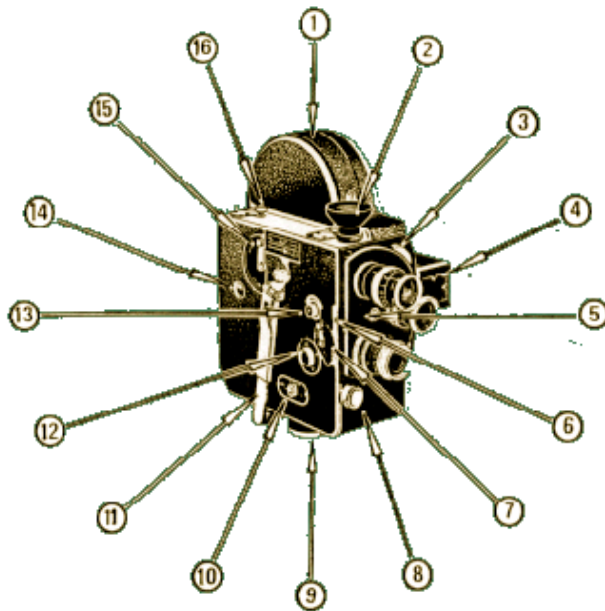




Faculty of Arts and Human Sciences

# MODULE GUIDE

## New Media and Digital Art



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## Module Guide

### **MODULE STATEMENT**

Module Title	<b>New Media and Digital Arts</b>
Level	4
Ref No:	AME 4 NMD
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	
Co-requisites	
Excluded combinations	
Module Coordinator [Name + e mail address]	Andrew Dewdney dewdnea@lsbu.ac.uk
Parent Department	Department of Arts & Media
Parent Course	BA (Hons) Digital Media Arts

## **1. INTRODUCTION TO THE MODULE**

The World Wide Web and the Internet have been the fastest growing and largest scale communication media in the entire history of human culture. Today we struggle to keep up with and understand the potential of technological innovation and its social and personal uses.

Digital technologies continue to impact upon traditional (analogue) art forms and media practices, changing the ways in which art and media are produced, received and thought about. Performance artists, fine artists, filmmakers, photographers, musicians, choreographers, amongst others, have already taken up and developed the use of computer-based technologies in their work. A new breed of digital arts is emerging and being taken seriously by arts organisations and the media industries. In addition the application of information technology is changing not only the management practices of arts organisations, but also, the very way in which we think about art, culture and media.

This Module will provide you with an introductory theoretical framework for considering the relationship between art, culture and technology and for developing critical reflection upon digital arts practice. This Module will also provide an overview of the emerging forms of digital arts. It will examine the use of interactive media by photographers and artists in relationship to visual and performing art forms as well as the Internet as a site for art and media practice. It will further look at the way in which photographers, media practitioners, artists and art organisations are using the World Wide Web as a medium of communication. It will pay

particular attention to questions of digital aesthetics and the user experience of interactivity and navigation.

### **2. AIMS OF THE MODULE**

The Module aims to:

- Provide a descriptive framework for understanding the technological characteristics and creative possibilities of interactive multimedia
- Examine a range of current art based digital practices and their relationship to previous related Art forms
- Outline a theoretical framework within which critical questions of the place of technology within culture and society can be approached.
- Enable students to analyse the likely impact of new digital technologies upon art and photographic practice and cultural organisations

### **3. LEARNING OUTCOMES**

By the end of the Module students should be able to:

- Understand the purpose and structure of academic argument
- Recognise and distinguish the main characteristics of multimedia software.
- Identify and explain the main ways in which computer based interactive multimedia technologies are used within media and arts practices.

## Module Guide

- Compare and contrast different forms of contemporary digital arts practices
- Summarise how arts organisations are responding to the use of new media
- Analyse and evaluate the main arguments made for and against the notion of the 'radical newness' of new media.

### **4. TRANSFERABLE SKILLS**

Students have the opportunity to further develop:

- Sustained and close reading of academic texts
- Concise and clear written communication
- Analytical skills in making critical judgements

### **5. TEACHING AND LEARNING PATTERN**

#### **Lectures**

The Module will consist of 24, one-hour lectures in weeks 1-12 of both Semester 1 and 2. The lectures will consider the impact of new media upon arts organisations and the development of digital arts practices. The lectures will expand upon a number of set texts, which are provided in a Module reader. The emphasis in the weekly lecture is to help students build their confidence in discussing ideas and media work in academic terms, which allow for analysis and informed interpretation. The aim is to support the development of your critical thinking, both as a contribution towards academic writing in further essays and the dissertation. The lectures will also inform your own creative and critical practice.

### **Seminars**

The lecture will be followed by smaller group seminars in which, through analysis and discussion, students will explore the key issues and debates in greater detail. The seminars are organised for each course group in order to be able to relate issues to your core study. All students are expected to participate fully in seminars and to come prepared each week with questions and comments on the readings and subject matter.

### **Seminar Presentations**

You will be asked to work in small groups to analyse core texts in close detail and present your reading and analysis back to the seminar class.

### **Self managed study**

It is essential for the successful completion of this Module that all students acknowledge the responsibility they have for self managed learning. Students will be expected to read widely and follow up areas of interest through independent screenings and visits to art galleries.

## **6. INDICATIVE CONTENT**

### Semester One: Weeks 1-12

In Semester One we will consider a number of histories and ideas that are important in order to understand the development of new media and the impact of digital technology upon existing art and media practices. Semester One will consider in detail primary texts by Walter Benjamin (1892 -1940) and Roland Barthes (1915 - 1980). Topics covered include;

## Module Guide

Week 1. Theories of culture (AD)

Week 2 Histories of Computing (AD)

Week 3. The Emergence of the Internet (FV)

Week 4. Cyberspace: First Visions (FV)

Week 5. The Emergence of Photography AD

Week 6. The technologies of analogue and digital. (AD)

Week 7. Theories of Representation: Semiotics and the Image (AD)

Week 8. The concept of virtual reality. (FV)

Week 9. Histories of Art (AD)

Week 10. Online Electronic and Digital Arts Practices. (FV)

Week 11. Contemporary new media and its contexts (FV)

Week 12. Modernist concepts of art and the artist AD

### Semester Two: Weeks 1 – 12

New Media is increasingly constituted as a discrete and specialist area of study with a growing list of published titles. In the second half of the Module we will look more closely at the nature of digital technology and how cultural forms of their use are emerging in a hypermedia or multimedia context. We will examine in detail the ways in which artists, photographers and designers have taken up the challenge of working with new media. Semester Two will consider a difficult, but important text by Jean Baudrillard (1929 – 2007). Topics covered include:



## Module Guide

- Week 1. Identity, meaning, self in cyberspace
- Week 2. Subjectivity, distraction, reality TV
- Week 3. Immediacy, immersion, hypermediacy
- Week 4. Collapse of the sign and signifier, projection
- Week 5. Interface
- Week 6. Interactivity
- Week 7. New Media Language
- Week 8. The local and the global.
- Week 9 Digital Art
- Week 10 Social networking
- Week 11. Back to theory - postmodernity
- Week 12 Virtual Futures

### **7. ASSESSMENT METHOD**

The pass mark for this Module is 40%. In addition students must obtain at least 30% in each separate assessment.

### **8. WEEKLY TEACHING AND LEARNING**

Students are expected to spend approximately 10 hours a week on independent reading, research and seminar preparation.

#### **8.1 ASSESSMENT**

Assessment will be by the submission of two, 2,000 word essays, one in Semester One, Week 13, the other in Semester Two week 13.

8.2 The Assessment Deadlines will be

Assessment 1. Critical Summary of core text.

**Thursday 12<sup>th</sup> January 2012**

Assessment 2. Essay Questions

**Thursday 10<sup>th</sup> May 2012**

**8.3 Assignments**

Assignment One: Critical Summary (2000 words)

You should select one of the readings given in the core text and in your own words summarise the key points, the structure of argument and assess the relevance of the text to the study of new media. Revision on this assignment will be given in the seminars.

Assignment Two: Essay Question (2000 words)

Answer ONE of the following questions with reference to core and extended reading.

Question One

In what ways can Walter Benjamin's understanding of 'mechanical reproduction', in his The Work of Art in the Age of Mechanical Reproduction essay, help us understand 'digital reproduction' in the Twenty First century?

Question 2

Does 'cyberspace' constitute a new world of freedom and creative opportunities? Discuss with reference to arguments for and against the proposition.

Question 3,

Are we living in a 'digital culture' and if so in what ways can it be described as differing from previous cultural traditions and practices?

Question 4.

Is 'Digital Art' a redundant category or an emergent movement or style of Art?

Question 5.

What is meant by 'the language of new media' and how does it differ, if at all from the language of older media forms?

### **8.4 PRESENTATION OF COURSE WORK**

Essays should be word-processed. Type or write on one side of the paper only. All work should be line spaced at 1.5 with enough space in the left and right margins for comments and corrections

Carefully proof read your work before submission. Grammatical and spelling errors make the work appear careless and will reduce your overall mark.

### **8.5 SUBMISSION OF COURSEWORK**

All work must be handed in by the deadline. When you hand in your work you will be given a receipt, which you must keep. If the office or lecturer loses your essay your receipt is proof that you handed it in. It is a good idea to keep a hard copy of your work.

### **8.6 COURSEWORK EXTENSIONS**

If you are unable to complete the coursework by the deadline due to extenuating circumstances you must follow the given procedure:

## Module Guide

- Talk to the Module co-ordinator as soon as possible and get the agreement of the Module co-ordinator to an extension of the deadline of submission
- Get a late submission form from the Undergraduate Office, Room, complete Part A and ask the course director to sign the form agreeing to the extension
- Hand in the form with the coursework on the agreed extension date
- If you request an extension for medical reasons you must supply a medical certificate Applying for an extension does not guarantee getting one
- The maximum extension of the deadline date is two calendar weeks. Coursework submitted with this extended deadline will be marked in the normal way.

### **8.7 RETURN OF COURSEWORK AND FEEDBACK**

Work will be returned within three weeks of the submission date. The work will carry a provisional grade, which remains advisory until the Examination Board in July and written comments from the lecturer. Any student who would like to discuss their essay in more detail should make an appointment to see the Module co-ordinator

## **8.8 MARKING CRITERIA**

Coursework will be marked following the generic criteria found in your course handbook

## **8.9 MARKS FOR COURSEWORK SUBMITTED LATE**

The maximum marks for any coursework submitted up to two weeks after the deadline date (including the late submission date if agreed by academic staff) is 40%. Coursework submitted more than two weeks after the deadline will not be marked. The Examination Board will decide whether the student is to be given the opportunity to redeem failure, provided that the student has submitted a claim for mitigating circumstances has been accepted by the Board.

## **8.10 MODULE EVALUATIONS**

Students will be asked to complete an anonymous Module evaluation in Week 10, 11 or 12. Module evaluations are an important part of the University's quality assurance systems and provide a valuable mechanism for obtaining student feedback and identifying ways in which the Module can be improved and updated. Module evaluations are processed outside the University and summaries are distributed to the Module Co-ordinator, Course director and Head of Division and Head of Faculty.

In addition, students may ask the student representative to raise specific issues regarding Modules at the course board meetings.

## 9 INDICATIVE READING LIST

- Barthes, R. (1977) Image-Music-Text, London: Fontana Press.
- Baudrillard, J. (1983) Simulations, Translation. Foss. New York,
- Berger, J. (1972). Ways of Seeing. London: BBC and Penguin Books
- Semiotexte
- Bell. D. (2001) Introduction to Cybercultures. Routledge. London
- Bender, G. Druckery.T (Eds) (1994) Culture on the Brink: Ideologies of Technology, Seattle. Bay Press
- Bolter.J.D and Grusin, R (2000) Remediation. MIT Press. Massachusetts. London
- Castells. M, (2001) The Internet Galaxy. Oxford. Oxford University Press
- Crary. J. (1990) Techniques of the Observer: On Vision and Modernity in the Nineteenth Century. Cambridge. Massachusetts. MIT Press
- Cubitt, S, (1998) Digital Aesthetics. London. Sage
- Darley, A (2000) Visual Digital Culture. London. Routledge
- Dewdney. A & Ride. P. (2006) The New Media Handbook. London: Routledge.
- Dovey, J (Ed), (1995) Fractal Dreams, Lawrence & Wishart
- Evans.J & Hall, S. (Eds) (1999) Visual Culture: the reader. London. Sage.
- Foucault, M. (1971) The order of Things: An Archaeology of the Human Sciences. New York. Vintage Press
- Foster. H. .(1983) Postmodern CultureLondon. Pluto.
- Harraway, D (1991) Simians, Cyborgs and Women.The Reinvention of Nature. New York.Routledge
- Harwood, G. (1997) Rehearsal of Memory. CD ROM. ARTEC/Bookworks. London
- Hall, S. (1997) Representation: Cultural Representations and Signifying Practices. London: Sage.
- Heartney. E (2002) Postmodernism. London: Tate Publishing
- Jameson,F.(1984) Postmodernism, or the cultural logic of late capitalism', New left Review, 146,pp.53-92
- Jencks, C. (1999) The Postmodern Reader. London. Academic editions.
- Jones, S. (Ed). (1994). Cybersociety. Sage
- Lister, M. (1995) The Photographic Image in Digital Culture. London. Routledge

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- Landow, G (1992) Hypertext: the convergence of contemporary critical theory and hypertext.
- Lister, M (2003) New Media: A Critical Introduction. London. Routledge
- Lovejoy, M. (1992) Postmodern Currents. New Jersey. Prentice Hall
- Lovejoy, M. (2004) Digital Currents: art in the electronic age London, Routledge
- Liotard, J-F. (1979) The Postmodern Condition: A Report on Knowledge. Translated by G. Bennington, and Brian Massumi. Minneapolis: University of Minnesota Press.
- Lunenfeld, P. (2000) The Digital Dialectic . Massachusetts. MIT
- Mackay, H & O'Sullivan, T (1999) The Media Reader. London. Sage
- Manovich, L. (2001) The Language of New Media. London MIT.
- Mirzoeff, N. (1999) An Introduction to Visual Culture. London. Routledge
- Mitchell (1992) The Reconfigured Eye: Visual Truth in the Post-Photographic Era, Cambridge MSA. MIT Press
- Morely, D. & Robins, K. (1995) Spaces of Identity: Global Media, Electronic Landscape and Cultural Boundaries. London. Routledge
- Negroponte, N. (1995) Being Digital, London, Hodder and Stoughton
- Paul, Christiane (2003) Digital Art, London, Thames and Hudson
- Poster, Mark. (1990). The Mode of Information. Polity Press
- Piper, K. Invisible Geographies (1998) CD ROM. INIVA. London
- Rush, M (1999), New Media in Late 20<sup>th</sup> Century Art, London, Thames and Hudson
- Neill, A and Ridley, A (eds) (2002) Arguing About Art. London: Routledge
- Richin, F, (1991) In Our Own Image: The Coming Revolution in Photography
- Robins, K. 1996. Into The Image Routledge. London
- Rose, G (2001) Visual Methodologies. London: Sage Publications
- Rush, M (1999), New Media in Late 20<sup>th</sup> Century Art, London, Thames and Hudson
- Stone, Roseanne. 1995. The War Between Desire and Technology at the Close of the Mechanical Age Washington. MIT
- Sontag, S. (1977) On Photography, Penguin: London.
- Stallabrass, J. (2004) Art Incorporated: The Story of Contemporary Art. Oxford University Press
- Warburton, N. (2003) The Art Question. London: Routledge
- Baudrillard, J. (1983) Simulations, Translation. Foss. New York, Semiotexte

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Wardrip-Fruin, N and Montfort, N.(2003) The New Media Reader, Massachusetts. MIT

Winston, B (1998), Media, Technology and Society, A History from the Telegraph to the Internet. London. Routledge.

Woolley, B. 1992 Virtual Worlds, Blackwell

### 9.1 COURSE READERS

If you are going to buy books to support this Module I would suggest both of the following.

**Dewdney, A. and Ride, P. (2006) The New Media Handbook. London. Routledge.**

I wrote this book with Peter Ride, the Creative Director of the Digital Arts Development Agency. The book is a mixture of short explanatory essays by me, covering key ideas of culture, technology and meaning and edited interviews with contemporary new media artists and practitioners.





**Lister. M. (2008) New Media: A Critical Introduction. London. Routledge**

This book was written by Seth Giddins, Jon Dovey, Ian Grant, Keiran Kelly and Martin Lister, who were working at University of the West of England and developing their understandings of new media in parallel with us at LSBU. Jon Dovey and Seth Giddings have been external examiners for the Arts and Media scheme at LSBU. The book provides a very good overview of the discussion of culture and technology.

## 10. THE COURSE AT A GLANCE – SEMESTER ONE

### **Week 1. Theories of culture (AD)**

Seminar Core Text:

*Inglis. D. (2005) Culture and Everyday Life. London. Routledge (Pages*

### **Week 2 Histories of Computing (AD)**

Seminar Core Text:

*Benjamin.W. (1936). 'The Work of Art in the Age of Mechanical Reproduction' in Evans.J & Hall, S. (Eds) (1999) Visual Culture: the reader. London. Sage/OU.*

### **Week 3. The Emergence of the Internet (FV)**

Seminar Core Text

*Castells. M. (2001) The Internet Galaxy. Oxford. Oxford University Press (Pages 36-62)*

### **Week 4. Cyberspace: First Visions (FV)**

Seminar Core Text

*Goldsmith, Jack & Wu, Tim (2006) Who Controls the Internet? : Illusions of a Borderless World. New York: Oxford University Press. CHAP 4, pp: 49-64*

*Barlow, John Perry (1996) A Declaration of the Independence of Cyberspace.*

### **Week 5.The Emergence of Photography**

### **Week 6. The technologies of analogue and digital.**

*Tagg. J. (1999) Evidence, Truth and Order: A Means of Surveillance In Visual Cultures:the reader. (eds) Evans.J. & Hall. S. London. Sage/OU*

### **Week 7. Theories of Representation: Semiotics and Myth (AD)**

*Barthes. R. Myth Today. In Evans. J. & Hall. S. (Eds) (1999) Visual Culture:the reader London. Sage/OU (pages 51-79)*

### **Week 8. The concept of virtual reality. (FV)**

Seminar Core Text

*Haraway, Donna J. (1991) Simians, Cyborgs, and Women: The Reinvention of Nature. London: Free Association. Chap.8 pp:149-181.*

### **Week 9. Histories of Art (AD)**

### **Week 10. Online Electronic and Digital Arts Practices. (FV)**

### **Week 11. Contemporary new media and its contexts (FV)**

Seminar Core Text

*Lovejoy. M. (2004) Digital Currents: Art in the electronic age (pages 1-10.) Third Edition. London. Routledge*

### **Week 12. Modernist concepts of art and the artist AD**

Seminar Core Text

*Anderson, Janna Quitney, (2005) Imagining the Internet: personalities, predictions, perspectives. Oxford : Rowman & Littlefield. Chap.13 pp:227-239.*

## 10. THE COURSE AT A GLANCE – SEMESTER TWO

### Lectures

Week 1. Life on the Screen

Week 2. Life in the Internet

### Seminar Core Reading

*Turkle, S. (1996) 'Identity in the Age of the Internet', Life on the Screen: identity in the age of the Internet. London. Weidenfeld and Nicolson.*

### Lectures

Week 3. Remediation, or how Old media is repurposed

### Seminar Core Reading

*Bolter, J.D and Grusin, R (2000) 'Immediacy, Hypermediacy and Remediation', in, Remediation. MIT Press. Massachusetts. London.*

### Lecture

Week 4. Beyond Representation

### Seminar Core Reading

*Baudrillard. J. (1983) 'Ecstasy of communication' in, Postmodern Culture. (Ed) Foster. H. London. Pluto (Pages 126-134)*

### Lectures

Week 5. New Media Interface

Week 6. New Media Interactivity

### Seminar Core Reading

*Dewdney, A. & Ride, P. (2006) The New Media Handbook. London Routledge (Pages 2006-216)*

### Lectures

Week 7. New Media Language

Week 8. The local and the global.

### Seminar Core Reading

*Manovich. L. (2001) The Language of New Media. Massachusetts. MIT (Pages 69-93)*

### Lectures

Week 9 New Media and Art

Week 10 Social networking

### Seminar Core Reading

*Blackman. L. (1998) 'Culture, technology and subjectivity'. The Virtual Embodied. (Ed Wood. J.) London Routledge (Pages 132-146)*

### Lectures

Week 11. Back to theory - postmodernity

Week 12 Virtual Futures

### Seminar Core Reading

*Webster, F, (1999) 'Information and Postmodernism', in Theories of the Information Society, London, Routledge*

## 1. Week One Theories of Culture

This lecture examines the distinction between Elite and Popular, High and Low theories of culture in relationship to the rise of television and now the Internet. It asks whether the distinction between a high and low culture is sustainable in the face of the rise of the Internet and discusses the ways in which the Internet has changed the relationship between producers and consumers

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### **Seminar**

Summary of core reading.

### **Required Reading**

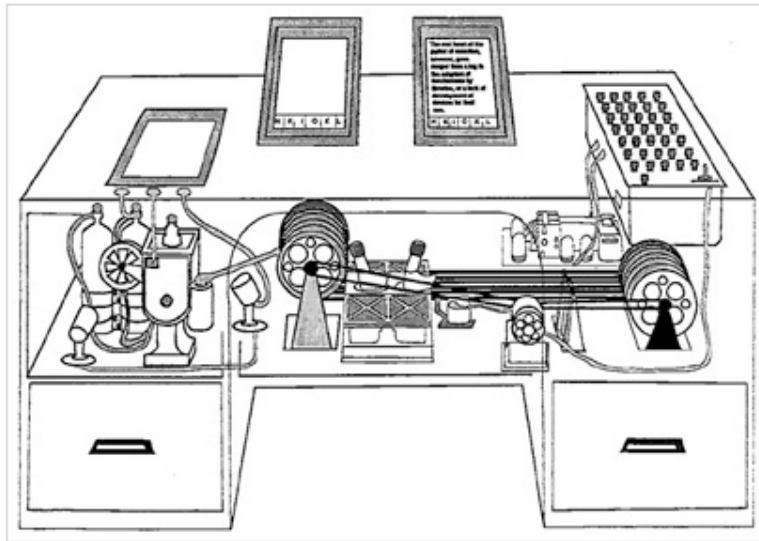
*Inglis. D. (2005) Culture and Everyday Life. London. Routledge (Pages 76-109)*

### **Further Reading**

Poster, Mark. (1990). The Mode of Information. Polity Press

## 2. Week Two Histories of Computing

This lecture outlines the different cultural and technical media which produced the personal computer. This is a history which involves several different media, from telegraphy, radio, television, the typewriter and much more besides. It also involved dreaming of a future and the practices of animation, theatre and the circus.



The Memex: Vannevar Bush 1945

### **Seminar focus**

Why read, what to read and how to make it meaningful.

### **Required Reading**

Benjamin.W. (1936). 'The Work of Art in the Age of Mechanical Reproduction' in Evans.J & Hall, S. (Eds) (1999) Visual Culture: the reader. London. Sage/OU.

### **Further Reading**

Morely, D. & Robins, K. (1995) Spaces of Identity: Global Media, Electronic Landscape and Cultural Boundaries. London. Routledge

Rheingold.H. (1992) Virtual CommModuley. London. Mandarin

### 3. The Emergence of the Internet

This lecture will provide an introductory account of the emergence and development of the internet. The aim is to examine the complex, yet rapid, changes that have shaped current views and practices in digital communication. In doing so, the lecture will engage with key theoretical debates, questioning the claims over the revolutionary character of the Internet. The lecture will also address the question of internet control and governance through the discussion of the relationship between states, corporations and internet users.



#### **Seminar focus**

Working in groups to present a summary of the key points and arguments of the text

#### **Required Reading**

Goldsmith, Jack & Wu, Tim (2006) *Who Controls the Internet? : Illusions of a Borderless World*. New York: Oxford University Press. CHAP 4, pp: 49-64

#### **Further Reading**

Paul.Christiane (2003) *Digital Art*, London, Thames and Hudson

## Week 4. Cyberspace: first visions

This lecture takes a unique path to the introduction of cyberspace by retracing the early conceptual frameworks and visions that have shaped current understandings of the virtual world. From the image of the 'electronic frontier' to the influence of cyberpunk literature, the lecture will examine the visualisation of cyberspace as a rhizomatic field and its construction as a free and infinite communication space.



### Required Reading

Barlow, John Perry (1996) *A Declaration of the Independence of Cyberspace*. Available from:  
[www.eff.org/Censorship/Internet\\_censorship\\_bills/barlow\\_0296.declaration](http://www.eff.org/Censorship/Internet_censorship_bills/barlow_0296.declaration)

Kolko, Beth (2000) 'Erasing @race: Going White in the (inter) Face'. In: Kolko, B. *et al* (eds.) *Race in Cyberspace*. New York: Routledge, pp. 213-232.

## 5. **Week Five: The Emergence of Photography**

This lecture introduces to the John Tagg's seminal essay in which he claimed that photography has no identity outside the institutions of regulation. We will look at the relationship between the technical development of photography and how the 19<sup>th</sup> C. world shaped its first uses. Behind Tagg's analysis lies the work of Michel Foucault who introduced important ideas about how power and knowledge are linked and produce disciplinary regimes.



One summer day in France in 1826, Joseph Niepce took the world's first photograph. It's a photo of some farm buildings and the sky. It took an exposure time of 8 hours.

**Seminar:** Group presentations and discussions of the key argument of the text and its continued relevance.

### **Required Reading**

Tagg. J. (1999) Evidence, Truth and Order: A Means of Surveillance In Visual Cultures:the reader. (eds) Evans.J. & Hall. S. London. Sage/OU

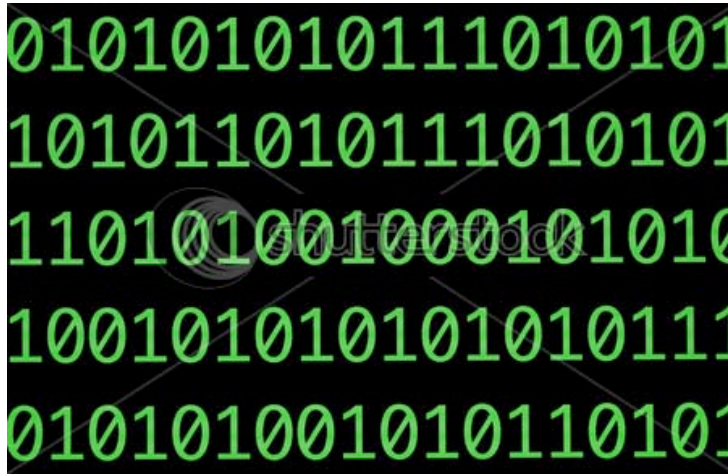
### **Further Reading**

Dewdney.A & Ride.P. (2006) The New media Handbook, London Routledge (pages 37-46)



## 6. **Week Six: Analogue and Digital**

This lecture focuses upon understanding the importance of the shift from analogue to digital media technologies. It examines the concept and material characteristics of both analogue and digital media and uses photography as a key example of the difference. The lecture will assess what is different and new in the digital and what this has meant for the historical practice of photography.



### **Seminar**

Close reading of the text

### **Required Reading**

Tagg, J. (1999) Evidence, Truth and Order: A Means of Surveillance In Visual Cultures:the reader. (eds) Evans.J. & Hall. S. London. Sage/OU

### **Further Reading**

Lister, M. (1995) The Photographic Image in Digital Culture. London. Routledge

Mitchell (1992) The Reconfigured Eye: Visual Truth in the Post-Photographic Era, Cambridge MSA. MIT Press

Robins, K.1996. Into The Image Routledge. London  
Son

## 7. Week Seven Roland Barthes: Semiology & Myth

This lecture focuses upon Roland Barthes ideas of how music, objects, social customs and images can all be regarded as 'text' to be analysed and 'read' for their meaning. In the first of a two-part lecture on Barthes this lecture focuses upon the key idea of Saussurian semiology in which the SIGN is composed of the SIGNIFIER and the SIGNIFIED. It will discuss a number of ways in which this basic theory can be applied to a range of cultural and art objects.



**SIGN = SIGNIFIER + SIGNIFIED**

### Seminar

Close reading of text and identification of key concepts

### Required Reading

*Barthes. R. Myth Today. In Evans. J. & Hall. S. (Eds) (1999) Visual Culture: the reader London. Sage/OU (pages 51-79)*

### Further Reading

Barthes. R. Camera Lucida. London. Vintage

Barthes. R. (199) 'Rhetoric of the Image. in Visual Culture: A reader. Ed Evans. J. & Hall S. London. Sage/OU (pages 33-50)

## **Week 8. The Concept of Virtual Reality**

The lecture will introduce the concept of virtual reality by considering the relationship between humans and machines and more specifically our continual quest for dematerialisation. The discussion will cover and give examples of early representations of virtuality, including the emergence of virtual bodies and virtual data. It will also establish the increasing value of virtual reality and virtual information in the digital era.



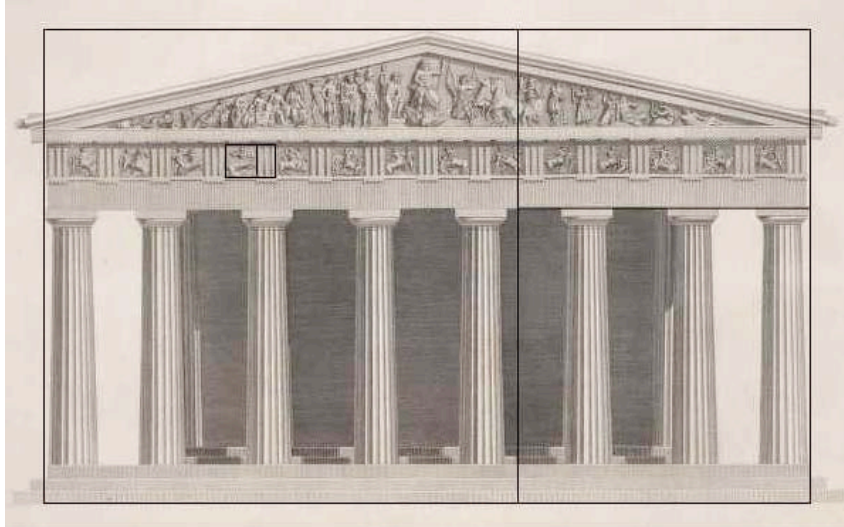
Donna Haraway

### **Required Reading**

Haraway, Donna J. (1991) *Simians, Cyborgs, and Women: The Reinvention of Nature*. London: Free Association. Chap.8 pp:149-181.

## 9. Week Nine Histories of Art

This lecture broadens out the discussion of Benjamin's seminal essay to consider the way in which European cultures have constructed a selective history of art. It will examine the logic of European art history and identify the main assumptions upon which it is constructed.



### **Seminar**

Close reading of core text and identification of key ideas.

### **Required Reading**

*Inglis, D. (2005) Culture and Everyday Life. London. Routledge (Pages 76-109)*

### **Further Reading**

Stallabrass, J. (2004) Art Incorporated: The Story of Contemporary Art. Oxford University Press

Warburton, N. (2003) The Art Question. London: Routledge

Winston, B (1998), Media, Technology and Society, A History from the Telegraph to the Internet. London. Routledge.

Woolley, B. 1992 Virtual Worlds, Blackwell

## 10. Online electronic and digital arts practices

This lecture will showcase a range of artistic and creative projects that propose the internet as an exclusive site of production. Away from the conventions of the gallery and/or museum spaces, many artists and creative practitioners have embraced the specificities and opportunities offered by the internet. The lecture will discuss early and recent examples with a focus on issues of access, dissemination and participation.



### **Seminar**

Critical summary of text in groups

### **Required Reading**

Lovejoy, M (2004) Digital Currents: Art in the electronic age.  
PAGES:\* (Originally Week 1 reading)

### **Further Reading**

Mitchell (1992) The Reconfigured Eye: Visual Truth in the Post-Photographic Era, Cambridge MSA. MIT Press



## **11. Week Eleven      Contemporary new media and its contexts**

Following the historical overviews of digital media presented so far in this module, the lecture will focus on more recent developments in new media practices. The aim is to address some of the current digital phenomena and assess how these are likely to play a central role in the shaping of new social, cultural and political structures.



### **Required Reading**

Anderson, Janna Quitney, (2005) *Imagining the Internet: personalities, predictions, perspectives*. Oxford : Rowman & Littlefield. Chap.13 pp:227-239.

## **12. Week Twelve New Media – Cultures of the Internet**

This final lecture in semester one considers Manuel Castells's account of the rise of the internet and how its practitioners have shaped its values and activities. It looks at Castell's four definitions of the historically shaping groups, techno-meritocrats, hackers, virtual commModulearians, and entrepreneurs and discusses to what extent these historically defining groups are still present in the internet of 21<sup>st</sup> C.

### **Seminar**

Critical summary of text in groups

### **Required Reading**

Castells. M, (2001) The Internet Galaxy. Oxford. Oxford University Press

### **Further Reading**

Castells,M. (1997) 'An introduction to the information age' in Mackay,H and Sullivan,T (1999) The Media Reader: continuity and transformation/ OU/Sage. London.

Harvey.D. (1989) The Condition of Postmodernity:An enquiry into the origins of social change. Oxford.Blackwell

Williams, R. (1974) Television, Technology and Culture Form, London, Routledge OU/Sage

Webster.F. (1999) What information society? In: the media reader: continuity and transformation. London. OU/Sage



## **SEMESTER TWO**

### **1. Week One Life on the Screen – Part One**

This lecture introduces the focus of semester two lectures through discussing Sherry Turkle's now classic study of Internet users and her view that sustained and engaged participation in online media raises new questions about our identities.



*Sherry Turkle*

#### **Seminar**

Close reading of required reading and discussion

#### **Required Reading**

Turkle, Sherry. (1996) 'Identity in the age of the Internet', Life on the Screen: identity in the age of the Internet. London. Weidenfeld and Nicolson.



**Further Reading**

Bell,D and Kennedy,B. (2000) The Cybercultures Reader Routledge.London

Springer,C. 'Digital Rage' in Bell,D and Kennnedy,B. (2000) The Cybercultures Reader Routledge. London

**2. Week Two Life on the Screen – Part Two**

What is cyberspace and what is our relationship to it? This lecture will look at the proponents and critics of cyberspace as a new dimension to global communication and social life. It will example some of the ways in which the www has been taken up and used, including pornography, webcams and personal sites and commercial and institutional uses. It will consider the current state of Web 2.0 and the phenomena of Social Networking



**Seminar**

Critical summaries in groups

**Required Reading**

Turkle, Sherry. (1996) 'Identity in the age of the Internet', Life on the Screen:identity in the age of the Internet. London. Weidenfeld and Nicolson.

**Further Reading**

Kember.S, (2000) 'Get A life' in Digital Desires (2000) I.B.Tauris.  
London

### **3. Week Three Remediation**

Through contemporary examples this lecture will illustrate and explore how the idea of reality and its representation, relates to painting, photography, film, video and now multimedia. The lecture will compare and contrast the interactive computer screen with the still and moving image. In characterising the differences and similarities it will explain the two central concepts of hypermediacy and immediacy, which together make up the concept of remediation. In doing this the lecture will give historical examples to illustrate how we can look at old media from the vantage point of the new and how new media can be understood as containing the content of old media.

#### **Seminar**

The seminar will be based on the required reading and an attempt to 'test' the validity of its analysis based upon the group's own experience of computers.

#### **Required Reading**

Bolter.J.D and Grusin, R (2000) Immediacy, Hypermediacy and Remediation, in, Remediation. MIT Press. Massachusetts. London

#### **Further Reading**

Bender, G. Druckery.T (Eds) (1994), Culture on the Brink: Ideologies of Technology, Seattle. Bay Press

Bell, D. & Kennedy, B. (2000) The Cybercultures Reader. London. Routledge

Mitchell, W, (1992) The Reconfigured Eye, Cambridge MA. MIT Press

## **4 Week Four Beyond Representation**

This lecture introduces a very difficult but highly original and important text by Jean Baudrillard which questions whether in a technological world representing reality is possible.



*Baudrillard. Saint Clément (1987) Seminar*

### **Seminar**

Discussion of a very difficult text

### **Required Reading**

Baudrillard, J. (1983) Ecstasy of Communication, in, Postmodern Culture, Edited Hall Foster. London, Pluto

### **Further Reading**

Cubitt, S, (1998) Digital Aesthetics. London. Sage

Poster, Mark. (1990). The Mode of Information. Polity Press

## 5 **Week Five Interface**

What do we understand by an interface? This lecture explores the concept and relates it to human computer interaction.

Websites, computer games, Netart and interactive installations all use software which are based upon graphical user interfaces (GUI) and programming language which allows the user to interact or navigate through the material or database. What are we doing when we sit in front of a computer screen and what is our relationship to image, text and graphic? There has been much critical discussion in new media writing about the significance of both the human computer interface (HCI) and interactivity as a defining feature of new media.



### **Required Reading**

Dewdney. A. & Ride. P. (2006) The new media handbook. London. Routledge

### **Further Reading**

Lister, M (2003) New Media: A Critical Introduction. London. Routledge

## 6. Week Six Interactivity

On the one hand there are those who have argued that interactivity is the defining feature of the new medium itself, whilst others point to the limits of current forms of interactivity and the conceptual confusion about what it means to interact with a machine. This lecture looks at some of the arguments in relationship to a history of examples of interactive programmes.

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### Seminar

Discussion and summary of core reading

### Required Reading

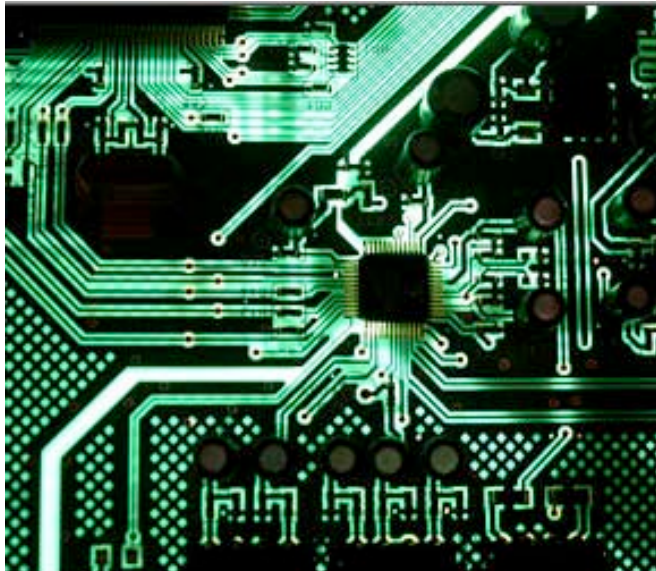
Dewdney. A. & Ride. P. (2006) The new media handbook. London. Routledge

### Further Reading

Dewdney. & Boyd. F. (1996) 'Computers, Technology and Cultural Form'. In Lister. M. (Ed).The Photographic Image in Digital Culture. London. Routledge

## **7. Week Seven New Media Language 1.**

This lecture considers what is meant by media language and how changes in technology have led us to question what is meant by computer programmes having a 'language'. This is an important question for media practitioners because communication using digital technology, whether in photography or multimedia is achieved through the manipulation of programmes. This lecture will discuss the various levels at which the use of technology can be described as being like a language and discusses some of the implications of digital convergence and coding.



### **Seminar**

Discussion and summary of core reading

### **Required Reading**

Manovich, L. (2001) The Language of New Media. Massachusetts. MIT Press

### **Further Reading**

Darley, A (2000) Visual Digital Culture. London. Routledge

## 8. **Week Eight**      **New Media Language 2.**

This lecture continues the discussion of new media language, based upon the Manovich text. It looks at the moving image and the history of cinema as contributing to the discussion of new media language. It also considers the moving and animated image in digital media.



*Dziga Vertov's 'Man With A Movie Camera,' a 1929*

### **Seminar**

Discussion and summary of core reading

### **Required Reading**

Manovich, L. (2001) The Language of New Media. Massachusetts. MIT Press

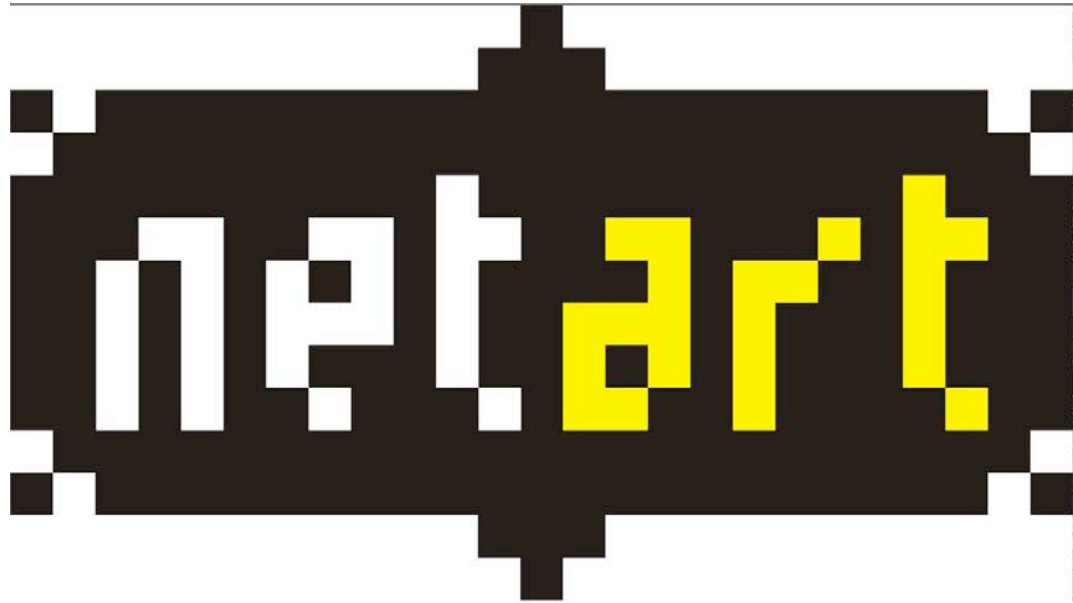
### **Further Reading**

Darley, A (2000) Visual Digital Culture. London. Routledge



## 9. Week Nine – Digital Art

This lecture considers the ways in which new media has been taken up by artists, galleries and museums. It also considers how digital art has been adopted by a range of practitioners interested outside traditional art categories, with new networks and relationships to audiences



### Seminar

Discussion of required reading, plus the juror's still out on this one?  
A discussion and debate about where you stand on the technology, art and the future.

### Required Reading

**Blackman, L** (1998) '**Culture, technology and subjectivity**' in Wood, J (Ed) *The Virtual Embodied*. London: Routledge. PP: 133. .

### Further Reading

Paul.Christiane (2003) Digital Art, London, Thames and Hudson

## 10. Week Ten – Social Networking

This lecture discusses the rise of Web.2.0 and the phenomenon of social networking. It will look at a number of social networking sites and consider the ways in which social networking is changing our lives.



### **Seminar**

Discussion of required reading, plus the juror's still out on this one? A discussion and debate about where you stand on the technology, art and the future.

### **Required Reading**

**Blackman, L** (1998) '**Culture, technology and subjectivity**' in Wood, J (Ed) *The Virtual Embodied*. London: Routledge. PP: 133. .

### **Further Reading**

Jones, S. (Ed). (1994). Cybersociety. London. Sage

## **11. Week Eleven – Back to Theory – the Postmodern Turn**

This is the first part of two concluding talks which discuss the period from 1984 to the present. This can be taken as marking both the period when the Internet and personal computing really took off as well as the period which defined the Postmodern condition. The first lecture will consider what is meant by the Postmodern in terms of changes in social and economic conditions, changes in art and design styles and changes in intellectual ideas.



*The Physical Impossibility of Death in the Mind of Someone Living.* Damien Hirst (1992)

### **Seminar**

Discussion of key ideas relating to the Postmodern

### **Required Reading**

Webster, F, (1999) Information and Postmodernism, in Theories of the information Society, London, Routledge

### **Further Reading**

Kember.S, (2000) 'Get Alife' in Digital Desires (2000) I.B.Tauris. London

## 12. Week Twelve – The Virtual Future

This is the second part of two concluding talks which discuss the period from 1984 to the present. This can be taken as marking both the period when the Internet and personal computing really took off as well as the period which defined the Postmodern condition. This second lecture will consider how technology is shaping the future of media as well as discuss ideas about the future relationship between humans and machines



*The Matrix*

### **Seminar**

General discussion about new media and digital technological developments

### **Required Reading**

Webster, F, (1999) Information and Postmodernism, in Theories of the information Society, London, Routledge

### **Further Reading**

Harraway, D. (1991) Simians, Cyborgs and Women. The Reinvention of Nature. New York. Routledge