



University of Technology, Sydney

**Faculty of Humanities and Social Sciences
Department of Writing, Cultural Studies & Journalism**

50169

WRITING AND NEW MEDIA

Semester 2, 2001

Thursdays, 10am –1pm Room 3.411
Thursdays, 6pm-9pm Room 3.425

Credit points: 8

Subject Coordinator/Lecturer:

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Lecturer: (Thursday am)

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GENERAL DESCRIPTION

This subject explores the impacts of new media on writing. Students will be familiarised with a range of new media such as Hypertext/ eliterature, CD-ROM, and internet based works, and they will explore the effects that interactivity and non linearity have on the creation of meaning in these works. We will investigate the emergence of the internet as a publishing space for alternative writing such as hypertext, and approaches to concept development, treatment and script development for more complex new media projects. Examples will be drawn from the eliterature sector, and the commercial, museum based and experimental new media sectors.

There is an emphasis in this subject on concept and ideas with regard to new media projects. As much as possible, we will stay away from the computer- yes away!!- in order to focus on ideas. This subject offers a space to develop your new media concept prior to production, away from the distractions of photoshop, director, dreamweaver etc, and as such, is crucial to the process of creating rich, meaningful new media works.

OBJECTIVES

1. Develop skills in writing non linear texts
2. Gain an overview of structure for new media works
3. Develop basic technical skills in Dreamweaver
4. Have an overview of the impacts of new media on writing
5. Extend writing practice through developing a hypertext or ne media treatment or script.

LEARNING ACTIVITIES

Lectures, tutorials, workshops, in-class and out of class exercises, concept development, project development.

PROGRAM

Note: This outline may be subject to change based on the availability of guest lecturers or other factors. Also note that the first 15 minutes of class may be used by students to demonstrate interesting works or discuss relevant issues with the rest of the class.

Sem Week	Week commencing	Topic
1	30 July	Subject Introduction/Overview Introduction to the subject, areas to be covered and assessment projects. Students to discuss interests and background. Discuss multilinear narrative in writing, film, television; the use of multiple pov, parallel narratives; the concept development process in new media and the emergence of the internet as a space for the publishing of new writing. In class writing exercises which play with linearity. View relevant videos.
2	6 August	Focus on Hypertext Students to become familiar with a range of hypertexts, predominantly text driven non linear works, primarily published on the Web. Read works from Trace online writing community, Eliterure.org etc. Also use previous student projects developed in this and related units. Assess and discuss.
3	13 August	Guest lecture- Dallas McMaugh- Australia Council Dallas Mc Maugh from the Writer's Board of the Australia Council will outline the Australia Council's young writer's initiative, involving the funding of collaborative web or CD-ROM based writing projects.

Sem Week	Week commencing	Topic
		Outline the scope of the group hypertext project that students will work on for the next couple of weeks. Basic Dreamweaver exercise. View previous group hypertexts from earlier units.
4	20 August	Non linear structure and the implications for writing Navigational structures for new media to be covered in detail. Brainstorm ideas for class project.
5	27 August	Developing the group hypertext project Students to collaboratively work through the navigational structure for their group hypertext project, and assign group members to write particular portions of the work. Project managers to be defined in each group.
6	3 September	Audio visual new media works- an overview Students to become familiar with more complex new media works – CD-ROM and internet- incorporating animation and video. Assess in terms of narrative – what effects do non linearity and interactivity have on narrative in these works? Further work on group hypertext project.
7	10 September	Group hypertext projects. The hypertext projects must be ready for use by class. Discuss and debrief. Discuss requirements for individual project.
8	17 September	Vice-Chancellor's Week - No classes
	24 September	Faculty Non-Teaching Week - No classes
9	1 October	Writing the new media work Megan Heyward & Tatiana Pentes will describe the concept development process for their own artistic new media works. In particular they will discuss the challenges faced in crafting narrative elements within their works. Individual project synopsis due. Students to describe (in 3 minutes) and hand in a synopsis of their proposed individual writing projects. Organise schedule for individual appointments with lecturer for workshopping in week 11, 12, and 13.
10	8 October	Guest lecture A writer who is incorporating new media technologies in their work will demonstrate and discuss their practice. Focus on new media treatments and scripts Looking more closely at various formats for new media scripts and treatments.
11	15 October	Workshopping by appointment
12	22 October	Workshopping by appointment
13	29 October	Workshopping by appointment
14	5 November	Presentations part 2 Presentations of the individual project, either as a new media treatments or scripts, or demoing of hypertext projects. Subject debrief.

ASSESSMENT

There are 3 assessment projects for this subject:-

1. GROUP HYPERTEXT PROJECT (due week 7)

In this exercise, the class will work together through concept development and actual production of a non linear, text based hypertext. Skills will be gained in collaborative writing, workshopping, “brainstorming”, the defining of navigational structure for non linear work, and non linear writing.

Weeks 4 and 5 in particular are devoted to the development of the class project. The project is due in week 7, when it will be used by the lecturers and the students, and the exercise itself will be debriefed. The hypertexts generated from this exercise may be published on the Transforming Cultures website (part of the Department of Writing & Cultural Studies website area).

2. PROJECT PROPOSAL (due week 9)

A one page proposal outlining what you are planning to develop within this unit for your individual project, covering

- a. What form is the project- a hypertext, or a new media treatment or script?
- b. What is it about- what are the narrative concerns of the project?
- c. any specific stylistic approaches you are planning to take

3: INDIVIDUAL PROJECT (due weeks 12 &13)

The individual project for this subject can be in one of several formats. It will be one of:-

- a. **a hypertext (approximately 2,000 words)** produced individually (or in a group)
OR
- b. **a detailed treatment for a new media project** (approximately 2,000-3,000 words)
note: this may include a storyboard to depict visual style
OR
- c. **a multimedia script** (approximately 2,000-3,000 words)
note:-this may include a storyboard to depict visual style
OR
- d. **further completion/ debugging of class hypertext**

The detailed criteria for these projects will be outlined by week 7, and by discussion with the lecturer.

4. ADDITIONAL ASSESSMENT- Graduate Students

Graduate students must complete an additional assessment item. This should comprise one of:-

1. acting as project manager in group hypertext project
2. creating a larger or more complex individual project

Graduate students should confirm their additional assessment item with the lecturer and state it on their individual project synopsis.

MINIMUM REQUIREMENTS

Assessment is based on the successful completion of all of the assessment items, as well as attendance and involvement in lectures and tutorials and completion of class exercises. Students who miss more than two classes may fail. Medical certificates should be produced to explain absences. Any student who does not make an equal contribution to a group project may also fail. Should any student feel that they will be unable to complete any part of the assessment, it is their responsibility to contact the lecturer..

EXPECTATIONS ABOUT ASSESSMENT TASKS

- Students will be assigned limited server space for the storage of the group hypertext projects. However, you must also save to ZIP to back up your work. Do not depend on the server or the hard drive of a lab computer.
- Students may submit individual hypertext projects electronically.
- New media treatments or scripts will be submitted by hard copy.
- All student work will be erased from the server several weeks after the end of semester. Posters on level 3 will advise the date. It is students' responsibility to ensure that projects have been backed up.

IMPORTANT NOTE: All of the major projects are primarily text based. Students are not expected to develop highly audio visual works for this unit. Text based projects will allow students to focus on the structural and narrative integrity of their works.

FEEDBACK ON ASSESSMENT PROJECTS

Class project: there will be a feedback and review session during week 7's class.

Project Synopsis: Students will receive written feedback on their project synopsis in week 10.

Individual project: Students will receive written feedback on new media treatments or scripts within three weeks of due date. Students developing hypertexts will schedule a 20 minute meeting with the lecturer at the end of semester to receive individual feedback.

GRADES

This is an ungraded subject. Active involvement in the subject and a satisfactory performance in all assessment items is required to pass the subject.

STATEMENT OF ACADEMIC INTEGRITY

Assignments provide an opportunity for you to demonstrate your understanding of the content being covered and your achievement of the subject objectives. Your assignments should also demonstrate your personal integrity and respect for scholarship. This means:

4. Acknowledging the sources of your ideas from a range of resources including the Internet
5. Using quotation marks to indicate direct quotes from another work
6. Avoiding excessive paraphrasing even when acknowledging a source

You should familiarise yourself with the University policy on good academic practice. There are a number of acceptable citation methods. A useful site that outlines referencing and citation conventions may be found at <http://www.ddce.cqu.edu.au/refandcitation/home.htm>. If in doubt ask your lecturer as plagiarism is considered an act of academic misconduct for which penalties may be imposed.

ALTERNATIVE ASSESSMENT

If you have a disability or ongoing medical condition, you should contact an Academic Liaison Officer (ALO) at the beginning of your course to discuss your requirements for Alternative Assessment. ALO contact details are on the Faculty website. Each semester you should let your Academic Liaison Officer know the subjects in which you are enrolled.

You are encouraged to see the Special Needs Service in the Student Services Unit if you would like a confidential discussion of your circumstances. The Special Needs Service can advise you of the university's services for people with disabilities and the options available for learning and assessment assistance. Phone 9514.1177. An example of an appropriate Alternative Assessment is an oral examination instead of a test or short essay if you are unable to write because of injuries. Please note that Academic Liaison Officers are also the contacts if you need assistance because you have primary care for young children or someone who is chronically ill.

SPECIAL CONSIDERATION

You may apply for Special Consideration if, because of illness or other circumstances beyond your control (not work related), you have difficulty in completing assessment items or attendance requirements. You must submit a Request for Special Consideration before the assessment item is due.

ASSISTANCE WITH LEARNING

You should not hesitate to ask your lecturer or subject coordinator for help throughout the semester. Regular consultation times will be advised in the first class. Appointments can also be made by arrangement. You will be provided with comments and suggestions on your assessment tasks throughout the semester.

The UTS:BELL site (www.bell.uts.edu.au) provides an extensive and continually updated range of resources, classes and tutorials to enhance your skills as a learner.

If you need help with assessment preparation (writing, class participation and study skills) contact the ELSSA Centre, Level 18, Tower Building (ph 9514.2327). If personal problems are affecting your university work you should seek assistance from Student Services, Level 6, Building 2 (ph 9514.1171).

TEXTS AND REFERENCES

1. Booklet

A subject booklet, "Writing and New Media" will be available from Printing Services on level 2 of the Tower blg for this unit, primarily for reference later in the semester. Lecturer to confirm when available.

2. Recommended texts available from the library (and also available from the Co-op Bookshop) are:-

Stansberry, D. (1998) *Labyrinths: the art of interactive writing and design*, Belmont: Integrated Media Group

Garrand, T (1997) *Writing for Multimedia*, Boston: Focal Press.

Korolenko, M (1997) *Writing for Multimedia: a guide and sourcebook for the digital writer*, Belmont: Integrated Media Group (this is expensive though!) Relevant information, articles and handouts will be provided through the course of the semester

3. Online resources

Online writing organisations

Eastgate <http://www.eastgate.com>

eLiterature <http://www.eliterature.org>

trace online writing <http://trace.ntu.ac.uk/index.htm>

Electronic Poetry Centre <http://epc.buffalo.edu/>

Mesh journal <http://www.experimenta.org/mesh/index.html>
QLDWritersCentre <http://www.qwc.asn>
Octapod www.octapod.org.au (organisers- Electrofringe Festival)
WATER always writes in plural
<http://www.hypertext.com/sh/hyper98/water/index.html>

Individual writer's online works

Talan Memmott LEXIAtoPER[(p)[L(ex)]]ia
<http://trace.ntu.ac.uk/newmedia/lexia/index.htm>
Shelley Jackson <http://www.ineradicablestain.com/>
Caitlin Fischer <http://www.yorku.ca/caitlin/waves/>
Melinda Rackham www.subtle.net
plus we will provide more (don't want to give it all away now- we'll keep a few surprises for you!)

4. Other references available in library

Multimedia texts / instructional / how to develop mm

- Azarmsa, R. (1996) *Multimedia: interactive video production*, Belmont: Integrated Media Group.
- Blattner, M. ed (1992) *Multimedia Interface Design*, Reading: Addison-Wesley.
- Boyle, T (1997) *Design for Multimedia Learning*, New York: Prentice Hall.
- Brennan, G. (1995) *Screen Culture in the Digital Age: multimedia filmmakers, artists and the community*, Melbourne: Open Channel.
- Cotton, B. (1993) *Understanding Hypermedia: from multimedia to virtual reality Interface Design*, London: Phaidon.
- England, E. (1996) *Managing Multimedia*, Harlow: Addison-Wesley.
- (1996) *Ex Machina: Japanese and British Digital Interactive Art*, Newcastle Upon Tyne: Zone Gallery
- Feldman, T. (1997) *An Introduction to Digital Media*, London, NY: Routledge.
- Gardner, P. (1996) *Multimedia: a user's guide to legal issues*, NP: Blueprint.
- Garrand, T (1997) *Writing for Multimedia*, Boston: Focal Press.
- Goldberg, R. (1996) *Multimedia Producer's Bible*, Foster City: IDG Books.
- Josephson, H (1997) *Careers in Multimedia: roles and resources*, Belmont: Integrated Media Group.
- Korolenko, M (1997) *Writing for Multimedia: a guide and sourcebook for the digital writer*, Belmont: Integrated Media Group.
- Kristof, R. (1995) *Interactivity by Design: creating and communicating with new media*, Mountain View: Adobe.
- Laurel, B. (1990) *The Art of Human-Computer Interface Design*, Menlo Park: Addison-Wesley.
- Laurel, B. (1993) *Computers As Theatre*, Menlo Park: Addison-Wesley.

Lopuck, L. (1996) *Designing Multimedia: a visual guide to multimedia and online graphic design*, Berkeley: Peachpit Press.

Mok, c. ed (1996) *Graphis New Media: a compilation of new media* New York : Graphis US.

(1998) *Multi-media: the complete guide*, London: Dorling Kindersley.

(1995) *The Multimedia Text* , London: Academy Editions.

Murray, J. (1998) *Hamlet on the Holodeck: the future of narrative in cyberspace* Cambridge: MIT Press.

Penny, S. ed. (1995) *Critical Issues in Electronic Media* Albany: State University of New York Press.

Phillips, R (1997) *The Developers Handbook to Interactive Multimedia: a practical guide for educational applications*, London: Kogan Page.

Rosenzweig, G. (1997) *The Director 6 book: the ultimate handbook for multimedia professionals.*, Ventana.

Stansberry, D. (1998) *Labyrinths: the art of interactive writing and design*, Belmont: Wadsworth.

Swearingen, L. (1994) *Macromedia Director Design Guide*, Indianapolis: Hayden Books.

New Media theory/ cyberculture etc

Benedikt, M. (1993a) ed., *Cyberspace: First Steps*, Cambridge, Mass: MIT Press

Bukatman, S. (1994) *Terminal Identity: The Virtual Subject in Postmodern Science Fiction.*, Durham: Duke University Press.

Bolter, J. (1991) *Writing Space: The Computer, Hypertext and the History of Writing*, Hillsdale: Lawrence Erlbaum.

Dery, M. (1994) ed., *Flame Wars: The Discourse of Cyberculture*, Durham: Duke University Press.

Dery, M. (1996) *Escape Velocity: Cyberculture at the End of the Century*, New York: Grove Press.

Holtzman, S. (1994) *Digital Mantras: The Languages of Abstract and Virtual Worlds*, Cambridge, Mass.: MIT Press.

Holtzman, S. (1997) *Digital Mosaics: The Aesthetics of Cyberspace*, New York: Simon & Schuster.

Joyce, M. (1995) *Of Two Minds: hypertext pedagogy and poetics*, Ann Arbor: University of Michigan Press.

Kroker, A. & M. Weinstein (1994) *Data Trash: The Theory of the Virtual Class*, New York: St Martin's Press.

Kroker, A. (1993) *Spasm: Virtual Reality, Android Music and Electric Flesh*, New York: St Martin's Press.

Landow, G. ed (1994) *Hypermedia and literary studies*, Cambridge: MIT Press.

Landow, G. (1993) *Hypertext: The Convergence of Contemporary Critical Theory and Technology*, Baltimore: John Hopkins University Press.

Landow, G. (1994) *Hyper/text/theory: The Convergence of Contemporary Critical Theory and Technology*, Baltimore: John Hopkins University Press.

Marcus, G. (1990) *Lipstick Traces: A Secret History of the Twentieth Century*, London: Secker & Warburg.

Mitchell, W. (1995) *City of Bits: Space, Place and the Infobahn*, Cambridge Mass.: MIT Press.

Morse, M. (1998) *Virtualities: television, media art and cyberculture*, Bloomington, Indiana University Press.

- Negroponte, N. (1995) *Being Digital*, Rydalmere: Hodder & Stoughton.
- Nelson, T. (1993) *Literary Machines*, Sausalito: Mindful Press.
- Nelson, T. (1987) *Computer Lib/Dream Machines*, Washington: Microsoft Press.
- Rheingold, H. (1991) *Virtual Reality*, London: Secker & Warburg.
- Rushkoff, D. (1994) *Cyberia: Life in the Trenches of Hyperspace*, London: Harper Collins.
- Sinclair, C. (1996) *Netkick: A Smart Girl Guide to the Wired World*, London: Allen & Unwin.
- Stone, A. R. (1995) *The War of Desire and Technology at the Close of the Mechanical Age*, Cambridge, Mass,: MIT Press.
- Tofts, D. and McKeitch, M. (1998) *Memory Trade: A Prehistory of Cyberspace*, Sydney: Interface
- Wark, M. (1994) *Virtual Geography: Living With Global Media Events*, Bloomington: Indiana University Press.
- Yates, F. (1996) *The Art of Memory*, London: Pimlico.

CD-ROM's available from UTS library from City Audiovisual Section

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| Ceremony of Innocence, 808.869 CERE | Moorditj, 700.89915 MOOR |
| Cosmology of Kyoto, 952.01 COSM | Myst, 793.730 MILL |
| Cyberflesh GirlMonster 700.205 DEME | Planet of Noise, 700.285 MILL |
| Eve, 782.42 GABE | Postcard from Tunis 916.11 PRYO |
| I Am A Singer 702.85 HEYW | Riven, 793.932 MILL |
| Immemory, 154.3 MARK | Xplora1 781.63 GABE |
| You Don't Know Jack | Real Wild Child 781.660994 |
| Making Multicultural Australia, 305.80094 MAKI | 30 Words for the City |
| Metabody, Stelarc | Shock In The Ear 780.904 SHOC |