

## Understanding New Media

Media 280 Tuesday and Thursday  
Room: 506 Hunter North, Spring 2011 4:10pm - 5:25pm

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Office hours: Tuesday and Thursday 3:00-4:00 HN515

**Office hours are by appointment only.**

### Course Description

This class covers the convergence of media, communications technologies, art, design, and culture. It is intended to familiarize students with important approaches in new media, focusing on the history of technological development in accordance with shifts in human culture, society and politics. This course also evaluates the continually changing status of new media from a contemporary viewpoint.

Technology permeates our existence. It is embedded in our cities, our entertainment and news media, our structures of government and law enforcement, and our bodies. In these manifestations, it serves as the delivery format for a variety of wide-ranging and often conflicting messages. Technology and media are inextricably entwined. Their presence in our lives, while constant, is often invisible, overwhelming or taken at face value. The goal of this course is to go beyond the surface impression of our relationship with technology and media. Throughout the semester, we will attempt to determine the effects our interactions with new media and technology have on our communities, our bodies, and our personalities. We will examine the role technology has played in the development of varying forms of media throughout history and highlight the social structures and values that have emerged in conjunction with specific forms of technology. Because the spheres of media and technology are broad, we will pull from many diverse disciplines including art, science, cultural theory, philosophy, and history. Simultaneously, we will make an effort to consistently link abstract concepts of media theory to practical applications and real world experience. In his book *Zero Comments*, media theorist Geert Lovink states: "New media is not a single entity. It is searching". This class is an extension of that search.

### Objectives

- Develop and refine a nuanced personal understanding of new media that avoids clichés or assumptions.
- Develop an understanding of the history of modern technology and its convergence with mass culture
- Experiment with new forms of online publishing
- Gain knowledge of new media art and artists.
- Hone web-based research and writing skills

### Student Responsibilities

- Turn in work on time. Late work will be marked down a letter grade for each week that it is late.
- Spend the appropriate amount of time and effort completing assignments. Time working outside of class is required.
- Participate in class and adequately prepare for class by completing the readings.
- Be present. Attendance is mandatory. You have 3 free absences. Each unexcused absence that occurs beyond this will result in a 1% penalty to your final grade. Students are responsible for

keeping track of their own absences and will not receive notification of any deductions that take place as a result of missed classes.

- Come to class on time. Two late appearances = one full absence.
- You are responsible for signing the roll.

## Course Requirements

### Reading Questions

First and foremost, this class is a dialogue. It is the professor's responsibility to provide relevant information in an unbiased manner and maintain an open and fair environment for debate. It is the responsibility of each student to actively contribute to the class by engaging in this discussion with both informed opinions and critical questions. To facilitate this process, the class will be divided into sub-groups; each group will be assigned specific readings for which they must actively contribute discussion questions. Each member of the group must submit a single unique question that cannot be answered with a simple yes or no. This will require students to collaborate via email to ensure that their questions are unique. Each question should be prefaced by an introduction and summary of the general argument or topic. For example, an acceptable question might be formatted as follows:

The rise of the Internet perpetuated the use of computational technology and public access to information to an unprecedented level. As a result, a debate has emerged about the degree to which the Internet alters human intelligence. ***Does widespread Internet use have a positive or negative effect on human intellectual development? What evidence supports your perspective?***

The questions will be posted to the blog and presented to the class to be considered in discussion. The quality of each student's questions will be factored into his or her participation grade. The instructor will provide the reading questions for the first class to give additional guidance. **Questions must be received via email no later than 12:00 midnight before the class in which they are due.** Feel free to submit questions in advance if you want feedback or suggestions on how they might be improved.

### Reading Quizzes

Throughout the semester there will be a maximum of 5 quizzes to ensure that all students are keeping up with the reading material. The quizzes will require basic comprehension of the readings for the class in which they are administered. The format of the quizzes will be a series of short essay responses and will factor into your participation grade. **The dates of these quizzes will not be announced in advance.**

### Reading Essays

Students will be responsible for writing two essays throughout the course of the semester. Each essay must discuss one of the class topics listed on the course schedule and should **directly reference the readings assigned for the selected topic.** These essays should be formal, well structured responses that demonstrate your comprehension of the readings and examples presented in class, as well as your personal interpretation of the subject matter. Each essay should be 2.5-3 pages, double-spaced, in Helvetica, Arial or Times New Roman font, with one-inch margins.

### **Essay Grading Rubric:**

**Grade A:** An accurate comprehension of the reading material is demonstrated, as well as a clear articulation of the connections between the readings and the subjects discussed in class. The essay is organized in a logical manner and contains a well-reasoned personal opinion that is expanded upon using outside examples (articles, current events, and artworks). All formatting guidelines are followed, and the

essay contains little to no errors in spelling, grammar, punctuation, and other standard writing conventions.

**Grade B:** The essay demonstrates a basic understanding of the readings, references some of the subjects presented in class, and draws general connections between them. The essay contains a unified explanation of the author's opinion on the subject matter, but this opinion is not demonstrated through the use of outside examples or sources. Formatting guidelines are followed to a large degree, and the essay contains minimal errors in spelling, grammar, punctuation, and other standard writing conventions.

**Grade C:** The readings are summarized in the essay, but a clear understanding of the material is not demonstrated. The essay contains elements of the author's personal opinion on the subject matter, but these views are not organized into a unified perspective, and the essay contains no supporting examples. An attempt has been made to follow formatting guidelines, and the essay contains a moderate number of errors in spelling, grammar, punctuation, and other standard writing conventions.

**Grade D:** The essay is rife with errors in comprehension and no attempts are made by the author to expand upon the initial concepts presented in the readings or in the class examples. The essay is poorly organized and difficult to follow. The formatting guidelines are ignored. The formatting guidelines are not followed, and the essay contains numerous errors in spelling, grammar, punctuation, and other standard writing conventions.

**Grade F:** It is clear that the student did not complete the readings or attend the class in which the readings were discussed.

#### **DUE DATES:**

The essays are structured in two segments, due at the middle and end periods of the semester. Your essay may be written on any set of readings and subject of your choosing as long as it falls within the first or second period the course. You may not turn in two essays for the same period.

**The first essay is due between February 8<sup>th</sup> to March 17<sup>th</sup>. The second is due between March 24<sup>th</sup> and May 10<sup>th</sup>.** If you turn in either essay at least a week in advance of the deadline, (March 8<sup>th</sup> and April 28<sup>th</sup> respectively), you will be given the opportunity to revise and resubmit it for a higher grade in accordance with the written feedback provided.

**No late essays will be accepted.**

The essays are designed to prepare you for your research project, which is explained in detail in the following section.

#### Research Project

Throughout the course, each student will conduct a research project on a New Media topic of their choosing. Because the field of New Media is broad and often difficult to define, a wide variety of topics are open for consideration. It is however the burden of the student to effectively demonstrate the connection between their chosen topic to the course material. Duplication of topics between students is not permitted. If you and another student are interested in the same topic, you must elaborate on how your perspective or position on the topic differs significantly, or choose a different subject.

The goal of this project is to produce a paper that is thoroughly researched, well argued and eloquently written. In order to facilitate this process, there will be several intermediary assignments that are designed to help organize the research and writing process. They are listed below:

#### **Research Proposal Due: March 3<sup>rd</sup>**

The first two classes of the semester will consist of a summary of the content and subjects we will cover throughout the duration of the semester. This is designed in part to give you an idea of the range of

disciplines open to discussion and help you start brainstorming for your topic. You are required to submit a proposal detailing this topic. Your proposal should be approximately 2-3 pages in length, double-spaced with one-inch margins. It must contain the following elements:

- **Your intended research topic and a discussion of how this topic relates to the field of New Media.** Even if this relationship appears to be self evident, it must be outlined in your writing.
- **Your proposed thesis.** A thesis is a one sentence declarative statement, put forward as an argument. Your thesis cannot be the topic itself, nor can it be ambivalent or ambiguous. Your thesis tells the reader how you will interpret the significance of the subject matter under discussion. It often makes a claim that others may dispute. Your thesis is the core of the research project. Eventually it will provide a road map for your paper, giving direction for which examples and case studies you choose to reference. Your thesis will evolve and improve as you continue your research and develop your project. (It is even possible that your evaluation of your subject will change completely). The best theses usually demonstrate unique insight and evaluation of a subject through the argument they present. Your proposal thesis serves as your first attempt to organize your understanding of your topic into a persuasive position. It should also make it clear that you have done some initial research into your topic.
- **The main aspects of the subject that you plan to focus on.** For example, if your topic is an artist or an individual, mention specific projects completed by this individual that you plan to discuss and explain your rationale for doing so. If your topic is a historical or social movement, give examples of events that fit into the context of this movement. If your topic is a technology or a technologically centered community, bring up key developmental milestones, figures or political conflicts that have shaped the group or device.
- **A minimum of two questions you hope to address or answer through your research.** These questions may apply directly to your proposed thesis, or to your topic in general. They may be quantitative (how much did the 30-40 gamer demographic expand in 2010?), qualitative (how has video chat changed the way we develop interpersonal relationships?) or philosophical in nature (is individual authorship irrelevant in the context of digital production?). You are advised to include any relevant questions that occur to you in the formulation of your proposal; two is merely the minimum.

Before submitting your proposal, students are encouraged to schedule a meeting during office hours to discuss their ideas. During these meetings, I can help to focus your ideas and give recommendations for research sources. If you do schedule a meeting, please come prepared with some initial thoughts on your topic and the direction you wish to pursue.

### **Annotated Bibliography Due: March 31<sup>st</sup>**

The core of a research project is naturally, the research sources used. In the context of new media however, it can sometimes be challenging to determine what constitutes an effective or academic source and what does not. Your final projects require a minimum of five academic sources, and it is recommended that you have over five. These sources may not include in-class reading. (You may use in-class readings in your paper, but they do not count towards your five required sources.) Recommended readings are not included in this exception. Wikipedia articles do not qualify as a source, but on occasion they can be a good starting point for learning the basics of a topic. After completing your proposal, you are required to submit an annotated bibliography of no less than 3 sources that you plan to use.

### **Annotated Bibliography Basics:**

An annotated bibliography contains all of the information of a standard bibliography, including the author, title, publisher and publication date of each source, along with a summary and evaluation of the source. Each source should have an annotation of approximately 200 words that contains the following:

- **A basic summary.** What is the main argument the author is trying to make, and what key examples do they use to demonstrate this argument?
- **An assessment.** How effective is the author in their argument and what is their objective? Does the information appear to be reliable and well researched, and how is this demonstrated? Most importantly, does the source contain any obvious biases that may have effected the information it presents? (Note that biases are not necessarily a negative aspect, but it is essential to identify them in your research.)
- **An explanation of how the source relates to your project.** Does the source support or dispute your proposed thesis? If it supports it, describe the specific elements of the source that you plan to cite in your final paper. If it disputes your thesis, reflect on ways you plan to modify your thesis to compensate, or why the source's argument is incorrect or irrelevant to your thesis.

Your annotated bibliographies should be in MLA format. For further tips on writing your annotated bibliography, visit: <http://owl.english.purdue.edu/owl/resource/614/1/>  
For information on MLA citation visit: <http://owl.english.purdue.edu/owl/section/2/11/>

You are strongly encouraged, but not required to use Zotero to record and organize your sources. Zotero is a free extension for Firefox that facilitates the collection, organization, review and citation of online sources. Zotero is compatible with online research databases including JSTOR. Learn about it here: [http://www.zotero.org/support/quick\\_start\\_guide](http://www.zotero.org/support/quick_start_guide)

### **Outline Due: April 14<sup>th</sup>**

An outline is a formal system used to think about and organize your paper. You may use it to see whether your ideas connect to each other, what order of ideas works best, or whether you have sufficient evidence to support each of your points. Outlines give the writer a clearer sense of the general objective and structure of their paper.

### **Key steps to creating your outline:**

- **Review your selected topic and research notes.** After receiving feedback on your proposal, consider specific ways you can modify your proposed topic to make it pertinent to the class and suitable for the format of the paper. You should also revise your thesis statement. While your thesis statement may continue to evolve as you write your paper, you should concentrate on refining it when beginning your outline, so you may structure the rest of your paper in a logical and relevant manner. The less vague your thesis is, the easier it will be to structure the rest of your outline.
- **Identify the main categories for your thesis.** What main points will you cover? The introduction usually introduces your thesis, followed by all of your main points. The rest of your paper should be spent developing these points and providing concrete examples of them.
- **Create the first category.** What is the first point you want to cover? If the paper deals with a complex subject, a definition may be a good place to start. For a paper about a particular theory, giving the general background on the theory can be a good place to begin.
- **Create subcategories.** After you have the main point, create points under it that provide support for the main point. The number of categories that you use depends on the amount of information that you are going to cover; there is no right or wrong number to use. By convention, each category consists of a minimum of two entries. If your first category is (Roman numeral) I, your outline must also have a category labeled (Roman numeral) II; if you have a capital letter A under

category I, you must also have a capital letter B. Whether you then go on to have capital letters C, D, E, etc., is up to you, depending on the amount of material you are going to cover.

### **Specific Requirements:**

- Your outline should demonstrate evidence of outside research
- Your outline must be completed in full sentence structure: in other words, your outline should contain complete sentences, not one-word points or brief phrases.
- Your outline should follow Roman Numeral convention
- The introduction in your outline must include your thesis statement

### **Final Paper Due: May 26<sup>th</sup>**

Your final paper is the culmination of your research process, and should be 9 to 10 pages in length. Your paper will be graded based on the following core requirements:

- **Contains a clear and insightful thesis.** Your paper must contain a one-sentence thesis that is the result of your expertise that has developed through your research and writing process. The examples and arguments you make throughout the remainder of your paper must be clearly connected to your thesis and demonstrate critical thinking on your part. **Papers without a thesis statement will automatically receive a maximum C grade.**
- **Is relevant to the field of New Media.** The paper demonstrates a connection to some of the technology, communities or issues covered at some point in the semester.
- **Is organized in a logical and thoughtful manner.** The examples and arguments that comprise your paper must be structured in a rational format with **clear transitions** between each paragraph. A sense of continuity should be maintained throughout the whole of the paper, by including a both a meaningful introduction and conclusion. The introduction should contain your thesis statement and outline the progression of your paper. The conclusion should restate your core argument and re-enforce its importance and validity.
- **Contains thorough and accurate in text citation and a list of cited sources in MLA format.** Due to academic requirements, I cannot accept any papers without accurate citation. If you have any questions about these requirements, please do not hesitate to contact me about clarification, as very little grading leniency will be shown in this requirement. For information on MLA citation visit: <http://owl.english.purdue.edu/owl/section/2/11/>
- **Follows the formatting guidelines.** Like all other written assignments, papers must be double-spaced, 12 point Times New Roman, Arial or Helvetica font, with one-inch margins.
- **Is fun, exciting and interesting to read.**

### **Final Presentation Due: May 12<sup>th</sup>-26<sup>th</sup>**

Students are responsible for giving a 7-10 minute class presentation on their research project topic. These presentations should include a description of your main argument, and a description of your main examples. These presentations are both an opportunity for the speaker to receive feedback on their ideas and thesis, as well as a chance for the class to gain exposure and insight into the research of their fellow students. Students are encouraged but not required to use suitable visual material or media to enhance their presentations, however keep in mind that this material should not comprise the majority of your presentation. Time limits will be strictly enforced.

## **Grading**

Your grade will be based on class participation, reading essays, and your final paper and presentation. Any papers that are found to be guilty of plagiarism will result in a failure in the course, without exceptions.

Grades will be based on the following percentages:

**Participation:** 25%

**Research Project:** 40%

**Final Presentation:** 5%

**Reading Essays:** 30%

## **Extra Credit**

Throughout the semester, I will post upcoming events, performances, and lectures that relate to the course. These events are usually free and open to the general public and provide invaluable supplemental content to our in-class work. You can attend these events, and for each attended submit a 1-2 page written response about the event. You will receive 1 % point of extra credit on your grade with a limit of 5% total.

## **Course Schedule**

### **2.1- Course Overview Part 1**

Review syllabus and requirements  
Timeline, part 1

### **2.3- Course Overview Part 2, Machinima**

Timeline, part 2  
Look at examples of Machinima and discuss its relevance and value as a cultural artifact  
**Reading Due:**  
*Machinima: Video Games As An Art Form?* by Martin Picard  
*Arrested Development: Why Machinima Can't Grow Up* by Katie Salen

### **2.8- Art and the Machine**

Discuss Benjamin and his concept of aura and cult value vs. exhibition value. How do these concepts apply to art and media today? Analyze where Machinima fits in the context of his theory.  
**Reading Due:**  
*The Work of Art in the Age of Its Technical Reproducibility* by Walter Benjamin

### **2.10- Art and the Lens**

View Dziga Vertov's *Man with the Movie Camera*  
**Reading Due:**  
*Excerpt from Kinopravda* by Dziga Vertov  
*The Vision Machine* by Paul Virillio

### **2.15- Art and the Lens Part 2**

Discuss *Verfremdungseffekt*, cinema and memory, the materiality of film and the psychology of the photoplay.  
**Reading Due:**  
*The Art of the Photoplay* by Hugo Münsterberg

### **2.17- Popular Culture and Mass Production**

Discuss Horkheimer and Adorno's essay, *The Culture Industry* in relation to Benjamin's essay. Examine the effects of style and the role of the cognoscenti. Discuss McLuhan's theories on the consuming power of the medium, and examine electronic culture through this perspective.

**Reading Due:**

*The Culture Industry* by Theodor Adorno and Max Horkheimer

*The Medium is the Message* by Marshall McLuhan

**2.22 Structuring Information and the Power of Networks**

Contrast Bush's Memex with Berners Lee's proposal. View early examples of hypertext and study the rules of networked space.

**Reading Due:**

*Information Management: A Proposal* by Tim Berners Lee

*As We May Think* by Vannevar Bush

**2.24- Metadata, Information Architecture and the Database**

Examine the database and compare modes of information organization and discovery. Discuss algorithmic logic and user-generated metadata.

**Reading Due:**

*Folksonomies* by Adam Mathes

*The Database* by Lev Manovich

**3.1- Nonlinearity**

View Chris Marker's *La Jetée*

Contrast ordered and chaotic systems of nonlinearity and the rationales behind them. Examine cinema as a database and the implications of this structure.

**Reading Due:**

*Photography as Cinema: La Jetée and the Redemptive Powers of the Image* by Uriel Orlow

*Chris Marker; Filmmaker* by Chris Marker

*The Politics of Video Memory* by Marita Sturken

**3.3- Nonlinearity Part 2**

Consider originality. Discuss the values, ethics and aesthetics of Illegal Art and Remix Culture. Debate the role of the author in digital and non-digital forms of production

**Reading Due:**

*The Cut-Up Method* by William S. Burroughs

*The Death of the Author* by Roland Barthes

**3.8- Technological Determinism and Social Construction of Technology**

Discuss the opposing theories of Linear Development and Social Construction of technology. Look at examples of Planned Obsolescence.

**Reading Due:**

*The Social Construction of Technology* by Trevor J. Pinch and Wiebe E. Bijker

*Do Artifacts Have Politics?* By Langdon Winner

**3.10- Cyberpolitics and Information Access Part 1**

The politics of internet protocol and online access and the connection to SCOT and Winner. Discuss IPv4 vs IPv6 and issues of technical opacity

**Reading Due**

*Excerpt from Protocol Politics* by Laura Denardis

--RESEARCH PROPOSAL DUE--

**3.15- Cyberpolitics and Information Access Part 2**



View issues of net neutrality in terms of the local and the global, and from both political and commercial standpoints.

**Reading Due**

*Network Neutrality and the Economics of an Information Superhighway* by Brett M. Frischmann and Barbara van Schewick

**Recommended**

*Transporting Communications* by Susan Crawford

**3.17- Open Source and Free Software**

Examine the differences between the open source mode of production and the Free Software movement. Define the profit model of open source.

View *Sita Sings the Blues* by Nina Paley

**Reading Due**

*Hybrid Economies (Excerpt from Remix)* by Lawrence Lessig

**Recommended**

*The Political Agnosticism of Free and Open Source Software and the Inadvertent Politics of Contrast* by Gabriella Coleman

**--FIRST ESSAY DEADLINE--**

**3.22- Web Communities**

Review the different forms of participation in online communities and the social appeal of digital space. Examine the concept of psychological moratorium and its connection to online identity.

**Reading Due**

*Our Split Screens* by Sherry Turkle

*Measuring Race on the Internet: Users, Identity and Cultural Difference in the United States* by Lisa Nakamura

**Recommended**

*Excerpt from Snowcrash* by Neal Stephenson

*Social Network Sites as Networked Publics: Affordances, Dynamics, and Implications* by Danah Boyd

**3.24- Digital Anonymity**

Look at examples of internet phenomena, specifically memes. Discuss the relationship between trolling and the role of the carnivalesque. Examine 4chan culture and Anonymous

**Reading Due:**

*Put the Blame on Griefers, the Sociopaths of the Virtual World* by Julian Dibbell

*That's Not Funny!* by Alexandra Shimo

*Radical Opacity* by Julian Dibbell

**3.29- Interactivity in Art**

View examples of interactive work including *Messa di Voce*, John Cage's 4.33 and examples of Fluxus art. Discuss Happenings and their status as participatory art.

**Reading Due:**

*Happenings* by Alan Kaprow

*Intermedia* by Dick Higgins

**3.31- Technology and the Body**

View excerpt of Oshii Mamoru's *Ghost in the Shell*

View works by body modification artists STELARC, Orlan and Eduardo Kac.

Examine the politics of Cybernetics, Body Modification and the Cyborg

**Reading Due:**

*Man-Computer Symbiosis* by J.C.R. Licklider

*Eye Contact: Fine Moving Hands and the Flesh and Blood of Image Fabrication in Operating Theaters of Interventional Radiology* by Christina Lammer

**Recommended**

*The Cyborg Manifesto* by Donna Haraway

--ANNOTATED BIBLIOGRAPHY DUE--

4.5 - **Semiotics**

Discuss basic semiotic theory in the context of both machine and natural languages.

**Reading Due:**

*Elements of Semiology, part 1* by Roland Barthes

*Speech, Writing, Code: Three Worldviews* by N. Katherine Hayles

4.7 – **Hyperreality**

Consider news media and journalism in the context of technological saturation. How does technology alter our perception of history and current events?

**Reading Due:**

*Requiem for the Media* by Jean Baudrillard

*Disneyworld* by Jean Baudrillard

*Constituents of a Theory of the Media* by Hans Magnus Enzensberger

4.12- **Game Culture**

Examine play-based interaction, the intersection of gaming and labor and the gender politics of gaming

**Reading:**

*Videogames and Computer Holding Power* by Sherry Turkle

*Videogames of the Oppressed* by Gonzalo Frasca

**Recommended**

*A Game of One's Own: Towards a New Gendered Poetics of Digital Space* by Tracy Fullerton,

Jacquelyn Ford Morie, Celia Pearce

*Life and its Double* by Domenico Quaranta

4.14- **Hacker Politics**

Contrast pop culture conceptions of hackers with real world examples. Take a look at the relationship between the physical body and the act of hacking and hacking as a tool for Electronic Civil Disobedience

**Reading Due:**

*Technology and Punishment, the Juridical Construction of the Hacker from Hacker Culture* by Douglas Thomas

*The Hacker Conference: A Ritual Condensation and Celebration of a Lifeworld* by Gabriella Coleman

**Recommended**

*Hacker Practice: Moral Genres and the Cultural Articulation of Liberalism* by Gabriella Coleman and Alex Golub

*Neuromancer* by William Gibson

--RESEARCH OUTLINE DUE--

**Spring Recess**

4.28- **Technology and the City**

Study the role of Flâneur and the Flânuese, portable and locative technology, geotagging and the social construction of cities

**Reading Due:**

*Mobilities of Time and Space* by Marita Sturken

*Some Social Implications of Ubiquitous Wireless Networks* by Marc A. Smith

**5.3- Surveillance**

View Modern Times by Chris Coleman

Consider the panopticon as a model for self imposed surveillance and discuss how it manifests in our daily interactions with technology

**Reading Due**

*Panopticism* by Michel Foucault

*Surveillance and Capture* by Philip Agre

**5.5- Digital Activism**

Look at the points of intersection between popular culture, commercial media and propaganda. How do we create an ethical spectacle?

View work by Graffiti Research Lab, Wikileaks, Critical Art Ensemble and the Yes Men

**Reading Due:**

*Dream, chapters 1 and 2* by Stephen Duncombe

*Julian Assange and the Computer Conspiracy* by Aaron Bady

**5.10- Non-Western Digital Perspectives**

Examine some of the effects of globalization on the perception of media and study non-US and Western European approaches to modernity and media theory.

**Reading Due:**

*The Role of the Internet in Burma's Saffron Revolution* by Mridul Chowdhury

*Kosovo: War in the Age of the Internet* by Geert Lovink

**--SECOND ESSAY DEADLINE--**

**5.12- Present Group 1**

**5.17- Present Group 2**

**5.19- Present Group 3**

**5.24- Present Group 4**

**5.26- Present Group 5**

**--FINAL PAPERS DUE--**

**Film and Media Department Policy and Information**

If you have a disability, which will affect your coursework, please notify the instructor within the first two weeks of class to ensure suitable arrangements and a comfortable working environment. Contact The Office for Students with Disabilities, Hunter East 1119 Phone (212) 772-4882 or 4891, TTY: (212) 650-3230.

This is a list of numbers, which you can use if there is an emergency or crisis situation on the Hunter campus or if you need assistance at other times. Security -B125 West – 772 – 4444; During business hours: Medical Office – Room 307 North – 772 – 4800; Office of Student Services – 1119 East – 772 – 4882 4891 (crisis counseling available), The Women's Center – 801 East – 772 – 4931.

Hunter's Reading/Writing center is where students receive tutoring in reading and writing skills, critical reading, and the writing process. Students can apply for a weekly appointment with a tutor and/or use

drop-in services during scheduled hours. Students may also attend workshops offered at the Center throughout the academic year. <http://rwc.hunter.cuny.edu/>

**Statement on Originality of Work**

All work completed for this course must be completed by the student enrolled in the course. All work for this course must be made in this course and not fulfilling the requirements of another prior or current course unless pre-approved by the instructor. Plagiarism is a very serious academic offense, which will result in penalties ranging from reduction of class grade to failure in the course. Plagiarism occurs when the ideas, images, and words, published or unpublished, of others are presented as one's own without citing the original source. Plagiarism also occurs when the papers, research, or creative works of another person are presented as one's own work.