SCREEN CULTURE SAHT 3614
Session 1, 2002

Units of Credit: **4**

TIME: **Lecture, Mondays 9-10am, E101**
Tutorials, Mondays 10-11, 11-12, 12-1, 2-3, B104

LECTURER: Geert Lovink (replacing Anna Munster)
geert@xs4all.nl

(Thanks to Anna Munster, Arjen Mulder and Chris Chesher for their magnificant assistance, putting together the course)

COURSE AIMS

To introduce you to key concepts and directions in screen culture and theory. Particular emphasis is placed on an understanding of digital media as an emerging area of practice, aesthetics and debate. The course is structured around modules that look at defining cultural, theoretical and technical moments for our understanding of new media. The course opens with texts from a few key new media theorists .In the centre of the course there is a strong emphasis on the history of the computer. We will end with a few contemporary Internet issues.

Course Structure:
Course Readers will be available for purchase from the Cashier at Student administration

Week 1
04/03 Introduction to the course. Scheduling of student presentations.
No Reading

Week 2
11/03: Understanding Media (Marshall McLuhan)
Reading: Essential McLuhan, Eric McLuhan/Frank Zingrone (Ed.), London: Routledge, 1997. Sections from Understanding Media (1964), The Media Fit the Battle of Jericho (1956) and a selection of McLuhan quotes by William Kuhns.

Week 3
18/03: The Technical Image (Vilem Flusser)
Reading: Vilem Flusser, Towards a Philosophy of Photography (1983), London: Reaktion Books, 2000, pp. 8-40. Plus Afterward by the German Photography historian and critic Hubertus von Amelunxen.

Week 4
25/03 War and Cinema (Paul Virilio)
Reading: Paul Virilio, War and Cinema, London: Verso Books (1988), pp. 1-30.

MID-SESSION BREAK

Week 5
08/04 Digital Cinema and Film History (Lev Manovich)
Reading: Lev Manovich, The Language of New Media, Cambridge (Mass.): The MIT Press, 2001, pp. 293-333.

Week 6
15/04 The Concept of Remediation (Bolter/Grusin)
Reading: David Bolter & Richard Grusin, Remediation, Cambridge (Mass.): The MIT Press, 1998, pp. 53-84.

Week 7
22/04 The Military Origin of the Computer
Reading: Lev Manovich, The Language of New Media, Cambridge (Mass.): The MIT Press, 2001, 94-103 and Paul N. Edwards, The Closed World, Cambridge (Mass.), 1996, pp. 43-73.

Week 8
29/04 Interfaces: History of the Keyboard and the Mouse
Reading: Benjamin Wooley, Virtual Worlds, Oxford: Blackwell, pp. 138-149 and Therry Bardini, Bootstrapping, Stanford University Press, 2000, pp. 58-102.

Week 9
06/05 History and Theory of Morphing
Reading: Mark J.P. Wolf, A Brief History of Morphing, in: Vivian Sobchack, Metamorphing, Visual Transformation and the Culture of Quick-Change, Minnesota University Press, pp. 83-101.

Week 10
13/05 Demo Design and Usability
Reading: Peter Lunenfeld, Snap to Grid, Cambridge (Mass.), 2000, pp. 13-26 plus a few pages from Jacob Nielsen, Designing Web Usability: The Practice of Simplicity, Indianapolis: New Riders, 2000.

Week 11
20/05 Internet and the Space Metaphor
Reading: Martin Dodge & Rob Kitchen, Mapping Cyberspace, London: Routledge, 2001, pp. 107-128.

Week 12
27/05 After the Dotcom Crash, Virtual Communities 2.0
Reading: Manuel Castells, The Internet Galaxy, Oxford: Oxford University Press, 2001, pp. 116-136.

Week 13
03/06 Defining/Designing/Defending the Digital Commons
Reading: Lawrence Lessig, The Future of Ideas: The Fate of the Commons in a Connected World, New York: Random House, 2001, pp. 4-48.

SUBMIT PAPER BY 4pm, JUNE 7
Papers to be submitted to the general essay box in the School of Art History and Theory, Cblock, Top Floor.

OFFICIAL REQUIREMENTS

ATTENDANCE

The minimum attendance requirement is 80% of all classes, including lectures and tutorials. You may fail the subject if more than 3 absences are recorded**.** Please see the section on Special Consideration.

PARTICIPATION

You are required to prepare for, and actively participate in seminar/tutorial discussions.

COMPLETION OF SET WORK

All set work must be completed. You may fail the subject if you do not submit all set work to a satisfactory standard.

Assessment:

1. Students will do a presentation during the tutorial workshops – **30%.**
2. Short essay –1500-2000 words on a topic concerned with screen culture, digital technologies and practices - **70%.**
   Essay topics will be handed out in week 8. Essays are due **NO LATER THAN 4pm JUNE 7** in the general essay box School of Art History and Theory Office
3. Attendance will be considered an issue if 1. and 2. are insufficiant.

OFFICIAL NOTES ON ASSESSMENT

In your essay, you should demonstrate:

- research skills and application (you are likely to start with set readings, but you are expected to research your topic further)
- an ability to express your ideas in grammatically correct, lucid and fluent written expression
- a coherent well-thought out discussion which clearly states its theme and attempts to convincingly demonstrate your viewpoint through the use of examples. You must provide an introduction and conclusion to you discussion
- an ability to position your discussion in the context of theoretical frameworks which are the subject of this course
- an ability to discuss artworks without depending solely on the analysis of other writers
- an ability to provide evidence in support of your arguments
- correct formatting of references in footnotes, bibliography
- attention to presentation, title page, layout, margins, legibility

REFERENCING

You are expected to learn and practise the conventions for citing texts. 'Texts' is a broad term that includes books, journal articles, literary works, visual artworks, sound recordings, performances, productions, films. The aim of the reference (frequently given in footnotes or endnotes) is to enable the reader to locate the reference. For this, specific information is required, and must be provided in full in the reference.

The form of referencing is conventional—that is, how you write the reference is determined by an 'agreement' to follow specific rules. There are a number of alternative conventions. Publishers produce style manuals to inform authors of the 'house style'. Disciplines tend to form conventions about the most appropriate form of referencing for publications in their fields.

For written work submitted for assessment in the School of Art History & Theory, please use endnotes or footnotes, not in-text referencing. Please use the style set out in either of the following style manuals:

- Style Manual for Authors, Editors and Printers, 5th edition, Australian Government Publishing Service, Canberra, 1994
- MLA Handbook for Writers of Research Papers, Theses and Dissertations, 3rd edition, New York: Modern Languages Association, 1977.

Whichever style you adopt, please be meticulous about correctness of form—this includes punctuation and spacing between words, as well as providing the complete information.

PLAGIARISM

Beware! A written essay that includes plagiarised material may receive a 0% Fail, and students who plagiarise may fail the subject. Plagiarism is the use of another person's work or ideas as if they were your own. When it is necessary or desirable to use other people's material you should adequately acknowledge whose words or ideas they are and where you found them (giving the complete reference details, including page number(s)).

BIBLIOGRAPHY

Please include a Bibliography, listing in alphabetical order all the references you used in your research, in all written assignments.

PRESENTATION OF ASSIGNMENTS

The major essay should be typed or word-processed on A4 paper. One side only of each page is to be typewritten. Text should be double spaced. Your title page should include the subject name and number, lecturer's or tutor's name, full question answered and your name.

KEEP A COPY OF ALL WRITTEN ASSIGNMENTS

Please keep a copy of written assignments (in case your essay is misplaced: the baskets are not absolutely secure!).

SUBMITTING ASSIGNMENTS

Assignments should be either handed to the lecturer or tutor personally in class or placed in the Essay Box near the School Secretary's office (except where a Special

Consideration has been granted—hand assignments subject to Special Consideration in at Student Administration—see below).

LATE SUBMISSION
Late work may not be accepted or assessed, or may be penalised. If you have a good reason for being unable to submit your work on time, it is important that you let your tutor, lecturer or subject co-ordinator know promptly. There are two kinds of provisions made for students who have good reasons for late submission:

1. **Extensions** Students who are late with assignments may apply to their lecturer, tutor or subject co-ordinator for an extension. You must apply for an extension before the due date. Extensions may be refused if you do not present documented medical or other evidence of illness or misadventure. An extension is only for a short period, usually no more than a week.

2. **Special Consideration** Where a longer period is needed, you should apply for Special Consideration. The application must be submitted no later than 1 week after the final assessment is due, and no later than the end of the last week of session. The forms are available from the School office. Special Consideration requires documented evidence of ill-health or misadventure which has prevented the work being completed on time. The application must be supported by your doctor's certificate or a letter from your counsellor. Students lodge assignments for which Special Consideration is requested with Student Administration.

APPEAL AGAINST MARK
If you consider a final mark to be incorrect because of faulty addition or transcription error you should lodge an appeal with Student Administration as soon as you get your results. There is a fee which is refundable if the appeal is upheld. Please note that the School will not re-mark an assignment on the basis that you feel that the mark you were awarded is too low.

SOLUTIONS TO PROBLEMS

If you are having difficulties or encounter problems—personal or academic—that are preventing you from participating in this subject or successfully completing the subject requirements, please let us know. It's far better for us to know that you are having trouble than for you to fail—or even achieve below the level of your ability and interest—without giving us any indication that there is a problem. For academic problems, we can help! Frequently, problems which are preventing you from understanding some aspect of the subject or completing an assignment can be sorted out by discussing them with your lecturer or tutor. Your tutor or lecturer can also advise you about other sources of assistance, such as The Learning Centre.

THE LEARNING CENTRE
The Learning Centre provides assistance for study-related problems. The COFA Learning Centre is staffed Mondays 11 am–5 pm, Tuesdays and Wednesdays 1–5 pm. Call in for an appointment or phone 385.0739.

STUDENT COUNSELLOR

Sandy Reid offers counselling on any problems causing distress or concern. For an appointment ring her on 385.0733. (Appointments: Mondays, Tuesdays, Wednesdays or Fridays.) Don't wait to contact Sandy until you need her to support an application for Special Consideration: counselling is offered to assist you to resolve the problems that are affecting your work.

SCHOOL CONTACTS

For general enquires and purchase of course readers, contact Student Administration.

PROBLEMS AND GRIEVANCES WITHIN THE SUBJECT OR THE SCHOOL

If you find yourself experiencing difficulty with staff or classes in this subject, please talk to you tutor, lecturer or subject co-ordinator about it. Most frequently, problems are solved by this straightforward approach. Similarly, if you have concerns or complaints about the School, please raise them with the appropriate member of staff. If the problem or complaint is not resolved satisfactorily, you may decide to take it further by discussing it with either the Head of School.