



Faculty of Law, Humanities and the Arts

School of the Arts, English and Media

Subject Outline

MEDA202

System, Play & Interaction

6 Credit Points

Spring Session 2017

Innovation Campus

Pre-requisites: MEDA102

Co-requisites: Nil

Teaching Staff

Position	Name	Room	Telephone	Email	Consultation Times/Mode
Discipline Leader	Dr Penny Harris	25.123	4221 5218	pennyh@uow.edu.au	Tues 9-11 Wed 9-11
Subject Coordinator/ Lecturer	Dr Jo Law	25.127	4221 5239	jol@uow.edu.au	Tues 2.30 – 3.30 (iC) Thurs 12.30 – 1.30 (main campus)
Tutor	Dr. Etienne Deleflie			etienne@uow.edu.au	In class
Tutor	Travis Wall			twall@uow.edu.au	In class

Head of Students

Name	Contact
Dr Jo Law	Contact via LHA Central

LHA Central

Location	Telephone	Email	Web	Hours
19:1050	4221 3456	lha-enquiries@uow.edu.au	LHA Central	9am-5pm Monday - Friday

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Copyright

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Subject Information

Subject Description

This subject is concerned with how interaction is conceived and enabled within contemporary media art. It interrogates the notion of interactivity by examining the rhetoric, aesthetics and cultural politics of art and participation. Students are introduced to relevant histories of media and electronic art, and examine key paradigms of play, system ecology and emergent interaction. Students obtain a basic understanding of kinetic-sculptural and physical computing processes, as well as experience in developing installation-based media art projects.

Learning Outcomes

Course Learning Outcomes

Course Learning Outcomes can be found in the [Course Handbook](#). Students should refer to the Handbook pertaining to the year of their commencement and the course in which they are enrolled.

Subject Learning Outcomes

On successful completion of this subject, students will be able to:

1. Critically discuss the notion of interaction in contemporary media art.
2. Produce creative work that demonstrates technical literacy in a relevant aspect of media art covered in the subject.
3. Produce creative work that engages with the rhetoric, aesthetics and cultural politics of art and participation.

Attendance

Students are expected to attend all classes. Active and constructive presence in class makes an important contribution to your education as well as that of your peers. Failure to meet attendance requirements as set out below may significantly diminish your mark, and possibly lead to failure.

Students who do not attend at least 80% of all classes (fewer than 10 of 12 classes) including lectures, tutorials, practicals, workshops, computer labs, studios and seminars, risk possible failure in the subject. Roll books will be maintained. Arrival 10 minutes late at class may be deemed an absence. Similarly, students who leave a class early without a satisfactory explanation will be regarded as having been absent from that class and roll books marked accordingly.

Early departure in order to attend another class or an employment commitment does not constitute a satisfactory explanation. Absences incurred by a timetable clash with another subject or by employment commitments do not represent legitimate reasons for absence.

Students should note that the teaching session includes the study recess (week 14) and examination period (weeks 15 and 16) and they must therefore be available if required for final assessments scheduled by the Faculty or the University.

A student's attendance which falls below 60% (fewer than 8 classes of 12) owing to unforeseen circumstances or a serious medical condition, should apply for a withdrawal without academic penalty on compassionate grounds. A passing grade cannot be awarded in these circumstances.

It is the student's responsibility to advise the Subject Coordinator or tutor of the reasons for any absence from a class. It is not the responsibility of teaching staff to provide remedial instruction to those who have not attended classes.

The maximum mark for a student who fails to satisfy the above requirements is 49% (Technical Fail).

Students unable to attend a class due to serious or extenuating circumstances should apply for [Academic Consideration](#).

Timetable

For current timetable information please refer to the online [Subject Timetables](#) on the [Current Students](#) webpage.

Weekly Outline

Week / Date	Outline of Lecture Topic/Description	Tutorial/Seminar/Practical	Task Due
Week 1 Commencing 24 July	Devices of Wonder: History of Interactive Media and Technology	Machines, Mechanics and Materials	
Week 2 Commencing 31 July	Mediation and Interactivity: Contemporary Media Arts	Hacking and Reverse-engineering	
Week 3 Commencing 7 August	Electronics and Kinetics	Electronics	
Week 4 Commencing 14 August	Maker Cultures and Maker Space	UOW Maker Space	
Week 5 Commencing 21 August	The Way Things Go: Objects and Materiality	Rube-Goldberg Machine	
Week 6 Commencing 28 August	Cabinet and Collection: The Museum and Beyond	Rube-Goldberg Machine	Task 1: Research essay due
Week 7 Commencing 4 September	POSTGRADUATE WEEK – NO CLASSES (TAEM)		
Week 8 Commencing 11 September	Architecture and Immersion	Sensors and Actuators	
Week 9 Commencing 18 September	System and Transformation	Prototyping and Testing	
Week Commencing 25 September	MID-SESSION RECESS - NO CLASSES		
Week 10 Commencing 2 October <i>2 October Bank Holiday</i>	Project prototype presentation	Project prototype presentation and discussion	Task 2: Project prototype due
Week 11 Commencing 9 October	Media and New Materialism	Project prototype feedback and consultation	Task 2: Project prototype reflection due

Week 12 Commencing 16 October	Where to from here?	Project progress and consultation	
Week 13 Commencing 23 October	Major project review	Major project review	
Week Commencing 30 October	Study Recess		
Week Commencing 4 – 16 November	Examination Period		

Recent Changes and Subject Improvements

2017	No substantive changes have been made to the subject.	Jo Law
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Changes after release of the Subject Outline

In extraordinary circumstances the provisions stipulated in this Subject Outline may require amendment after the Subject Outline has been distributed. All students enrolled in the subject must be notified and have the opportunity to provide feedback in relation to the proposed amendment, prior to the amendment being finalised.

Assessment Information

Assessment

The Faculty of Law, Humanities and the Arts reserves the right to scale marks in accordance with the University's Scaling Guidelines as set out in the [Standards for the Finalisation of Student Results](#). Marks are not final until declared by the Faculty Assessment Committee.

Referencing

Referencing is an essential component of academic writing or presentation since it enables the reader to follow up the source of ideas and information presented in your work, and to examine the interpretation you place on the material discovered in your research. Reliable referencing clearly indicates where students have drawn their own conclusions from the evidence presented. Importantly, much of the material students will use is covered by copyright which means that they must acknowledge any source of information, including books, journals, newsprint, images and the internet.

It is obligatory for students to reference all sources used in their written work including electronic material.

Clear examples of how to reference correctly, across a wide variety of source materials, can be found on the UOW Library website:

- Library Resources - Referencing and Citing
<http://www.library.uow.edu.au/resourcesbytopic/UOW026621.html>

Different programs use different referencing styles to reflect the needs of their discipline. It is the student's responsibility to ensure they use the correct referencing style as advised in this Subject Outline.

For Subjects offered by the School of the Arts, English and Media, all assessment tasks should be referenced using the Author-Date Harvard Referencing system, unless otherwise stated in the assessment criteria of a particular task.

UOW Information

UOW Grade Descriptors

The UOW Grade Descriptors describe student performance at each of the University's grade levels. They provide a frame of reference for moderation of assessment activities to ensure that assessment practice across the University is appropriate, consistent and fair.

Grade	Mark (%)	Descriptor
High Distinction HD	85-100	<p>A high distinction grade (HD) is awarded for performance that provides evidence of an outstanding level of attainment of the relevant subject learning outcomes, demonstrating the attributes of a distinction grade plus (as applicable):</p> <ul style="list-style-type: none"> • consistent evidence of deep and critical understanding • substantial originality and insight in identifying, generating and communicating competing arguments, perspectives or problem-solving approaches • critical evaluation of problems, their solutions and their implications • use of quantitative analysis of data as the basis for deep and thoughtful judgments, drawing insightful, carefully qualified conclusions from this work • creativity in application as appropriate to the discipline • eloquent and sophisticated communication of information and ideas in terms of the conventions of the discipline • consistent application of appropriate skills, techniques and methods with outstanding levels of precision and accuracy • all or almost all answers correct, very few or none incorrect
Distinction D	75-84	<p>A distinction grade (D) is awarded for performance that provides evidence of a superior level of attainment of the relevant subject learning outcomes, demonstrating the attributes of a credit grade plus (as applicable):</p> <ul style="list-style-type: none"> • evidence of integration and evaluation of critical ideas, principles, concepts and/or theories • distinctive insight and ability in applying relevant skills, techniques, methods and/or concepts • demonstration of frequent originality in defining and analysing issues or problems and providing solutions • fluent and thorough communication of information and ideas in terms of the conventions of the discipline • frequent application of appropriate skills, techniques and methods with superior levels of precision and accuracy • most answers correct, few incorrect
Credit C	65-74	<p>A credit grade (C) is awarded for performance that provides evidence of a high level of attainment of the relevant subject learning outcomes, demonstrating the attributes of a pass grade plus (as applicable):</p> <ul style="list-style-type: none"> • evidence of learning that goes beyond replication of content knowledge or skills • demonstration of solid understanding of fundamental concepts in the field of study • demonstration of the ability to apply these concepts in a variety of contexts • use of convincing arguments with appropriate coherent and logical reasoning • clear communication of information and ideas in terms of the conventions of the discipline • regular application of appropriate skills, techniques and methods with high levels of precision and accuracy • many answers correct, some incorrect
Pass P	50-64	<p>A pass grade (P) is awarded for performance that provides evidence of a satisfactory level attainment of the relevant subject learning outcomes, demonstrating (as applicable):</p> <ul style="list-style-type: none"> • knowledge, understanding and application of fundamental concepts of the field of study • use of routine arguments with acceptable reasoning • adequate communication of information and ideas in terms of the conventions of the discipline

		<ul style="list-style-type: none"> ability to apply appropriate skills, techniques and methods with satisfactory levels of precision and accuracy a combination of correct and incorrect answers
Fail F	~ <50	A fail grade (F) is given for performance that does not provide sufficient evidence of attainment of the relevant subject learning outcomes.
Technical Fail TF		A technical fail (TF) grade is given when minimum performance level requirements for at least one assessment item in the subject as a whole has not been met despite the student achieving at least a satisfactory level of attainment of the subject learning outcomes.
Satisfactory S		A satisfactory grade (S) is awarded for performance that demonstrates a satisfactory level of attainment of the relevant subject learning outcomes.
Unsatisfactory U		An unsatisfactory grade (U) is awarded for performance that demonstrates an unsatisfactory level of attainment of the relevant subject learning outcomes.
Excellent E		An excellent grade (E) may be awarded, instead of a satisfactory grade (S), within subjects from the School of Medicine that have been completed with a consistent pattern of high standard of performance in all aspects of the subject.

The Assessment Quality Cycle

The Assessment Quality Cycle provides a level of assurance that assessment practice across the University is appropriate, consistent and fair.

Assessment Quality Cycle Activities are undertaken to contribute to the continuous improvement of assessment and promote good practices in relation to the:

- design of the assessment suite and individual assessment tasks;
- marking of individual assessment tasks;
- finalisation of subject marks and grades; and
- review of the subject prior to subsequent delivery

Copies of student work may be retained by the University in order to facilitate quality assurance of assessment processes.

Learning Analytics

Data on student performance and engagement (such as Moodle and University Library usage, task marks, use of SOLS) will be available to the Subject Coordinator to assist in analysing student engagement, and to identify and recommend support to students who may be at risk of failure. If you have questions about the kinds of data the University uses, how we collect it, and how we protect your privacy in the use of this data, please refer to [Learning Analytics Information for Students](#).

Academic Integrity Policy

The University's Academic Integrity Policy, Faculty Handbooks and subject guides clearly set out the University's expectation that students submit only their own original work for assessment and avoid plagiarising the work of others or cheating. Re-using any of your own work (either in part or in full) which you have submitted previously for assessment is not permitted without appropriate acknowledgement or without the explicit permission of the Subject Coordinator. Plagiarism can be detected and has led to students being expelled from the University.

The use by students of any website that provides access to essays or other assessment items (sometimes marketed as 'resources'), is extremely unwise. Students who provide an assessment item (or provide access to an assessment item) to others, either directly or indirectly (for example by uploading an assessment item to a website) are considered by the University to be intentionally or recklessly helping other students to cheat. Uploading an assessment task, subject outline or other course materials without express permission of the university is considered academic misconduct and students place themselves at risk of being expelled from the University.

Students should refer to:

- Student Conduct Rules
<http://www.uow.edu.au/about/policy/UOW058723.html>

- Academic Integrity Policy
<http://www.uow.edu.au/about/policy/UOW058648.html>

Submission, Receipt and Collection of Assessment Tasks

Assessments are to be submitted on the due dates and via the submission method specified in each assessment task listed in this Subject Outline. Penalties apply for late submission.

Submission of Assessment Tasks

Unless otherwise indicated in this Subject Outline, written assessments must be submitted through **LHA Central in Building 19, Room 1050, no later than 4pm on the due date.**

All submitted assessments must have attached an individualised LHA Assignment Coversheet with a bar code. Instructions on how to create and submit the cover sheet can be found at the Faculty's webpage: <http://lha.uow.edu.au/current-students/UOW154553.html>

If an extension is not granted, any assessment lodged after 4pm on the due date will be considered late and will incur late penalties (see 'late submission' section below).

Receipt of Assessment Tasks

At LHA Central, assessments submitted with an individualised LHA Assignment Coversheet and barcode will automatically receive an electronic receipt as evidence of submission; this receipt will be issued to students' University email account.

Please note that the Assignment Coversheet must be printed on a laser printer (use the library or computer lab printers if necessary) as ink jet printers may not print to the quality needed to make the barcode readable by the scanners.

It is the responsibility of the student to keep a copy of all work submitted for assessment to the Faculty.

In the case where a student submits an assessment that does not incorporate an automated electronic receipt as evidence of submission, the student may request a paper receipt as proof.

Electronic Submission of Assessments

Where an assessment must be submitted electronically (i.e. through an eLearning site such as Moodle) this will be specified in the assessment task listed in this Subject Outline. The procedure for electronic submission will be set out on the Moodle site. Students are required to retain a copy of material submitted electronically until the release of final results for the assessment task.

Assessment task submission via post, fax or email

Assessments submitted via post, fax or e-mail will *only be accepted with the written prior approval from the Subject Coordinator.*

As a general rule, assessments will not be accepted or marked if submitted by fax except in special cases where the Subject Coordinator has given prior approval. Students who are given prior approval to submit an assessment via fax must have the relevant Assignment Coversheet attached and clearly address the fax to the Subject Coordinator via fax number 02 4221 5341.

Students who are given prior approval to submit an assessment via email must have the relevant Assignment Coversheet attached with the assessment and email the Subject Coordinator directly and copy the LHA Central email lha-enquiries@uow.edu.au.

Students who are given prior approval to submit an assessment, with the relevant Assignment Coversheet attached, via Australia Post must use registered mail – this will ensure there is an official receipt of mailing the assessment on the due date. Students must retain the evidence of posting the assessment.

The envelope should be addressed to:

Subject Coordinator or Tutor's name
Faculty of Law, Humanities and the Arts
University of Wollongong

Collection of Assessment

The University's [Teaching and Assessment: Assessment and Feedback Policy](#) requires that at least one assessment be assessed and returned prior to the deadline for students to withdraw from a subject without academic penalty (Week 9 in a standard session)..

Assessments submitted during session will be returned to students by their lecturer, tutor or seminar leader. LHA Central does not hold any assessments for student collection during session.

Assessments submitted at the end of session will be held at LHA Central 19 up until the end of Week 3 of the following session. After this time, assessments will be returned to the respective Subject Coordinator for return or disposal.

Late Submission of Assessments

In the absence of an approved request for Academic Consideration in the form of an extension, assessment tasks must be submitted no later than 4pm (unless otherwise specified in the Assessment Task information) on the due date.

Late work (i.e. any work required for assessment that has not been given an extension) will be subject to a 10% penalty per calendar day. The penalty is applied to the mark awarded. Work submitted after seven calendar days will not be marked and will be given a mark of 0.

An assessment task that is submitted after 4pm on any day will be deemed to have been submitted on the next working day. Penalties accrue on each day that the assessment task is late, including Saturday, Sunday and public holidays.

For assessments that are required to be submitted in hard copy via LHA Central in Building 19, submission must be made by 4pm on weekdays to be recorded as submitted on that day.

Only with the written prior approval from the Subject Coordinator, may students submit their assessment on a Saturday, Sunday or public holiday in electronic format via email to the Subject Coordinator's email address. This is on the condition that they submit the hard copy of this assessment task by 4pm on the next working day with a completed [Statutory Declaration](#) to the effect that they confirm that the electronic and hard copies of the assessment are identical in all material respects. Where this is done, the submission date will be deemed to be that of the electronic submission for purposes of calculation of any late penalty.

In the absence of an extension having been granted pursuant to the Academic Consideration Policy, work submitted beyond seven (7) days of the due date will be accepted only if submission of that assessment is necessary to pass the subject but a mark of 'zero' will be recorded.

Retention of Assessments

Copies of student work may be retained by the University in order to facilitate quality assurance of assessment processes.

Student Review of Mark / Grade

In accordance with the Coursework Student Academic Complaints Policy, a student may request an explanation of a mark for an assessment task or a final grade for a subject consistent with the student's right to appropriate and useful feedback on their performance in an assessment task. Refer to the Coursework Student Academic Complaints Policy for further information.

- Coursework Student Academic Complaints Policy: <http://www.uow.edu.au/about/policy/UOW058653.html>

Subject Assessment Tasks

Assessment 1: Research Essay

Marking	Marked out of 100 - 30%
Description	<p>Visit one or more of the following exhibitions: <i>Primary Structures and Speculative Forms</i> (Art Gallery of NSW, finishing 6 August), <i>Kader Attia</i> (Museum of Contemporary Art, finishing 30 July), or <i>This is a Voice</i> (Powerhouse Museum, 11 August 2017 – 28 January 2018). Select, research, and analyse ONE work from one of these exhibitions.</p> <p>Referring to relevant lecture materials, tutorial activities and discussions, analyse how the physical construction of the selected work and its presentation influence audience experience. Incorporate research into the historical and cultural contexts of the work as well as your own experience in the analysis.</p> <p>Consider the role physicality plays in the experience of a work: how do the qualities of materials used influence the final forms of a work? How does the creator make use of the properties and the innate qualities of materials? What is the nature of the relationship between objects and audience? How may the installation and presentation of the work shape the audience experience?</p> <p>A project outline will be provided on Medadada.net and the assessment will be discussed in week 1.</p>
Due Date	Week 6
Format	Written essay (1000 to 1500 words). Correct essay style and bibliographic referencing are required.
Assessment Criteria	<ul style="list-style-type: none"> • Depth and breadth of research engagement with relevant materials incorporating lecture and workshop discussions • Depth of critical analysis of the work discussed in relation to the questions posed • Quality of argument supported by research materials, sound premises, and critical analyses • Clarity and succinctness of writing
Submission Method	Electronic submission via Moodle
Required Performance Level	Must attempt
Turnitin	This assessment task has been set up to be checked by Turnitin, a tool for checking if it has unreferenced content. You can submit your assessment task to Turnitin prior to the due date and Turnitin will give you an originality report. You can then make any changes that may be required and re-submit your final version by the due date.
Subject Learning Outcome Addressed	This assessment task addresses Subject Learning Outcome: <ol style="list-style-type: none"> 1. Critically discuss the notion of interaction in contemporary media art.

Assessment 2: Project Prototype

Marking	Marked out of 100 - 30%
Description	<p>For this assessment, you will present a prototype of an object-based artwork (using audio-visual, kinetic, electronic and/or interactive components) in response to the theme '<i>Devices of Wonder</i>' with a focus on audience experience. Your proposed work needs to be appropriately contextualised by historical and contemporary works discussed in lectures and workshops.</p> <p>Your working prototype presented at this point needs to be functional and gives a full impression of how the final work will appear. While not all content needs to be completed or finalised at this stage, the more substantial the presentation the more meaningful this</p>

	<p>exercise will be in terms of your project development.</p> <p>One week after the prototype presentation, submit a critical reflection on the processes and outcomes of the presentation as a 400-word blog post (including images) on your learning blog with a working link provided on Medadada.net. You should also include responses to feedback from your tutors and peers at the presentation, plans for completing the work.</p> <p>A detailed outline will be downloadable and the assessment will be discussed in class.</p>
Due Date	<p>Project prototype due in Week 10 - in class</p> <p>Critical reflection due in Week 11 – prior to workshop class</p>
Format	<p>Presentation of prototype</p> <p>Critical Reflection (400 words) posted on your learning blog.</p>
Assessment Criteria	<ul style="list-style-type: none"> • Research engagement and application of relevant materials evident in the prototype presented • Criticality of response to the set theme • Exploration and experimentation with objects, material and media • Execution of the prototype in terms of functionality and how audience experience is addressed
Submission Method	<p>Physical presentation in class</p> <p>A working link to your blog entry must be provided on the relevant submission post on Medadada.net.</p>
Required Performance Level	<p>Must Attempt</p>
Subject Learning Outcome Addressed	<p>This assessment task addresses Subject Learning Outcome:</p> <ol style="list-style-type: none"> 2. Produce creative work that demonstrates technical literacy in a relevant aspect of media art covered in the subject. 3. Produce creative work that engages with the rhetoric, aesthetics and cultural politics of art and participation.

Assessment 3: Project Final Presentation

Marking	<p>Marked out of 100 - 40%</p>
Description	<p>For this assessment you will install and present your completed project in a class exhibition. The final work responds to the theme '<i>Devices of Wonder</i>' by exploring aspects of electronic art, which may include physical computing, interactivity design, and/or audio-visual elements. It is important that the work and its presentation consider audience experience.</p> <p>Present your final work in an exhibition accompanied with a written artist statement (200 words max) that contextualises your work in relation to contemporary media art practice, and contemporary aesthetic debates focusing on interaction and participation.</p> <p>A detailed outline will be downloadable and the assessment will be discussed in class.</p>
Due Date	<p>Week 15 TBC</p>
Format	<ul style="list-style-type: none"> • Exhibition of work/ installation/ performance • Statement (200 words) presented with the work
Assessment Criteria	<ul style="list-style-type: none"> • Research engagement and application of relevant materials and discussions through the session • Articulation of concept and project development in response to the set theme and relevant ideas • Evidence of exploration of experimentation of media and materials in the final work • Functionality of the final work and effectiveness in how presentation addresses participatory audience experience
Submission Method	<p>Exhibition of artwork accompanied by written statement</p>

Required Performance Level	Must Attempt
Subject Learning Outcome Addressed	<p>This assessment task addresses Subject Learning Outcome:</p> <ol style="list-style-type: none"> 1. Critically discuss the notion of interaction in contemporary media art. 2. Produce creative work that demonstrates technical literacy in a relevant aspect of media art covered in the subject. 3. Produce creative work that engages with the rhetoric, aesthetics and cultural politics of art and participation.

Supplementary Assessment

Supplementary assessment may be offered to students whose performance in this subject is close to that required to pass the subject, and are identified as meriting an offer of a supplementary assessment. The precise form of supplementary assessment will be determined at the time the offer of a supplementary assessment is made. Students who satisfactorily complete a supplementary assessment will be awarded a grade of 50% (Pass Supplementary).

Subject Resources and Materials

Recommended Reading / Viewing / Listening

These resources are recommended and are not intended to be exhaustive. Students are encouraged to use the Library catalogue and databases to locate additional resources and supplement the recommendations with resources discovered through their own research, both online and in hard copy.

- UOW Library
<http://www.library.uow.edu.au/index.html>
- Bishop, C (ed.) 2006, *Participation*, Whitechapel, London.
- Bishop, Claire 2005, *Installation Art*, Tate, London.
- Butler, R 1992, *Installation and Objecthood*, Michael Millburn Galleries, Brisbane .
- Coole, D & Frost S (eds) 2010, *New Materialisms : Ontology, Agency, And Politics*, Duke University Press, Durham
- Corrin, L, Kwon, M & Bryson, N 1997, *Mark Dion*, Phaidon, London.
- Davis, H & Turpin, E (eds) 2014, *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies*, Open Humanities Press, S.I.
- Dion, M, Fend, P & Peterman, D 2001, *Ecologies*, David and Alfred Smart Museum of Art, University of Chicago, Chicago.
- Dion, Mark 2008, *Mark Dion: Travels of William Bartram*, Bartram's Garden, Philadelphia.
- Faludi, R 2011, *Building Wireless Sensor Network*, O'Reilly, Sebastopol.
- Hayward Gallery and Australian Centre for the Moving Image 2006, *Eyes, Lies and Illusions: drawn from the Werner Nekes Collection*, Australian Centre for the Moving Image, Melbourne.
- Igoe, T 2007, *Making Things Talk*, O'Reilly, Sebastopol.
- Jefferey, C, 2011, *Preternatural*, Punctum Books, Brooklyn.
- Klanten, R, Ehmann, S & Hanschke, V (ed) 2011, *A Touch of Code: Interactive Installations and Experiences*, Die Gestalten Verlag, Berlin.
- Margolis, M 2011, *Arduino Cookbook*, O'Reilly, Beijing.
- Martin, J 2012, *Theatre of the World* , Museum of Old and New Art, Berriedale, Tas.
- Mauriès, P 2002, *Cabinets of Curiosities*, Thames & Hudson, New York .
- McShine, K (ed.) 1981, *Joseph Cornell*, Museum of Modern Art, New York.
- Media Art Net* n.d., viewed 4 July 2016, <<http://www.medienkunstnetz.de/mediaartnet/>>
- Merewether, C 2006, *The Archive*, Whitechapel & MIT Press, London & Cambridge, Mass.
- Mims, F 2003, *Getting Started in Electronics*, Master Publishing, US.
- Norden, L & Danto, A 2007, *Sarah Sze*, Harry N. Abrams, New York.
- O'Sullivan, D & Igoe, T 2004, *Physical Computing*, Thomson Course Technology, Boston.
- Oliveira, N 2003, *Installation Art in the New Millennium: The Empire of the Senses*, Thames & Hudson, New York.

Parikka, J 2010, *Insect Media : An Archaeology Of Animals And Technology*, University of Minnesota Press, Minneapolis.

Roberts, D 2011, *Making Things Move: DIY Mechanics for Inventors, Hobbyist, and Artists*, McGraw Hill, New York.

Rush, M 2005, *New Media in Art*, Thames & Hudson, London.

Satomi, M & Perner-Wilson, H n.d., *How to Get What You Want*, viewed 4 July 2016, <<http://www.kobakant.at/DIY/?p=270>>

Shanken, E. A. 2009, *Art and Electronic Media*, Phaidon, New York.

Shaw, J & Weibel, P (eds) 2003, *Future Cinema: The Cinematic Imaginary After Film*, ZKM & MIT Press, Cambridge, Massachusetts.

Sheehy, C 2006, *Cabinet of Curiosities: Mark Dion and the University as Installation*, University of Minnesota Press.

Stacey, R 2007, *Museum: The Macleays, Their Collections And The Search For Order*, Cambridge University Press, Port Melbourne.

Stafford, BM & Terpak, F 2001, *Devices of Wonder: from the world in a box to images on a screen*, Getty Research Institute, Los Angeles.

Waldman, D 2002, *Joseph Cornell : Master of Dreams*, Harry N. Abrams, New York.

Wardrip-Fruin, N & Montfort, N (eds) 2003, *The New Media Reader*, The MIT Press, Cambridge, Mass.

Yanni, C 2005, *Nature's Museums : Victorian Science And The Architecture Of Display*, Princeton Architectural Press, New York.

General Advice Guide

Each session the Faculty of Law, Humanities and the Arts produces a guide to Faculty and University policies, programs and resources.

Students are encouraged to access a copy of the [General Advice Guide](#) at the start of each session.