MAS 330

Network Cultures

MQC1 Day 2015

Dept of Media, Music & Cultural Studies

Contents

General Information

Unit convenor and teaching staff
Unit Convenor
Dr Craig Johnson
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Contact via Email
MQC
By appointment via email only.

Credit points
3

Prerequisites
39cp

Corequisites

Co-badged status

Unit description
This unit explores the complex relation between technology and culture, in many forms. The impact of digital and networking technologies on contemporary cultural expression is examined with reference to social media, network culture and online media forms. The cultural and social implications of new media technologies are considered in the fields of intellectual property, notions of authorship, patterns of communication and consumption, the experience of space and time, consciousness, ethics and privacy. The representation of technology in art and science fiction is studied in detail. Broader social, political and cultural issues regarding technology are considered in the specific context of creative expression using new technologies.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at https://www.mq.edu.au/study/calendar-of-dates

Learning Outcomes

On successful completion of this unit, you will be able to:

> Understand a range of theories of technology and society
>
> Develop an expanded knowledge of the history of art and technology
>
> Appreciate and evaluate the complex relationship between digital networked technology

and culture

Assess contemporary art, media and network culture

Relate ideas and evaluate concepts in aesthetics

Develop a range of advanced critical and creative thinking attributes

Assessment Tasks

Name	Weighting	Due
Tutorial Presentation	20%	Weeks 5-13
Class Participation	20%	Ongoing
Short essay	20%	23rd April (week 6)
Major Essay	40%	12th June (week 13)

Tutorial Presentation

Due: **Weeks 5-13**
Weighting: **20%**

This is a verbal presentation, designed to test generic skills of delivery and presentation. Students may refer to notes and use props (video, projections etc.); however, the presentation is not to be read.

Topic: Choose a technology as a case study. Analyse the interaction between this technology and pertinent cultural and social factors. Include in this study an analysis of the technology's history, its development and implementation, as well as its social/cultural effects. How do you interpret the relation between the technology and culture?

Grading Criteria: Students will be assessed on the content of the presentation, its effectiveness as communication, and responses to questions from the tutorial group.

On successful completion you will be able to:

- Understand a range of theories of technology and society
- Develop an expanded knowledge of the history of art and technology
- Appreciate and evaluate the complex relationship between digital networked technology and culture
- Develop a range of advanced critical and creative thinking attributes

Class Participation

Due: **Ongoing**
Weighting: **20%**

Grading criteria: This assessment will be graded on seminar attendance, the level of individual preparation (coming to class adequately prepared to discuss set unit readings and lecture materials), and participation in class discussion.

On successful completion you will be able to:
- Understand a range of theories of technology and society
- Develop an expanded knowledge of the history of art and technology
- Appreciate and evaluate the complex relationship between digital networked technology and culture
- Assess contemporary art, media and network culture
- Relate ideas and evaluate concepts in aesthetics
- Develop a range of advanced critical and creative thinking attributes

Short essay

Due: **23rd April (week 6)**
Weighting: **20%**

Topic: Analyse a work of art or fiction in any form or media. How is technology represented in this work? What values are attributed to technology in the work?

Grading criteria: This assessment will be graded on the following criteria: the choice of a suitable case study; the establishment of a clear argument in response to the question and the logical elaboration of that argument supported by academic research both within the set unit readings and beyond; an intelligent engagement with that academic research; a satisfactory level of written expression; use of academic referencing.

On successful completion you will be able to:
- Understand a range of theories of technology and society
- Develop an expanded knowledge of the history of art and technology
- Appreciate and evaluate the complex relationship between digital networked technology and culture
- Assess contemporary art, media and network culture
- Relate ideas and evaluate concepts in aesthetics
- Develop a range of advanced critical and creative thinking attributes

Major Essay

Due: **12th June (week 13)**
Weighting: **40%**

Choose ONE of the following:

1) Discuss the impact of networked technology on one cultural form or practice - e.g. journalism,

the music industry, publishing. Can this impact best be described as a disruption?

2) Discuss the cultural and social implications of new media technologies. Effects are being felt in, for example, intellectual property, notions of authorship, patterns of communication and consumption, the experience of space and time, ethics and privacy. Analyse the cultural ramifications of internet and/or other digital technologies by focusing on one of these areas.

3) How has technology affected consciousness? Discuss the impact of communication, information or other technologies on consciousness. You may include as aspects of consciousness: cognition, perception, memory, sense of self.

4) You may submit a production work instead of an essay. This work should be concerned with the relation between technology and culture. It must be accompanied by a written rationale of 750-1000 words, outlining the conceptual base of the production. All productions must be approved in advance by your tutor.

Grading criteria: Options 1, 2 and 3 will be graded on the following criteria: the establishment of a clear argument in response to the question and the logical elaboration of that argument supported by academic research both within the set unit readings and beyond; an intelligent engagement with that academic research; a satisfactory level of written expression; use of academic referencing.

Option 4: the production work must demonstrate a sophisticated application of its medium's practices. The rationale must justify the work's relevant to the relationship between technology and culture.

On successful completion you will be able to:

- Understand a range of theories of technology and society
- Develop an expanded knowledge of the history of art and technology
- Appreciate and evaluate the complex relationship between digital networked technology and culture
- Assess contemporary art, media and network culture
- Relate ideas and evaluate concepts in aesthetics
- Develop a range of advanced critical and creative thinking attributes

Delivery and Resources

REQUIRED AND RECOMMENDED TEXTS AND/OR MATERIALS

A book of MAS330 Unit Readings is available from the MQC reception. The weekly readings as listed in the Unit Schedule include additional recommended readings: these are available in books held in the Library, or may be requested from the convenor. A list of websites and journals pertaining to major topics is included below after the References.

TECHNOLOGY USED AND REQUIRED

The unit uses the following technology: iLearn.

REFERENCES

The following are held in the Library

RESERVE

Copies of Murphie and Potts, *Culture and Technology* are held in Reserve.

Amerika, Mark *remixthebook* Minneapolis: University of Minnesota Press 2011

Ascott, Roy (ed) *Art, Technology, Consciousness: mind@large* Bristol: Intellect 2000

Barglow, R. *The Crisis of the Self in the Age of Information* London: Routledge 1994

Baudrillard, Jean *The Gulf War Did Not Take Place* Sydney: Power 1996

 - *Simulations* New York: Semiotext(e) 1984

Bell, David *An Introduction to Cybercultures* London: Routledge 2001

Bender & Druckrey, eds *Culture on the Brink: Ideologies of Technology* Seattle: Bay Press 1995

Benjamin, Walter *Illuminations* London: Fontana 1970

Bettig, Ronald V. *Copyrighting Culture: the Political Economy of Intellectual Property* Boulder: Westview Press 1996

Brockman, John (ed) *Is the Internet Changing the Way You Think?* New York: Harper 2011

Bukatman, Scott *Blade Runner* London: BFI 1997

 - *Terminal Identity: The Virtual Subject in Postmodern Science Fiction* Duke University Press 1993

Burnett, Robert and Marshall, David (eds) *Web Theory: An Introduction* London: Routledge 2003

Carr, Nicholas, *The Shallows: How the Internet is Changing the Way We Think, Read and Remember* London: Atlantic 2010

Castells, Manuel *The Rise of the Network Society* London: Blackwell 1996

Clover, Joshua *The Matrix* London: BFI 2004

Cubitt, Sean *Digital Aesthetics* London: Sage 1998

Davis, Erik *TechGnosis* London: Serpent's Tail 1999

Demers, Joanna *Steal This Music: How Intellectual Property Law Affects Musical Creativity* Athens: University of Georgia Press 2006

Doctorow, Cory *Content: Selected Essays on Technology, Creativity, Copyright and the Future of the Future* San Francisco: Tachyon Press 2008

Druckrey, Tim *Electronic Culture: Technology and the Visual* New York: Aperture 1996

Ede, Sian, *Art & Science* London: I. B. Tauris 2005

Edwards, David *Artscience: Creativity in the Post-Google Generation* Cambridge: Harvard University Press 2008

Eisenstein, Elizabeth *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early-Modern Europe* New York: Cambridge University Press 1979

Ezrahi et al (eds) *Technology, Pessimism and Postmodernism* University of Massachusetts Press 1995

Feather, John *The Information Society: A Study of Continuity and Change* Fifth Edition London: Facet Publishing 2008

Featherstone & Burrows (eds) *Cyberspace/Cyberbodies/Cyberpunk* London: Sage 1995

Flew, Terry *New Media: An Introduction* Melbourne: Oxford University Press 2005

Fuller, Gillian and Harley, Ross *Aviopolis: A Book About Airports* London: Black Dog Publishing 2005

Garfield, Simon *On the Map: Why the World Looks the Way it Does* London: Profile Books 2012

Garfinkel, Simson *Database Nation: The Death of Privacy in the 21st Century* Cambridge: O'Reilly 2000

Gere, Charlie, *Digital Culture* London: Reaktion 2008

Gergen, K. J. *The Saturated Self* Basic Books 1991

Goggin, Gerard *Cell Phone Culture: Mobile Technology in Everyday* Life Oxon: Routledge, 2006

Gorman, Lyn and McLean, David *Media and Society into the 21st Century* Second Edition Chichester: Wiley-Blackwell, 2009

Green, Leila *Technoculture: From Alphabet to Cybersex* Sydney: Allen & Unwin 2002

Green & Guinery (eds) *Framing Technology* Sydney: Allen & Unwin 1994

Greene, Rachel *Internet Art* London: Thames & Hudson 2004

Greenfield, Susan *ID: The Quest for Identity in the 21st Century* London: Sceptre 2008

 - *Tomorrow's People: How 21st Century Technology is Changing the Way We Think and Feel* London: Sceptre 2004

Grodin, Debra and Lindlof, Thomas (eds) *Constructing the Self in a Mediated World* London: Sage 1996

Haraway, Donna *Simians, Cyborgs and Women: The Re-invention of Nature* New York: Routledge 1991

Harries, Dan (ed) *The New Media Book* London: BFI 2002

Hayles, N. Katherine *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics* Chicago: University of Chicago Press 1999

Heim, Michael *Virtual Realism* University of Oxford Press 1998

Hill, Stephen *The Tragedy of Technology* Sydney: Pluto 1989

Holmes, Thom *Electronic and Experimental Music* 2nd edition London: Routledge 2002

Horgan, John *The Undiscovered Mind* London: Weidenfeld & Nicolson 1999

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

Jones, Barry   *Sleepers, Wake!* Melbourne: Oxford University Press 1988

Kalantzis-Cope, Phillip and Gherab-Martin, Karim (eds) *Emerging Digital Spaces in Contemporary Society* Basingstoke: Palgrave Macmillan 2011

Keen, Andrew *The Cult of the Amateur: How Today's Internet is Killing Our Culture* New York: Currency, 2006

Kelly, Caleb *Cracked Media: The Sound of Malfunction* Cambridge: MIT Press 2009

Kuhn, Annette ed. *Alien Zone* London: Verso 1990

            Alien Zone 11 London: Verso 1999

Kusek, David and Leonhard, Gerd *The Future of Music: Manifesto for the Digital Music Revolution* Boston: Berklee Press, 2005

Latour, Bruno *Reassembling the Social: An Introduction to Actor-Network-Theory* Oxford: Oxford University Press, 2005

Lefebvre, Henri, *Rhythmanalysis: Space, Time and Everyday Life* London: Continuum 2004

        The Production of Space Oxford: Blackwell 1991

Lessig, Lawrence *Free Culture: How Big Media Uses Technology and The Law to Lock Down Culture and Control Creativity* Penguin 2004

 - Code and Other Laws of Cyberspace New York: Basic Books 1999

Levin, Frohne and Weibel (eds) *CTRL Space: Rhetorics of Surveillance from Bentham to Big Brother* Karlsruhe: ZKM 2002

Levinson, Paul *Digital McLuhan* London: Routledge 1999

Levy, Pierre *Becoming Virtual: Reality in the Digital Age* New York: Plenum Trade 1998

 - Collective Intelligence New York: Plenum Trade 1997

Lewontin, Richard *The Doctrine of DNA: Biology as Ideology* London: Penguin 1993

Lonik, Geert *Dark Fiber: Tracking Critical Internet Culture* Cambridge: MIT Press 2002

Mackenzie & Wajcman eds *The Social Shaping of Technology* Oxford University Press 1999

McGrath, John E. *Loving Big Brother: Performance, Privacy and Surveillance Space* London: Routledge 2004

McLuhan, Marshall *Understanding Media* London: Abacus 1974

The Medium is the Massage Penguin 1967

McQuire, Scott *Visions of Modernity* London: Sage 1996

Mandiberg, Michael (ed) *The Social Media Reader* New York: New York University Press 2012

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

Marshall, P. David *New Media Cultures* London: Arnold 2004

Meikle, Graham and Young, Sherman *Media Convergence* Basingstoke: Palgrave Macmillan 2012

Meikle, Graham *Future Active: Media Activism and the Internet* New York: Routledge 2002

Meyrowitz, Joshua *No Sense of Place: The Impact of Electronic Media on Social Behaviour* Oxford: Oxford University Press 1985

Moravec, Hans *Mind Children: The Future of Robot and Human Intelligence* Cambridge: Harvard University Press 1988

Murphie, Andrew and Potts, John *Culture and Technology* Basingstoke: Palgrave 2003

Olalquiaga, Celeste *Megalopolis: Contemporary Cultural Sensibilities* University of Minnesota Press 1992

Ong, W. J. *Orality and Literacy* London: Routledge 1982

Paul, Christiane *Digital Art* London: Thames & Hudson 2003

Pinker, Steven *How The Mind Works* New York: WW Norton 1997

Potts, John (ed) *The Future of Writing* Basingstoke: Palgrave Pivot 2014

Plant, Sadie *Zeroes + Ones: Digital Women and the New Technoculture* London: Fourth Estate 1997

Postman, Neil *Technopoly: The Surrender of Culture to Technology* Harvard University Press 1993

Rodzvilla, John (ed) *We've Got Blog: How Weblogs Are Changing Our Culture* Cambridge, MA.: Perseus Books, 2002

Rose, Steven *The Making of Memory* London: Bantamm Press 1992

Rosenberg, Daniel and Harding, Susan (eds) *Histories of the Future* Durham: Duke University Press 2005

Ross, Andrew *Strange Weather: Culture, Science and Technology in the Age of Limits* London: Verso 1991

Rush, Michael *New Media in Art* London: Thames & Hudson 2005

Schroeder, Ralph *Rethinking Science, Technology and Social Change* Stanford: Stanford University Press 2007

Solove, Daniel J. *The Future of Reputation: Gossip, Rumor, and Privacy on the Internet* New

Haven: Yale University Press 2007

Suzuki & Knudston *Genethics: The Ethics of Engineering Life* Sydney: Allen & Unwin 1989

Tapscott, Don and Williams, Anthony, *Wikinomics: How Mass Collaboration Changes Everything* London: Atlantic 2007

Taylor, Timothy D. *Strange Sounds: Music, Technology and Culture* New York: Routledge 2001

Theberge, Paul *Any Sound You Can Imagine: Making Music/Consuming Technology* Hanover: Wesleyan University Press 1997

Tofts, Darren *Interzone: Media Arts In Australia* Melbourne: Craftsmans House 2005

 - *Memory Trade: A Prehistory of Cyberspace* Melbourne: 21C 1998

Tofts, Jonson & Cavallaro (eds) *Prefiguring Cyberculture: An Intellectual History* Cambridge, Mass.: MIT Press 2002

Turkle, Sherry *Alone Together: Why We Expect More From Technology and Less From Each Other* New York: Basic Books, 2011

      Life on the Screen: Identity in the Age of the Internet New York: Simon & Shuster 1995

      The Second Self: Computers and the Human Spirit New York: Simon & Shuster 1984

Varnelis, Kazys (ed) *Networked Publics* Cambridge: MIT Press 2008

Virilio, Paul *The Aesthetics of Disappearance* New York: Semiotext(e) 1991

                War and Cinema London: Verso 1989

Wajcman, Judy *Feminism Confronts Technology* Sydney: Allen & Unwin 1991

Warrick, Patricia *The Cybernetic Imagination in Science Fiction* MIT Press 1980

Wark, McKenzie *Gamer Theory* Cambridge: Harvard University Press 2007

Williams, Raymond *Television: Technology and Cultural Form* New York: Schocken Books 1975

Winner, Langdon *The Whale and the Reactor* University of Chicago Press 1986

Winston, Brian *Media Technology and Society* London: Routledge 1998

Woodmansee, Martha and Jaszi, Peter (eds) *The Construction of Authorship: Textual Appropriation in Law and Literature* Durham: Duke University Press 1994

JOURNALS AND MAGAZINES

Convergence

Media Culture and Society

Media International Australia

New Formations

Continuum

Wired

Real Time

ON-LINE JOURNALS AND MAGAZINES

SCAN: Journal of Media Arts and Culture: http://:/scan.net.au

FIBRECULTURE http://journal.fibreculture.org

SENSES OF CINEMA http://sensesofcinema.com

M/C – A Journal of Media & Culture: http://media-culture.org.au

fibreculture: http://www.fibreculture.org/

SCIENCE FICTION STUDIES http://www.depauw.edu/sfs

COUNTERBLAST: The E-Journal of Culture and Communication - http://www.nyu.edu/pubs/counterblast

CTHEORY MULTIMEDIA   http://ctheory.concordia.ca

FRAME: Online Journal of Culture and Technology http://trace.ntu.ac.uk/frame

CYBERSOCIOLOGY magazine   http://www.cybersociology.com

GAME STUDIES: International Journal of Computer Game Research - www.gamestudies.org

DOTLIT The Online Journal of Creative Writing www.dotlit.qut.edu.au

MESH http://www.experimenta.org/mesh/mesh.html

REAL TIME + ON SCREEN http://www.realtimearts.net

RECOMMENDED WEBSITES

MEDIA ARTS

AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY http://www.anat.org.au

DIGITAL INTERACTIVE ARTISTS' NETWORK http://dian-network.com

SYNAPSE – Art and Science http://www.synapse.net.au

ARS ELECTRONICA http://www.aec.at

trAce Online Writing Centre: http://trace.ntu.ac.uk

Electronic Music Foundation: http://www.emf.org

SONUS music project: http://www.sonus.ca

INTELLECTUAL PROPERTY

Free Software Foundation: http://www.gnu.org

Open Source Initiative: http://www.opensource.org

Creative Commons: http://creativecommons.org

Copyleft: http://www.gnu.org.copyleft/copyleft.html

Musicians Against Copyrighting of Samples : http://www.icomm.ca/macos

CONSCIOUSNESS

Center for Consciousness Studies: http://consciousness.arizona.edu

The Brain Project: www.culture.com.au/brain_proj/index.htm

*spark-online-exploring electronic consciousness: http://www.spark-online.com

PSYCHE – an interdisciplinary journal of research on consciousness: http://psyche.cs.monash.edu.au

Science and Consciousness Review: http://www.sci-con.org

Unit Schedule

Note on Readings: Included in the weekly readings are several chapters from Culture and Technology by Murphie and Potts. These chapters indicate further important readings relevant to each week. Additional Readings are located in books held in the Library.

WEEK 1: INTRODUCTION (19th March)

Required Reading:

Murphie & Potts (2003) "Introduction"

Langdon Winner, "Do Artifacts Have Politics?" in Winner (1986)

WEEK 2: PROGRESS, INNOVATION, DISRUPTION: THEORIES OF TECHNOLOGY AND CULTURE

Murphie & Potts: Chapter 1 pp. 11-28

Adam Thierer, "The Case for Internet Optimism, Part 1: Saving the Net from its Detractors" in Berin Szoka (ed) *The Next Digital Decade: Essays on the Future of the Internet* TechFreedom 2011. [free download: http://nextdigitaldecade.com/read-book-now]

Jill Lepore, "The Disruption Machine", *The New Yorker* 23 June 2014, pp. 30 - 36

WEEK 3: NETWORK CULTURE, SPACE AND TIME

Kazys Varnelis and Anne Friedberg, "Place: The Networking of Public Space" in Varnelis (ed) *Networked Publics* (2008)

Sherry Turkle, "Always On" from *Alone Together* (2011)

Graham Meikle and Sherman Young, 'Time, Space and Convergent Media' from *Media Convergence* (2012)

WEEK 4: TECHNOLOGY, ART & CULTURE

Murphie & Potts, Chapter 2 pp. 39-62

F.T. Marinetti, "Futurist Manifestoes" in J. C. Taylor, *Futurism* New York: Museum of Modern Art (1961)

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" in Benjamin (1970)

WEEK 5: DIGITAL AESTHETICS: CONTEMPORARY ART & CULTURE

Murphie & Potts: Chapter 3 pp. 73-94, Chapter 2 pp. 63-65

Caleb Kelly, "Introduction: Cracked Media" in *Cracked Media* (2009)

Charlie Gere, "Digital Resistances" from *Digital Culture* (2008)

WEEK 6: SCIENCE FICTION 1

Murphie & Potts: Chapter 4 pp. 95-109

WEEK 7: SCIENCE FICTION 2 (16 September)

Murphie & Potts Chapter 4 pp. 109-114

Stuart Bender, "'There is Nothing to Carry Sound': Defamiliarisation and Reported Realism in *Gravity*", *Senses of Cinema* 71, July 2014

Joseph Natoli, "#Hashtag: Hunger Games Catches Fire, Audience Entertained", *Senses of Cinema* 71, July 2014

WEEK 8: WRITING DISRUPTED: JOURNALISM AND PUBLISHING

John Potts, "Introduction", *The Future of Writing* Basingstoke: Palgrave Pivot 2014

Richard Nash, "Culture is the Algorithm" in Potts (ed) *The Future of Writing* 2014

Jennifer Beckett & Catharine Lumby, "Reading and Writing the News in the Fifth Estate" in *The Future of Writing* 2014

WEEK 9: CASE STUDY: THE E-READER AND THE BOOK

John Potts, "Book Doomsday: The March of Progress and the Fate of the Book", in Potts (2014)

Sherman Young, "It's Not the Reader", *Meanjin* Vol 69 No 2 (2010)

Nicholas Carr, "The Bookless Library" in John Brockman (ed) *Is the Internet Changing the Way You Think*? (New York: Harper 2011)

WEEK 10: AUTHORSHIP AND INTELLECTUAL PROPERTY

Murphie & Potts Chapter 3 pp. 66-73

Cory Doctorow, "Giving it Away" and "How Copyright Broke" in *Content: Selected Essays* San Francisco: Tachyon (2008)

Steve Collins, "Kookaburra v. Down Under: It's Just Overkill" in *Scan Online Journal of Media Arts Culture* Vol 7 No 1 2010

Phillip Kalantzis-Cope, "Whose Property? Mapping Intellectual Property Rights, Contextualising Digital Technology and Framing Social Justice" in Kalantzis-Cope & Gherab-Martin (eds) *Emerging Digital Spaces in Contemporary Society* Basingstoke: Palgrave Macmillan (2011)

WEEK 11: PRIVACY AND TECHNOLOGY

Michael Zimmer, "Privacy Protection in the Next Digital Decade: 'Trading Up' or a 'Race to the Bottom'?" in Szoka (ed) *The Next Digital Decade* (2011)

Daniel Solove, "Privacy in an Overexposed World" in *The Future of Reputation: Gossip, Rumour and Privacy on the Internet* New Haven: Yale University Press (2007)

David Lyon, "Surveillance, Power and Everyday Life" in Kalantzis-Cope & Gherab-Martin (eds) (2011)

WEEK 12: TECHNOLOGY AND CONSCIOUSNESS

Murphie & Potts Chapter 6 pp. 142-162

Nicholas Carr, "The Juggler's Brain" from *The Shallows* London: Atlantic (2010)

Douglas Rushkoff, "The Internet Makes Me Think in the Present Tense" in John Brockman (ed) *Is the Internet Changing the Way You Think?*

WEEK 13: TECHNOLOGY AND THE FUTURE

Daniel Rosenberg and Susan Harding, "Introduction: Histories of the Future" in Rosenberg and Harding (eds) (2005)

Cory Doctorow, "The Progressive Apocalypse and Other Futuristic Delights" from *Content* (2008)

Policies and Procedures

Macquarie University policies and procedures are accessible from Policy Central. Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy http://mq.edu.au/policy/docs/assessment/policy.html

Grading Policy http://mq.edu.au/policy/docs/grading/policy.html

Grade Appeal Policy http://mq.edu.au/policy/docs/gradeappeal/policy.html

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the Learning and Teaching Category of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in eStudent. For more information visit ask.mq.edu.au.

Additional information

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/department_of_media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application http://www.mq.edu.au/pubstatic/public/download/?id=167914

Information is correct at the time of publication

Student Support

Macquarie University provides a range of support services for students. For details, visit http://students.mq.edu.au/support/

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- Workshops

- StudyWise
- Academic Integrity Module for Students
- Ask a Learning Adviser

Student Services and Support

Students with a disability are encouraged to contact the Disability Service who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit http://informatics.mq.edu.au/help/.

When using the University's IT, you must adhere to the Acceptable Use Policy. The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Develop an expanded knowledge of the history of art and technology
- Appreciate and evaluate the complex relationship between digital networked technology and culture
- Assess contemporary art, media and network culture
- Relate ideas and evaluate concepts in aesthetics
- Develop a range of advanced critical and creative thinking attributes

Assessment tasks

- Tutorial Presentation
- Major Essay

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement.

They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcomes

- Assess contemporary art, media and network culture
- Develop a range of advanced critical and creative thinking attributes

Assessment tasks

- Tutorial Presentation
- Class Participation

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Understand a range of theories of technology and society
- Appreciate and evaluate the complex relationship between digital networked technology and culture
- Assess contemporary art, media and network culture
- Relate ideas and evaluate concepts in aesthetics
- Develop a range of advanced critical and creative thinking attributes

Assessment tasks

- Tutorial Presentation
- Class Participation

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Understand a range of theories of technology and society
- Develop an expanded knowledge of the history of art and technology
- Appreciate and evaluate the complex relationship between digital networked technology and culture
- Assess contemporary art, media and network culture
- Relate ideas and evaluate concepts in aesthetics

Assessment tasks

- Tutorial Presentation
- Class Participation
- Short essay
- Major Essay

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Understand a range of theories of technology and society
- Develop an expanded knowledge of the history of art and technology
- Appreciate and evaluate the complex relationship between digital networked technology and culture
- Assess contemporary art, media and network culture
- Relate ideas and evaluate concepts in aesthetics
- Develop a range of advanced critical and creative thinking attributes

Assessment tasks

- Tutorial Presentation
- Class Participation
- Short essay
- Major Essay

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Understand a range of theories of technology and society
- Develop an expanded knowledge of the history of art and technology
- Appreciate and evaluate the complex relationship between digital networked technology and culture
- Relate ideas and evaluate concepts in aesthetics
- Develop a range of advanced critical and creative thinking attributes

Assessment tasks

- Short essay
- Major Essay

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Develop an expanded knowledge of the history of art and technology
- Appreciate and evaluate the complex relationship between digital networked technology and culture
- Assess contemporary art, media and network culture
- Relate ideas and evaluate concepts in aesthetics
- Develop a range of advanced critical and creative thinking attributes

Assessment tasks

- Tutorial Presentation
- Class Participation

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcome

- Develop a range of advanced critical and creative thinking attributes

Assessment task

- Class Participation

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Assessment tasks

- Class Participation
- Major Essay