reorganizing-the-world-and-cloud-formations-could-lead-to-physical-nations/>>

[online] anon. (n.d.) 'Blockchain', *Bitcoin Wiki*, <[https://en.bitcoin.it/wiki/Block\\_chain](https://en.bitcoin.it/wiki/Block_chain)>

[online] Reader, Ruth (2014) 'Still don't get bitcoin—this documentary is for you', *Venture Beat*, October 3, <<http://venturebeat.com/2014/10/03/still-dont-get-bitcoin-this-new-documentary-is-for-you/>>

[online] *Ethereum.org* (watch the video), <<https://ethereum.org>>

[online] Harvey, Eric (2012) 'MP3: The Meaning of a Format



Author Jonathan Sterne discusses his new book about the history of the mp3', *Pitchfork*, August 9, <<http://pitchfork.com/features/paper-trail/8913-jonathan-sterne>>

[online] Bogost, Ian (2013) 'Hyperemployment, or the Exhausting Work of the Technology User'. *The Atlantic*, November 8, <<http://www.theatlantic.com/technology/archive/2013/11/hyperemployment-or-the-exhausting-work-of-the-technology-user/281149/>>

[online] <http://www.diigo.com/user/andersand/algorithms>; <http://www.diigo.com/user/andersand/data>; <http://www.diigo.com/user/andersand/blockchain> (it's quite important to go to at least a few of these links)

## Extra Resources

[online video] Harney, Stefano (2013) 'Logistical Infrastructures and Algorithmic Institutions', *Former West*, March 20, <<http://www.formerwest.org/DocumentsConstellationsProspects/Contributions/LogisticalInfrastructuresandAlgorithmicInstitutions>>

[online] Manovich, Lev (2011) 'There is only software', *softwarestudies.com*, <<http://lab.softwarestudies.com/2011/04/new-article-by-lev-manovich-there-is.html>> (there is an open access edition of Manovich's *Software takes Command* at [http://issuu.com/bloomsburypublishing/docs/9781623566722\\_web](http://issuu.com/bloomsburypublishing/docs/9781623566722_web) for anyone who's interested).

[online] Lehrer, Jonah (2010) 'Self-Tracking', May 3, *The Frontal Cortex*, <<http://scienceblogs.com/cortex/2010/05/self-tracking.php>>

[online] Quilty-Harper, Conrad (2010) '10 ways data is changing how we live', *The Telegraph*, August 25, <<http://www.telegraph.co.uk/technology/7963311/10-ways-data-is-changing-how-we-live.html>>

[online] Bort, Julie (2014) 'These Guys Are Creating A Whole New Internet Using Bitcoin And They Are Having Surprising Success', *Business Insider Australia*, June 2, <<http://www.businessinsider.com.au/these-guys-are-creating-a-new-internet-2014-5>>

The online journal *Computational Culture* is very good on these issues:  
<http://computationalculture.net/>

[online] Terranova, Tiziana (2014) 'Red stack attack! Algorithms, capital and the automation of the common', *EuroNomade* <<http://www.euronomade.info/?p=1708>> (a rather remarkable article on algorithms, capital, the body, the common, and much more.)

[online] Murphie, Andrew (2013) 'Convolving Signal: Thinking the Performance of Computational Processes', *Performance Paradigm*, 9, <<http://www.performanceparadigm.net/index.php/journal/article/view/135>>

[online] Lehrer, Jonah (2010) 'A Physicist Solves the City', *New York Times*, December 17, <[http://www.nytimes.com/2010/12/19/magazine/19Urban\\_West-t.html?pagewanted=all%3Fsrc%3Dtp&\\_r=2&](http://www.nytimes.com/2010/12/19/magazine/19Urban_West-t.html?pagewanted=all%3Fsrc%3Dtp&_r=2&)>

[online] Chen, Michael and Lee, Jason J. (2009) 'Cognitive Maps and Database Urbanisms', *Vague Terrain*, <<http://vagueterrain.net/journal13/crisis-fronts/01>>

[online] Cohen, Daniel J. and Scheinfeldt, Tom (2013) *Hacking the Academy: New Approaches to Scholarship and Teaching from Digital Humanities*, Michigan: University of Michigan Press (about the digital humanities—you can read it free online thanks to the progressive University of Michigan Press)

## Week Eleven (week beginning May 16):

**Lecture: *Real Events, Material Worlds and Communication*:** Ecoaesthetics and the Digital Documentary.

**Tutorials: *Networks, Changing Communities and Economies*:** sharing and collaborative economies; the Commons transition; Capitalism, New Capitalisms, Post-Capitalism and Anti-Capitalism.

\* Role Play as determined by our tutor: In groups of eight take on the following roles: 1. a politician, 2. a politician's strategic adviser, 3. a politician's media and communications adviser, 4. a representative for a corporate lobby group 5. a representative for a citizens' group such as Get Up or the Tea Party, 6. a "behind the scenes person" (for example someone organising "astroturfing"), 7. a ground level social organiser (eg a member of the Occupy movement, or perhaps someone trying to oppose some kind of government decisions [e.g. farmers opposed to a new mine somewhere] 8. a person "on the street" who is none of these things. Choose a contentious contemporary issue and role play the various engagements that might occur: the strategic maneuvering, the different experiences of these different people, and how this experience is created by various uses of media and types of communication.

Group work and discussion, followed by a design for a collaborative network to bring together a community and ecologies of practice.

This week follows from last week. However, now we leave large scale organisation behind as much as we can and think about "sideways" or more lateral forms of collaboration. In fact, we couldn't help but begin to look at this last week. Put simply, how are new media enabling people to organise locally, to form new communities, to take things into their own hands, from dealing with political issues to organising community gardens, or the commons more generally?

1. Discuss these events as per the required readings and explorations, which take up a number of examples: digital democracy, cryptocurrencies such as bitcoin, P2P social movements, transition movements, 3D (and 4D printing).

2. Design for a collaborative network to bring together a community and ecologies of practice. (individual work in class followed by discussion via groups or conceptual speed dating, with whole group discussion if time).

What is something you'd like to change (it doesn't have to be "political"; it might involve just making something happen you want to happen)? How would you organize to do it? Think

this through and plan it (mindmap it) in detail? Design for it. What media would be involved? How would you involve them? Why? How would the people involved collaborate? What do you see as the strengths and challenges involved? How might you plan for these?

### Required Readings/Explorations

[online] [video] Rheingold, Howard (2008) 'Way-new collaboration', YouTube.com (TED), <[http://www.youtube.com/watch?feature=player\\_embedded&v=d5s3Z0iesRM](http://www.youtube.com/watch?feature=player_embedded&v=d5s3Z0iesRM)>

[online] Jellis, Thomas (2009) 'Disorientation and micropolitics: a response', *spacesof[aesthetic]experimentation*, <<http://www.spacesofexperimentation.net/montreal/disorientation-and-micropolitics-a-response/>> (read only the first bit, until the paragraph just under the quote)

[in study kit] Terranova, Tiziana (2004) 'From Organisms to Multitudes' In *Network Culture: Politics for the Information Age* London: Pluto: 101-106

[online] Bauwens, Michel (2014) 'Openness, a necessary revolution into a smarter world', *P2P Foundation*, February 4, <<http://blog.p2pfoundation.net/what-is-p2p-an-introduction/2014/02/04>> (you only need to read the text at the bottom of the page)

[online] Anon. (2010) 'Elinor Ostrom', *p2p foundation* <[http://p2pfoundation.net/Elinor\\_Ostrom](http://p2pfoundation.net/Elinor_Ostrom)>

[online] Bauwens, Michel (2011) 'Book of the Week: Umair Haque's New Capitalist Manifesto', *P2P Foundation: Researching, documenting and promoting peer to peer practices* <<http://blog.p2pfoundation.net/book-of-the-week-umair-haques-new-capitalist-manifesto/2011/02/13>> (also <<http://blog.p2pfoundation.net/umair-haque-on-the-structure-of-the-meaning-organization/2011/01/14>>)

[online] Sparkes, Matthew (2014) 'The Coming Digital Anarchy', *The Telegraph*, June 9, <<http://www.telegraph.co.uk/technology/news/10881213/The-coming-digital-anarchy.html?fb>>

[online] Scott, Brett (2016) 'How Can Cryptocurrency and Blockchain Technology Play a Role in Building Social and Solidarity Finance', *P2P Foundation*, February 14, <[http://p2pfoundation.net/How\\_Can\\_Cryptocurrency\\_and\\_Blockchain\\_Technology\\_Play\\_a\\_Role\\_in\\_Building\\_Social\\_and\\_Solidarity\\_Finance](http://p2pfoundation.net/How_Can_Cryptocurrency_and_Blockchain_Technology_Play_a_Role_in_Building_Social_and_Solidarity_Finance)>

[online] Blaqswans (2016) 'Mapping the emerging Post-Capitalist Paradigm and its main Thinkers', *Blaqswans blog*, January 13, <<http://blaqswans.org/en/2016/01/mapping-the-emerging-post-capitalist-paradigm-and-its-main-thinkers/>>

[online] Morozov, Evgeny (2016) 'Cheap cab ride? You must have missed Uber's true cost', *the Guardian*, January 31, <<http://www.theguardian.com/commentisfree/2016/jan/31/cheap-cab-ride-uber-true-cost-google-wealth-taxation>>

[online] Scholz, Trebor (2014) 'Platform Cooperativism vs. the Sharing Economy', *medium.com*, December 12, <<https://medium.com/@trebors/platform-cooperativism-vs-the-sharing-economy-2ea737f1b5ad#.oz47njw27>>

[online] Gorenflo, Neal (2015) 'How Platform Coops Can Beat Death Stars Like Uber to Create a Real Sharing Economy', *Shareable*, November 3, <<http://www.shareable.net/blog/how-platform-coops-can-beat-death-stars-like-uber-to-create-a-real-sharing-economy>>

[online] Valenzuela, Joël (2016) 'Arcade City: Decentralized, Blockchain-Based Answer to Uber', *The Coin Telegraph*, January 20, <<http://cointelegraph.com/news/arcade-city-decentralized-blockchain-based-answer-to-uber>>

[online] Rushkoff, Douglas (2011) 'The Evolution Will Be Socialized', *Shareable: Science and Tech* <<http://www.shareable.net/blog/the-evolution-will-be-socialized>>

[online] Becker, Sven (2012) 'Web Platform Makes Professor Most Powerful Pirate', Spiegel Online International, March 2, <<http://www.spiegel.de/international/germany/liquid-democracy-web-platform-makes-professor-most-powerful-pirate-a-818683.html>>

[online] Rifkin, Jeremy (n.d.) 'The Third Industrial Revolution: How the Internet, Green Electricity, and 3-D Printing are Ushering in a Sustainable Era of Distributed Capitalism', *The World Financial Review*, <<http://www.worldfinancialreview.com/?p=1547>>

[online] Stites, Jessica (2013) 'How the Transition Movement Is Spreading to Towns Across America', *Alternet*, June 11, <<http://www.alternet.org/activism/how-transition-movement-could-be-happening-your-town>>

[online] De Decker, Kris (2012) 'How to Make Everything Ourselves: Open Modular Hardware', *Low-Tech Magazine*, December 15, <<http://www.lowtechmagazine.com/2012/12/how-to-make-everything-ourselves-open-modular-hardware.html>>

[online] Serwer, Adam, and Liebelson, Dana (2013) 'Bitcoin, Explained: Everything you need to know about the new electronic currency' Mother Jones, April 10, <<http://www.motherjones.com/politics/2013/04/what-is-bitcoin-explained>>

[online] Cain, Susan (2012) 'The Rise of the New Groupthink', *The New York Times*, January 13, <<http://www.nytimes.com/2012/01/15/opinion/sunday/the-rise-of-the-new-groupthink.html>> (an antidote to all the above chumminess!)

#### Sites/projects you are required to explore

Liquid Feedback (software for digital democracy) <<http://liquidfeedback.org/>>

Backfeed <<http://backfeed.cc/>>

The Transition Network <<http://www.transitionnetwork.org/>>

Fairphone <<https://www.fairphone.com/>>

#### **Extra Resources**

##### Links to explore quickly

<<http://www.diigo.com/user/andersand/sharingeconomy>>

<<http://www.diigo.com/user/andersand/cryptocurrency>>;

<http://www.diigo.com/user/andersand/blockchain>  
<http://www.diigo.com/user/andersand/bitcoin>  
<http://www.diigo.com/user/andersand/commons>  
<http://www.diigo.com/user/andersand/socialchange>  
<http://www.diigo.com/user/andersand/organization>  
<http://www.diigo.com/user/andersand/socialorganization>  
<http://www.diigo.com/user/andersand/community>  
<http://www.diigo.com/user/andersand/collaboration>  
<http://www.diigo.com/user/andersand/cooperation>  
<http://www.diigo.com/user/andersand/3dprinting>  
<http://www.diigo.com/user/andersand/4dprinting>

[online] Kennedy, Paul (2013) 'The Revolution will be Extruded' [on 3D printing], *Ideas with Paul Kennedy*, Canadian Broadcasting Commission, December 6 <<http://www.cbc.ca/ideas/episodes/2013/12/06/the-revolution-will-be-extruded/>>

[online] Condliffe, Jamie (2013) 'This Is Why 4D Printing Is Cool', *Gizmodo*, November 29, <<http://gizmodo.com/this-is-why-4d-printing-is-cool-1473482371>>

[online] Ostrom, Elinor (2010) 'A Multi-Scale Approach to Coping with Climate Change and Other Collective Action Problems', *Solutions: for a sustainable and desirable future* 1(2), <<http://www.thesolutionsjournal.com/node/565>>

Manning, Erin (2009) 'From Biopolitics to the Biogram, or How Leni Riefenstahl Moves through Fascism' in *Relationescapes* Cambridge, MA: MIT Press. (This is a simultaneously philosophical and lyrical—and critical—account of the fascist film maker, Leni Riefenstahl's work. It tells us something about media, movement, bodies and the negative side of micropolitics.)

[online] Massumi, Brian and McKim, Brian (2009) "'Of Microperception and Micropolitics" An Interview with Brian Massumi, 15 August 2008', *Inflexions* 3, <[http://www.senselab.ca/inflexions/volume\\_3/node\\_i3/massumi\\_en\\_inflexions\\_vol03.html](http://www.senselab.ca/inflexions/volume_3/node_i3/massumi_en_inflexions_vol03.html)>

[online] Explore the P2P Foundation site <<http://p2pfoundation.net/>>. It's well worth it ... possibly the best site for these kinds of issues, with a great belief in sharing and "micropolitics" and lots of practical accounts. Michel Bauwens is worth searching in Google. He's a wonderful champion for practical community and new media, cultural and social change.

[online] Rheingold, Howard (1994) *Virtual Community* (one of the first books on the area, and one of the best .. good reading and all online for free) <<http://www.rheingold.com/vc/book/intro.html>>

[online] Rheingold, Howard (n.d.) 'Cooperation Notes', *Rheingold.com*, <<http://rheingold.com/cooperation-notes/>>

[online] Anon. (2014) 'Towards a new material commons', Guerrilla Translation, <<http://guerrillatranslation.com/2014/01/28/towards-a-material-commons/>> (you can listen or read)

[online] Steffen, Alex (2012) Carbon Zero: Imagining Cities That Can Save the Planet Amazon Digital Services (full text is also online here <<http://grist.org/carbon-zero/>>)

[online] Thacker, Eugene (2004) 'Networks, Swarms, Multitudes: Part One', *Ctheory* <<http://www.ctheory.net/articles.aspx?id=422>>

[online] Conway, Laura (2010) 'Podcast: Elinor Ostrom Checks In', *Planet Money* NPR, <[http://www.npr.org/blogs/money/2009/10/podcast\\_elinor\\_ostrom\\_checks\\_i.html](http://www.npr.org/blogs/money/2009/10/podcast_elinor_ostrom_checks_i.html)>

[online] More on Umair Haque for the “new capitalists” among you—<<http://blogs.hbr.org/haque/>>

[online] Myers, Rob (2014) 'Computers and Capital: The Rise of Digital Currency', *Furtherfield*, March 3, <<http://www.furtherfield.org/features/reviews/computers-and-capital-rise-digital-currency>>

## **Week Twelve (week beginning May 23):**

**Lecture: *Media, Communications and the Future*:** Post-Media? Post-Digital?

**Tutorials: *Real Events, Material Worlds and Communication*:** Ecoaesthetics and the Digital Documentary

**Tutorial Activities:** How does the “real world”—or we might say the non-digital world, interact with the digital and networked. Today we’ll be looking at the whole question of media and the world. We’ll consider both documentary as it is changed by digital and networked media and also sound, as better recording techniques have revolutionised the way we record the sounds of the world around us.

Documentary making has often preceded other media practices in terms of experiment and in terms of embracing both media change and social change. Today you will discuss the shift in documentary making practices as seen in the recent documentaries *Leviathan* (Lucien Castaing-Taylor and Véréna Paravel 2012), *Bear 71* (Leanne Allison and Jeremy Mendes 2012) and *Clouds* (James George and Jonathan Minard 2014), and, from a different perspective, mobile documentaries or “documentary” as practiced on YouTube. What is different about the new documentaries? Is their concept of reality, or meaning of truth, different? Do digital and networked technologies take documentary further away from the real world or further into it? What does the shift in documentary making and engagement tell us about shifts in the function of contemporary media?

You might also discuss the ethnographic use of sound and how this might be changing with better, cheaper and more portable recording technologies.

Then you might make a very short (around 30 second) documentary, using your mobile phone, and present it to the class.

### **Required Readings/Explorations**

[online] Jeremy Mendes and Leanne Allison’s (2012) *Bear 71* at <<http://bear71.nfb.ca/#/bear71>> from Canada’s National Film Board (which has a wonderful collection of online resources, films etc at <<http://www.nfb.ca/>>)

[online] I will have shown some of this in the lecture but in case you weren't there, the trailer for Leviathan is at <<https://vimeo.com/58995554>>

[online] Here is the beta for the Clouds documentary <<https://vimeo.com/42852185>> (also see the Clouds site at <<http://www.cloudsdocumentary.com/>>. Click on the "press" button bottom right for some links to short articles)

[online via library] Murphie, Andrew (2014) 'Making sense: the transformation of documentary by digital and networked media', *Studies in Documentary Film*, 8(3): 188-204

[online] Murphie, Andrew (2016) excerpt from 'Framing degree zero: virtual and augmented realities and the world as medium', unpublished, found on the Moodle site for the course, linked from the Moodle version of this page.

[online] Max Schleser makes documentaries with mobile phones. See a short version of *Max with a Ketai* here, along with a brief description <<http://www.youtube.com/watch?v=1jc2iLI5Mx0>>. There's another short piece on the *Vague Terrain* site here <<http://vagueterrain.net/journal22/schleser/01>>. Here Max gives a brief talk about "mobile-mentaries": <<http://mina.pro/dr-max-schleser/>>.

[online] Anon. (2006) 'Steve Feld: From Ethnomusicology to Echo-Muse-Ecology', Acoustic Ecology Institute, <<http://www.acousticecology.org/feld/>> (if you'd like to read it, an essay by Steve is here—<http://www.acousticecology.org/writings/echomuseecology.html> ... there's an interesting interview in part regarding the technology here <http://www.acousticecology.org/writings/palombini.html>)

Finally, if you have time, here's some very interesting artist, Trevor Paglan, who documents the world in a unique way and Sarah Waterson (here her "Laika's Derive" project):

<http://www.paglen.com>

<http://laikasderive.sarahwaterson.net/>

### Extra Resources

<<http://www.diigo.com/user/andersand/digitaldocumentary>>

<[http://www.andrewmurphie.org/Andrew\\_Murphie/digitaldoc.html](http://www.andrewmurphie.org/Andrew_Murphie/digitaldoc.html)>

## **Week Thirteen (week beginning May 3): *Where are we now? How do we adapt to the future?***

No Lecture

**Tutorials: *Media, Communications and the Future*: Post-Media? Post-Digital?**

Today you will discuss some of the basic questions with which we all began this course, about what “media”, “communications”, “interaction”, or “social life”, “culture”, even “self” were. Have any of these changed? What difference does it make if fundamental assumptions change.

Then, imagine where you’ll be, and the world will be, in five years time. In ten years time. Be gentle with yourself and positive! In small groups, share some of the aspects of this that you are willing to share. What can you do to get to this future? Deal with challenges along the way? How will you use media to help you?

### Required Readings/Explorations

[online] Cramer, Florian (2014) 'What is “Post-digital”?', *hz*, 19, <<http://www.hz-journal.org/n19/cramer.html>>

[online] Davies, Russell (2011) 'again with the post digital', *Russell Davies* blog, <<http://russelldavies.typepad.com/planning/2011/11/i-first-talked-about-post-digital-at-an-event-called-thinking-digital-in-2009-in-gateshead-looking-back-thats-probably-wh.html>>

[online] Listening to some of the audio from the Future Tense show on the ABC at Radio National <<http://www.abc.net.au/rn/futuretense/>>

### Extra Resources

[online] Apprich, Clemens, Slater, Josephine Berry, Iles & Lerone Schultz, Anthony & Oliver (2013) *Provocative Alloys: A Post-Media Anthology*, Leuphana: Post-Media Lab and Mute, <<http://www.metamute.org/sites/www.metamute.org/files/u1/a-post-media-anthology-mute-books-9781906496944-web-fullbook.pdf>>

[online] Broeckmann, Andreas (2013) 'Postmedia Discourses'. working paper, <<http://www.mikro.in-berlin.de/wiki/tiki-index.php?page=Postmedia+Discourses>>

## Course Rules/Emails to Staff/Changing Classes

### Consulting the Convenor and Course Tutors

Your tutor will tell you how best to contact them. Your relationship with your tutor (or the lecturer) should be relaxed and honest. We are here to help you learn. You should feel free to visit Andrew by appointment and ask for points of clarification on the readings, concepts, clarification on assessment procedures (once you have read this course outline and attended the lectures) and to discuss research project ideas.

Most of the tutors on this course are employed casually. This means they are employed for specific hours and only for the duration of the course. So emails to tutors concerning the running of tutorials that require just a quick answer are ok. Emails that ask a tutor to ‘explain X’ are not. Those questions should be asked in tutorials, so everyone can engage in the dialogue (and obviously you should be doing the readings, your own research, etc, first). The tutors are there to facilitate your learning, not do it for you. There is also no point emailing tutors well after the course has finished. In such cases, contact Andrew.



If you need to discuss other issues in depth, please come to see Andrew via appointment. Or email Andrew.

**Staff Personal Web Sites:** many of the staff have personal web sites and/or a presence in various online fora. Please note that the views on personal sites and fora (Twitter, Diigo etc) are held in a private capacity, not as UNSW staff members.

## Emails to staff

To save everyone time, please note:

- \* Always put "ARTS 3091" in <Subject> line of the email. We get many emails and teach hundreds of students and we also have very efficient spam filters for emails that are not correctly labelled.
- \* Please give us the information we need to help you. We always need your full name and class details (including tutor name and day/time). We also need your student number.
- \* We're afraid we can't answer emails, or answer questions, that ask for information that is already in this course outline. It is important that you read this outline carefully as it is designed to help you. (We also probably won't answer rude emails, or grammatically indecipherable emails, for obvious reasons :-).
- \* We can't repeat information given in the first lectures, if this is because you were not there. This includes questions about course administration. Andrew is of course very happy to discuss issues that arise from the lecture material with those who have attended.
- \* No staff of ARTS3091 read or answer student email outside of office hours, so do not expect staff to reply to emails on the weekends or during the evenings.
- \* Do not email work to staff for 'a look'. This is essentially a request for a 'premark'. It is unnecessary and unfair (if we 'premark' one assignment we should premark all) and counter to the principles of self directed learning in this course. There is no premarking in this course. If you are genuinely concerned about the quality of your work, you should visit Andrew by appointment, or discuss things with your tutor during a break in the class. You may bring along your draft and discuss it, but staff won't read the document itself.

## Changing/Misses Tutorials/Lectures

**Changing Classes:** The only way to change classes if your present class is inconvenient is to do so through the system, subject to the availability of alternatives.

**"I'm working":** You should note that neither work nor internships count—under any circumstances—as reasons for missing or changing classes. We are aware that many students work. At the same time, the university's courses are generally designed in the expectation that you will spend around 150 hours on each 6 UOC course over the 16 weeks you are likely to be taking each course. The demands on the course timetable simply become too complex if we take everyone's work into account. We try to accommodate everyone as well as we can. If we can't, it's because we are genuinely at the limit of the system.

**Missing Lectures:** As above, attendance is required at the first lecture. After this, you are required to engage with the online lecture materials. We will be strict about this as you can engage with these materials at a time of your convenience, as long as it is before the lecture for that week.

However, attendance at the lecture theatre on Thursdays, though strongly encouraged and likely to enhance your learning on the course, is optional.

## **Course evaluation and development**

We respond to feedback via CATEI and are always interested in increasing the opportunities for individuals to develop their own skills and interests. We have earlier responded to CATEI feedback from 2011 by changing the duration of lectures and tutorials, and clarifying the development potential of both sustained topic research and individual writing projects. For this time the course is being run, we have responded to the questions of convenience in a way that we hope will allow students both flexibility in, and enhancement of, their learning experience. We are doing this by “flipping the classroom”. Some students wanted a participation mark, which I think is a good idea. However, this is no longer allowed unless there is extra work attached, submitted and assessed, which would only add unnecessarily to the work for the course. The entire course is in constant development. We value any further feedback during the course. I have also responded to feedback by more closely aligning lectures, tutorials and readings, although as an exploratory course it is not always possible to align these exactly at all times. I have also responded to feedback requesting a higher level of materials by providing this alongside more accessible readings.