



MAS 330

Culture and Technology

D2 2012

Media, Music, Communication and Cultural Studies

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General Information

Unit convenor and teaching staff

Unit Convenor

John Potts

john.potts@mq.edu.au

Contact via john.potts@mq.edu.au

Y3A 165J

Monday 3-4

Credit points

3

Prerequisites

39cp

Corequisites

Co-badged status

Unit description

This unit explores the complex relation between technology and culture. Our primary focus is on creative expression, particularly the ways in which artists have used and represented technology. Broader social, political and cultural issues regarding technology are considered in this specific context.

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:

Understanding of theories of technology and society

Knowledge of the history of art and technology

An appreciation of the relationship between digital networked technology and culture

Skills to assess contemporary art, media and network culture

The ability to relate ideas and evaluate concepts in aesthetics

A range of critical and creative thinking attributes

Assessment Tasks

Name	Weighting	Due
<u>Short essay</u>	20%	14 September
<u>Tutorial presentation</u>	20%	Weeks 5-13
<u>Class participation</u>	20%	Ongoing
<u>Major essay</u>	40%	12 November

Short essay

Due: **14 September**

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?

On successful completion you will be able to:

- Understanding of theories of technology and society
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- Skills to assess contemporary art, media and network culture
- The ability to relate ideas and evaluate concepts in aesthetics
- A range of critical and creative thinking attributes

Tutorial presentation

Due: **Weeks 5-13**

Weighting: **20%**

Tutorial presentation, 10-15' presentation.

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

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?

On successful completion you will be able to:

- Understanding of theories of technology and society
- An appreciation of the relationship between digital networked technology and culture
- A range of critical and creative thinking attributes

Class participation

Due: **Ongoing**

Weighting: **20%**

On successful completion you will be able to:

- Understanding of theories of technology and society
- An appreciation of the relationship between digital networked technology and culture
- Skills to assess contemporary art, media and network culture
- The ability to relate ideas and evaluate concepts in aesthetics
- A range of critical and creative thinking attributes

Major essay

Due: **12 November**

Weighting: **40%**

Choose one of the following:

1) 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.

2) 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.

3) 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.

The topic of the essay must be different to that of the tutorial presentation.

Late submissions without medical certificate will be penalised.

Alternatives of production assignment or group projects are to be negotiated with your tutor.

On successful completion you will be able to:

- Understanding of theories of technology and society

- Knowledge of the history of art and technology
- An appreciation of the relationship between digital networked technology and culture
- The ability to relate ideas and evaluate concepts in aesthetics
- A range of critical and creative thinking attributes

Delivery and Resources

REQUIRED AND RECOMMENDED TEXTS AND/OR MATERIALS

A book of course readings is available from the Co-Op Bookshop. 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

Echo360

REFERENCES

The following are held in the Library

RESERVE

Copies of Murphie and Potts, *Culture and Technology*; Tofts, *Interzone: Media Arts in Australia*; and Rush, *New Media in Art* 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
- 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
- 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
- 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
- Herman, Andrew and Swiss, Thomas (eds) *The World Wide Web and Contemporary Theory* New York: Routledge 2000
- 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
- Ihde, Don *Philosophy of Technology: An Introduction* New York: Paragon House 1993
- 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 *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 II* 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

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

- Pacey, Arnold *Meaning in Technology* MIT Press 1999
- Paul, Christiane *Digital Art* London: Thames & Hudson 2003
- Pinker, Steven *How The Mind Works* New York: WW Norton 1997
- 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: Bantam 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>

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/macros>

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

WEEKLY SCHEDULE:

Note on Readings: Included in the weekly reading are several chapters from Murphie and Potts, *Culture and Technology*. These chapters indicate further important readings relevant to each week. Additional Readings are located in books held in the Library, or may be requested from the convenor.

WEEK 1: INTRODUCTION

30 July **Required Reading:** Murphie & Potts (2003) "Introduction"

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

WEEK 2: THEORIES OF TECHNOLOGY AND CULTURE

6 August Murphie & Potts: Chapter 1 pp. 11-28

Ralph Schroeder, "The Consumption of Technology in Everyday Life" in Schroeder (2007)

Jill Lepore, "Our Own Devices", *The New Yorker* 12 May 2008, pp. 118-122

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>)

WEEK 3: NETWORK CULTURE, SPACE AND TIME

13 August 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)

Lyn Gorman and David McLean, "The Rise of New Media" from *Media and Society into the 21st Century* (2009)

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

WEEK 4: TECHNOLOGY, ART & CULTURE

20 August 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

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

Michael Rush, "The Digital in Art" in *New Media in Art* (2005)

Darren Tofts, "What is Media Art?" in *Interzone* (2005)

Additional Readings: Thom Holmes, excerpts from *Electronic and Experimental Music* (2002)

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

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

WEEK 6: SCIENCE FICTION 1

3 September Murphie & Potts: Chapter 4 pp. 95-109

WEEK 7: SCIENCE FICTION 2

10 September Murphie & Potts Chapter 4 pp. 109-114

J.G. Ballard, "Introduction to *Crash*" (1975)

Additional Readings: Scott Bukatman, "Replicants and Mental Life" (*Blade Runner*) in Bukatman (1997)

Joshua Clover, "Edge of the Construct" (*The Matrix*) in Clover (2004)

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

MID-SEMESTER BREAK

WEEK 8: PUBLIC HOLIDAY

1 October

WEEK 9 THE E-READER AND THE BOOK

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

John Potts, "Book Doomsday: The March of Progress and the Fate of the Book", *Meanjin* Vol 69 No 3

2010

Matthew Asprey, "Print-on-Demand and the Future of Independent Publishing", *PopMatters* July 2011

Nicholas Carr, "The Bookless Library" in John Brockman (ed) *Is the Internet Changing the Way You Think?* (New York: Harper 2012)

WEEK 10 **AUTHORSHIP AND INTELLECTUAL PROPERTY**

15 October Murphie & Potts Chapter 3 pp. 66-73

Martha Woodmansee, "On the Author Effect: Recovering Collectivity" in Woodmansee & Jaszi (1994)

Cory Doctorow, "Giving it Away" and "How Copyright Broke" in *Content* (2008)

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

Additional Readings: Terry Flew, "Internet Law and Policy" from *New Media: An Introduction* (2005)

Joanna Demers, "Music as Intellectual Property" in *Steal This Music* (2006)

WEEK 11 **PRIVACY AND TECHNOLOGY**

22 October 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)

John E. McGrath, "Encountering Surveillance" from *Loving Big Brother* (2004)

Daniel Solove, "Privacy in an Overexposed World" in Solove (2007)

Additional Readings: Wolfgang Ernst, "Beyond the Rhetoric of Panopticism: Surveillance as Cybernetics" in Levin, Frohne and Weibel (eds) *CTRL Space: Rhetorics of Surveillance from Bentham to Big Brother* (2002)

Winifred Pauleit, "Video Surveillance and Postmodern Subjects" in Levin, Frohne and Weibel (eds) *CTRL Space* (2002)

WEEK 12: **TECHNOLOGY AND CONSCIOUSNESS**

29 October Murphie & Potts Chapter 6 pp. 142-162

John Horgan, "The Consciousness Conundrum" from *The Undiscovered Mind* (1999)

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

Douglas Rushkoff, "The Internet Makes Me Think in the Present Tense" in John Brockman (ed) *Is the Internet Changing the Way You Think?* (New York: Harper 2012)

Additional Reading: Sian Ede, "Sculpted by the World: Art and Some Concepts from Contemporary Consciousness Studies" from *Art & Science* (2005)

WEEK 13 TECHNOLOGY AND THE FUTURE

5 November 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://www.mq.edu.au/policy/docs/academic_honesty/policy.html

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

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

Special Consideration Policy http://www.mq.edu.au/policy/docs/special_consideration/policy.html

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

Assignment submission

Bar-coded Arts Coversheet

Written work must be submitted through the Arts Student Centre (via the appropriate assignment box) on Level 1, W6A (for internal students) or via COE (for external students). Internal students must print and attach a completed coversheet to all submitted work. A personalised assignment coversheet is generated from the student section of the Faculty of Arts website at:

http://www.arts.mq.edu.au/current_students/undergraduate/admin_central/coversheet.

Please provide your student details and click the *Get my assignment coversheet* button to generate your personalised assignment cover sheet. No other coversheets will be provided by the Faculty.

Return of marked work

Marked work will be returned to students via tutorials or lectures. Residuals will be available for collection from the Arts Student Centre (W6A Foyer).

Examination

There is no exam in this unit.

Extensions and special consideration

Please note that late assignments will not be accepted without a doctor's certificate or other written evidence of serious misadventure. Students will lose 5% of their marks from their assignment for each day it is late, unless they have organised an extension of time with their lecturer before hand. Students should apply for special consideration if there are circumstances that they feel may affect overall performance in the course.

Special Consideration Policy

http://www.mq.edu.au/policy/docs/special_consideration/policy.html

Applying for Special Consideration

Students applying for Special Consideration circumstances of three (3) consecutive days duration, within a study period, and/or prevent completion of a formal examination must submit an on-line application with the Faculty of Arts. For an application to be valid, it must include a completed Application for Special Consideration form and all supporting documentation.

The on-line Special Consideration application is found at: http://www.arts.mq.edu.au/current_students/undergraduate/admin_central/special_consideration.

UNIVERSITY POLICY ON GRADING

University Grading Policy

<http://www.mq.edu.au/policy/docs/grading/policy.html>

The grade a student receives will signify their overall performance in meeting the learning outcomes of a unit of study. Grades will not be awarded by reference to the achievement of other students nor allocated to fit a predetermined distribution. In determining a grade, due weight will be given to the learning outcomes and level of a unit (ie 100, 200, 300, 800 etc). Graded units will use the following grades:

HD	High Distinction	85-100
D	Distinction	75-84
Cr	Credit	65-74
P	Pass	50-64
F	Fail	0-49

ACADEMIC HONESTY

Academic honesty is an integral part of the core values and principles contained in the [Macquarie University Ethics Statement](#). Its fundamental principle is that all staff and students act with integrity in the creation, development, application and use of ideas and information. This means that:

- All academic work claimed as original is the work of the author making the claim.
- All academic collaborations are acknowledged.

- Academic work is not falsified in any way
- When the ideas of others are used, these ideas are acknowledged appropriately.

The link below has more details about the policy, procedure and schedule of penalties that will apply to breaches of the Academic Honesty policy.

Academic Honesty Policy

http://www.mq.edu.au/policy/docs/academic_honesty/policy.html

Student Support

Macquarie University provides a range of Academic Student Support Services. Details of these services can be accessed at: <http://students.mq.edu.au/support/>.

UniWISE provides:

- Online learning resources and academic skills workshops http://www.mq.edu.au/learning_skills/
- Personal assistance with your learning & study related questions.
- The Learning Help Desk is located in the Library foyer (level 2).
- Online and on-campus orientation events run by Mentors@Macquarie.

STUDENT SUPPORT SERVICES

Macquarie University provides a range of Student Support Services. Details of these services can be accessed at:

<http://www.deanofstudents.mq.edu.au/> or <http://www.campuslife.mq.edu.au/campuswellbeing>

Student Services and Support

Students with a disability are encouraged to contact the [Disability Support Unit](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

Details of these services can be accessed at <http://www.student.mq.edu.au/ses/>.

Arts Student Centre

Phone:	+61 2 9850 6783
Email:	artsenquiries@mq.edu.au
Office:	W6A/Foyer

Centre staff are there to smooth the way into university life; answer questions; give informed advice; provide a sympathetic ear; de-mystify uni ways and procedures.

The Faculty Assessment Coversheet and Arts on-line Submissions are located at:

www.arts.mq.edu.au/current_students/undergraduate

IT Help

If you wish to receive IT help, we would be glad to assist you at <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 and it outlines what can be done.

Graduate Capabilities

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

- Skills to assess contemporary art, media and network culture
- A range of 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

- Understanding of theories of technology and society
- An appreciation of the relationship between digital networked technology and culture
- Skills to assess contemporary art, media and network culture
- The ability to relate ideas and evaluate concepts in aesthetics
- A range of 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

- Understanding of theories of technology and society
- Knowledge of the history of art and technology
- An appreciation of the relationship between digital networked technology and culture
- Skills to assess contemporary art, media and network culture
- The ability to relate ideas and evaluate concepts in aesthetics

Assessment tasks

- Short essay
- Tutorial presentation

- Class participation
- 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

- Understanding of theories of technology and society
- Knowledge of the history of art and technology
- An appreciation of the relationship between digital networked technology and culture
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- A range of critical and creative thinking attributes

Assessment tasks

- Short essay
- Tutorial presentation
- Class participation
- 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

- Understanding of theories of technology and society
- Knowledge of the history of art and technology
- An appreciation of the relationship between digital networked technology and culture
- The ability to relate ideas and evaluate concepts in aesthetics
- A range of critical and creative thinking attributes

Assessment tasks

- Short essay
- Major essay

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

- Knowledge of the history of art and technology
- An appreciation of the relationship between digital networked technology and culture
- Skills to assess contemporary art, media and network culture
- The ability to relate ideas and evaluate concepts in aesthetics
- A range of critical and creative thinking attributes

Assessment tasks

- Tutorial presentation
- 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

- Knowledge of the history of art and technology
- An appreciation of the relationship between digital networked technology and culture
- Skills to assess contemporary art, media and network culture
- The ability to relate ideas and evaluate concepts in aesthetics
- A range of 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

- A range of 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

Classes

CLASSES

For lecture times and classrooms please consult the MQ Timetable website: <http://www.timetables.mq.edu.au>. This website will display update information on your classes and classroom locations.

On-Campus Sessions

	Date	Time	Location
Lecture	Monday	10am	Y3A T1

Unit requirements and expectations

On completion of this unit, students will be able to analyse the relationship between technology and culture in a number of ways. They will have the means of critically interpreting the role of technologies in contemporary society. Students will have a clear understanding of the implications of contemporary communications technology to cultural activity, including the use of digital networked technology in social media. Students will be able to apply their theoretical understanding to the representation of technology in art and culture.