I. Course Description
This course provides students with a foundation for critically understanding the science and technology of digital media. Emphasis is on the history and theory of computation and media technologies, and we will examine them from several different perspectives (computer science, communications, art, cognitive science, cultural and literary studies, etc.) Specific topics include, but are not limited to: artificial intelligence, hypertext and the web, digital art, narrative, video games and virtual worlds, embodiment, and human-computer interaction. This is a lot of material to cover, so we will be moving quickly, covering one topic in depth each week before moving on to the next topic.

In addition to building your foundational knowledge of digital media, this course will also allow you to improve your writing and presentation skills. The midterm exam will require you to synthesize information from the readings into concise, well-structured essays. Each student will also be asked to lead at least one class discussion to give you the opportunity to acquire specialized knowledge of a topic/reading.

Lectures in the course will be interactive and will take shape based on student interests, experience, and our collective responses to the readings. The Digital Media program (and related programs such as T&T and M&S) are intended to produce the future visionaries of new media and provide you with the skills to be innovative leaders, so I am very open to suggestions for new class activities or readings.

II. Course Objectives
The primary goal of this course is to give students rich exposure to the history and theory behind new media technologies. Some specific objectives are:

- Strengthening knowledge of digital media theory
- Understanding the history of computing and digital media
- Understanding the science and the theory behind digital forms of art and literature
- Understanding the science and the theory behind the Web
- Improving written and oral communication and leadership skills
- Exploring ideas and juxtapositions of critical theory and technology for use in your thesis or other future projects
III. Course Textbook


Other readings for the course will be provided by the instructor, either in electronic form or hard copies distributed in class.

IV. Technology

**Email**: UCF students are required to have a Knights email account. If you do not have an account please set one up so that I will be able to communicate with you about important class issues. You are responsible for any information that is missed as a result of not having a Knights email account.

**Dropbox**: This will be discussed in class, but I would like to use dropbox as a repository for important class documents and slides.

V. Grading Policy

<table>
<thead>
<tr>
<th>Assignment/Activity</th>
<th>Points</th>
<th>Percent of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Position Papers (3)</strong></td>
<td>75</td>
<td>15%</td>
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<tr>
<td>4 short (1-2 page) papers synthesizing the reading and addressing instructor-posed questions for select weeks</td>
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</table>

**Class Presentation**

Students will be required to lead discussion of one of the assigned readings or a supplemental reading of the student’s choosing.

75 | 15%

**Midterm Exam**

Short essay questions addressing topics covered in the first half of the course

125 | 25%

**Final Paper**

Applying one or more theories/perspectives in the course to a contemporary media technology.

175 | 35%

**Participation**

50 | 10%

**Totals**

500 | 100%

Letter grades will be assigned based on the percentage of total points earned for the course. Pluses and minuses will be used for grading in this course.
<table>
<thead>
<tr>
<th>Grading Scale (%)</th>
<th>Grade</th>
</tr>
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<tbody>
<tr>
<td>94-100</td>
<td>A</td>
</tr>
<tr>
<td>90-93</td>
<td>A-</td>
</tr>
<tr>
<td>87-89</td>
<td>B+</td>
</tr>
<tr>
<td>84-86</td>
<td>B</td>
</tr>
<tr>
<td>80-83</td>
<td>B-</td>
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<tr>
<td>77-79</td>
<td>C+</td>
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<tr>
<td>74-76</td>
<td>C</td>
</tr>
<tr>
<td>70-73</td>
<td>C-</td>
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<tr>
<td>67-69</td>
<td>D+</td>
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<tr>
<td>64-66</td>
<td>D</td>
</tr>
<tr>
<td>60-63</td>
<td>D-</td>
</tr>
<tr>
<td>0 - 59</td>
<td>F</td>
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</table>

Written work will be handed back to you with my comments, either in written in the margins or annotated electronically. You are welcome to come speak with me during my office hours about any questions about grading, just please do so within 2 weeks of the assignment being handed back or before the grading deadline, whichever comes first.

VI. Late Work

In general, credit will not be given for late assignments unless you have a documented medical emergency or other legitimate excuse that you have spoken with me about. If I do allow you to submit late work in extraordinary circumstances, I reserve the right to deduct points for lateness.

If you do experience a personal emergency that hinders your ability to do the work in this class, please come speak to me as soon as possible. It will be difficult for me to make accommodations for you if you wait to tell me about these events until the end of the course.

VII. Attendance and Participation

Please show up to class on time and be prepared to participate in class discussions (i.e. do the reading!!). I expect lively discussions that are driven by students’ questions and sharing of experiences. I understand if illness or other personal issues prevent you from attending on occasion, but please come speak to me about extended absences. Excessive absences (i.e., more than 3) that are unexcused are grounds for failing the course.

Finally, please be respectful of other students in the class and the instructor by putting your cell phones on silent mode during class. I am okay with using laptops in class to take notes, but please keep leisurely web-surfing to a minimum.

VIII. Academic Dishonesty

All written work in this course must be your own. Please adhere to the writing conventions discussed in this class (e.g., proper citation of referenced work, quotations, etc.) to protect yourself against accusations of
academic dishonesty. Plagiarism and cheating are not acceptable and will result in a failing grade, subject to further inquiry and discipline not excluding academic probation and expulsion.

If you are uncertain as to what constitutes academic dishonesty, please consult The Golden Rule, the University of Central Florida's Student Handbook (http://www.goldenrule.sdes.ucf.edu/) for further details.

IX. Academic Resources

Students with Disabilities: The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

University Writing Center: The University Writing Center (UWC) is a free resource for UCF graduate students. At the UWC, a trained writing consultant will work individually with you on anything you’re writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the UWC website at http://www.uwc.ucf.edu, stop by MOD 8-608, or call 407.823.2197.

X. Course Schedule

<table>
<thead>
<tr>
<th>Class Session</th>
<th>Topics and Readings</th>
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<tbody>
<tr>
<td>8/20</td>
<td>Introductions: Syllabus and Course Topics</td>
</tr>
<tr>
<td>8/27</td>
<td>Defining New Media</td>
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<tr>
<td></td>
<td>“What is New Media” from The Language of New Media, Lev Manovich, 2001</td>
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<tr>
<td></td>
<td>Introduction: New Media From Borges to HTML, Lev Manovich, NMR pp. 16-23, 2003 (The “What is New Media? Eight Propositions” section only)</td>
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<td>Introduction: Inventing the Medium, Janet Murray, NMR pp. 3-11, 2003</td>
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<td></td>
<td>New New Media, Paul Levinson, pp. 1st chapter, 2009</td>
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<td>9/3</td>
<td>Early Visions of Computing</td>
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<td></td>
<td>As We May Think, Vannevar Bush, NMR Ch. 2 pp. 35-47, 1945</td>
</tr>
<tr>
<td></td>
<td>Man-Computer Symbiosis, J.C.R. Licklider, NMR Ch. 5 pp. 73-82, 1960</td>
</tr>
</tbody>
</table>
9/10  Artificial Intelligence

A (Very) Brief History of Artificial Intelligence, Bruce Buchanan, 2006

Computing Machinery and Intelligence, Alan Turing, NMR Ch. 3 pp. 49-64, 1950

From Computer Power and Human Reason, Joseph Weizenbaum, NMR Ch. 24 pp. 367-375, 1976

From Plans and Situated Actions, Lucy A. Suchman, NMR Ch. 41 pp. 600-611, 1987

9/17  Human-Computer Interaction

Direct Manipulation: A Step Beyond Programming Languages, Ben Schneiderman, NMR Ch. 33 pp. 485-498, 1983

Stages and Levels of Human-Machine Interaction, Donald Norman, 1984


9/24  Computing as a Personal and Expressive Medium

Personal Dynamic Media, Alan Kay & Adele Goldberg, NMR Ch. 26 pp. 391-404, 1977


From Additive to Expressive Form from Hamlet on the Holodeck, Janet Murray, 1988

The Six Elements and the Causal Relations Among Them, by Brenda Laurel, NMR Ch. 38 pp. 563-571, 1991

10/1  Hypertext and the Web

A File Structure for the Complex, the Changing, and the Indeterminate, Theodore H. Nelson, NMR Ch. 11 pp. 133-145, 1965

The World-Wide Web, Tim Berners-Lee et. al., NMR Ch. 54 pp. 791-798, 1994

Hypertext Theory: Rethinking and Reformulating What We Know, Web 2.0, Craig Baehr and Susan M. Lang, 2012

10/8  Narrative and New Literature Forms

The Garden of Forking Paths, Jorge Luis Borges, NMR Ch. 1 pp. 30-34, 1941

Six Selections by the Oulipo, The Oulipo, NMR Ch. 12 pp. 147 – 189, 1961-1981

Nonlinearity and Literary Theory, Espen J. Aarseth, NMR Ch. 52 pp. 762-780, 1994
Beyond myth and metaphor: Narrative in digital media. Marie-Laure Ryan, 2002

10/15  Midterm Exam TBA

10/22  New Media & Art I: Foundations of Art and Design
The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin, 1936
Four Selections by Experiments in Art & Technology, NMR Ch. 14 pp. 211-226, 1961-1972
From Soft Architecture Machines, Nicholas Negroponte, NMR Ch. 23 pp. 353-366, 1975

10/29  New Media & Art II: Digital Art
“Happenings” in the New York Scene, Allan Kaprow, NMR Ch. 6 pp. 83-88, 1961
The Fantasy Beyond Control, Lynn Hershman, NMR Ch. 44 pp. 643-647, 1990
The Establishment of an AR-based Interactive Digital Artworks, Min-Chai Hsieh et al., 2010

11/5  Video Games and Virtual Worlds
Video Games and Computer Holding Power, Sherry Turkle, NMR Ch. 34 pp. 499-514, 1984
Selections from Half-Real: Video Games between Real Rules and Fictional Worlds, Jesper Juul, 2005
Selections from What video games have to teach us about learning and literacy, James Gee, 2005

11/12  Culture and Politics of New Media
From Theater of the Oppressed, Augusto Boal, NMR Ch. 22 pp. 339-352, 1974
Mythinformation, Langdon Winner, NMR Ch. 40 pp. 587-598, 1986
Selections from Convergence Culture, Henry Jenkins, 2006

11/19  Digital Media & Embodiment
Makeover: Writing the Body into the Posthuman Technoscape, Tim Lenoir, 2002
Narrating Consciousness: Language, Media and Embodiment, Katherine Hayles, 2010

11/26  Final Exam TBA

XI. Disclaimer

The policies and the schedule presented in this syllabus are subject to revision. Please consult the course webpage or the instructor with any questions.