## ACADEMIC EXERCISE

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| due date | 5 pm. Monday October 25 2004. |
| assessment value | This task comprises 30% of your final result in Network Media. |
| task description | Select one of the extracts below. Each is selected from the readings provided in the dossier. You are to write a Web based essay (that can include images, sound, video and text) that addresses or responds in some manner to the extract. |
| | The finished work must contain a bibliography. The bibliography must contain at least six references. Only one of these references can be from the dossier. |
| | The finished work will consist of multiple pages. It is expected that some consideration would be given to hypertext design in the work. |

background

This assessment activity is to foster and concentrate on close critical reading skills. It requires you to consider carefully what is being said, and how, and to then build a response to this.

Your response may be to explore in detail one statement. It may be to annotate the entire extract. It may be to illustrate the work in some manner. Perhaps you wish to write a 'readers guide' to the selected text. Each may be appropriate.

The exercise is also to allow you to explore and express the HTML skills that you have developed through this semester. The role of HTML within this course is not to let you become *de facto* designers but is to introduce Web based writing as an academic literacy. To begin to explore new forms for the expression of knowledge, forms that treat the network as the place of writing, not just publication, and ways that look less to the history of print and more towards the new forms of 'writing' that will emerge as a result of these new technologies (the Web, blogs, integrated media).

Imagine if the Web was the original place for writing what you know, rather than the page. What would your writing become? What could your writing become?

One

Hypertext similarly emphasizes that the marginal has as much to offer as does the central, in part because hypertext does more than redefine the central by refusing to grant centrality to anything, to any lexia, for more than the time a gaze rests upon it. In hypertext, centrality, like beauty and relevance, resides in the mind of the beholder. Like Andy Warhol's modern person's fifteen minutes of fame, centrality in hypertext exists only as a matter of evanescence. As one might expect from an information medium that changes oru relations to data, thoughts, and selves so dramatically, that evanescence of this (ever-migrating) centrality is merely a given – that's the way things are – rather than an occasion for complaint or satire. It is simply the condition under which – or within which – we

think, communicate, or record these thoughts and communications in the hypertextual docuverse.

Landow, George P. <u>Hypertext 2.0: The Convergence of Contemporary Critical Theory and Technology</u>. Baltimore: John Hopkins University Press, 1997. p. 89.

Two

Weblogs are densely interlinked. This anchors blogs in the public arena, as part of a communal discourse. Posts to a blog can be very short and unpretentious. The threshold for publishing a single post is very low. This allows single, small, insignificant ideas to be expressed and formulated. Sometimes these thoughts are left as they are. A paragraph is enough and there is no more needed. Other times, the ideas grow. Someone links their site to the first post, comments on it, and a conversation grows forth. The initial post, or follow-ups, are linked to a web site or a newspaper article or something else. Links are like roots, tendrils, reaching out between fragments, creating a context for bits and pieces that at first glance may seem to be unconnected fragments.

Mortensen, Torill, and Jill Walker. "Blogging Thoughts: Personal Publication as an Online Research Tool." <u>Researching Ict's in Context</u>. Ed. Andrew Morrison. Oslo: University of Oslo, 2002. 249-79. p.259.

Three

This new cinematic aesthetics of density seems to be highly appropriate for our age. If, from a city street to a web page, we are surrounded by highly dense information surfaces, it is appropriate to expect from cinema a similar logic. (In the same fashion, we may think of spatial montage as reflecting another contemporary daily experience: working with a number of different applications at once on a computer. If we are now used to distribute and rapidly switch our attention from one programme to another, from one set of windows and commands to another set, we may find multiple streams of audiovisual information presented simultaneously more satisfying than the single stream of traditional cinema.)

Manovich, Lev. "Spatial Computerisation and Film Language." <u>New Screen Media: Cinema/Art/Narrative</u>. Eds. Martin Rieser and Andrea Zapp. London: British Film Institute, 2002. 64-76. p. 73.

submission

An email containing the URL of your essay is to be emailed to your teacher/tutor by 5pm, Monday October 25th. The url is expected to be correct and receipt of this email constitutes submission of your work. Your email must contain a declaration stating that the work is your own.

This declaration is available at:

http://communication.students.rmit.edu.au/~teaching/blogs/labs/archives/000119.html