

MEDIA PUBLICS: AN INTRODUCTION TO CIVIC MEDIA

Course Number: CAMS 276

Term: Spring 2016

Credit: 1, graded

Date & Time: TF 2:50-4:00PM

Location: Jewett Art Center 454

Instructor: Nicholas Knouf (nknouf@wellesley.edu; <http://zeitkunst.org>); JAC 460 x2105

Office Hours: TF 4-5PM or by appointment

Course Description

This course will examine how media (such as print, the telephone, radio, film, television, video, mobile phones, and the Internet, among others) intersect with civil society. We will explore how these media function in the development of publics and counterpublics, and how communities repurpose these media for their own ends. While we regularly hear how some new form of social media is going to “revolutionize” public participation by fostering the development of new communities and toppling repressive regimes, we will take a more skeptical stance, examining how “new” media have always been imbued with revolutionary potential, but also how they often fall prey to entrenched commercial interests. Nevertheless, we will examine cases where bottom-up development of new forms of participation and engagement with media have enabled otherwise marginalized voices to be expressed. Students will have the opportunity to create their own civic media projects for the public(s) of their choice.

Required Texts

- Texts available in Sakai
- Online resources

Course Goals

At the end of the course, students will be able to

- articulate the role of media in the formation of publics and counterpublics;

- discuss the dynamics of communities, their formation, their potentials and their problematics;
- map the broader trajectories of major media events in order to trace patterns;
- express how communities have repurposed media technologies to express their own perspectives;
- present a set of collective media projects directed at different publics;
- develop their own intervention into the public space through media.

Course Requirements

- Completion of all required reading
- Participation during class discussion
- Leading of one (or more) class sessions
- Short writing assignments on publics and communities
- Media production exercises
- Final project that synthesizes the course material and that exists in some “public” outside of the classroom

Description of Required Reading

You are required to read the materials provided. The purpose of the readings in this course is threefold. First, the materials serve to familiarize you with the kind of conceptual and material culture surrounding discussions of media, publics, and communities. Secondly, these texts are designed to give you a sense about the kinds of research and writings typically expected from professionals in media studies. Lastly, you can think of these texts as conceptual devices that you can engage with in your projects, both for this course as well as in your future endeavors.

One final note about the readings: you may likely find some of the texts you read to be rather challenging. Some texts might assume historical knowledge you lack; others might appear to be more suited to a class in poetry rather than one on civic media. We will work through these challenges together. I hope that you will focus on the process of understanding, and that you find the texts to be productively challenging. Knowing how to approach difficult material from unfamiliar domains is a skill that will be extremely useful to you, no matter your future endeavors.

Teaching philosophy

I am of the belief that theory and practice are fundamentally intertwined. As such, we will do a lot of “hands-on” learning in this course, alongside our discussion of theoretical and historical texts. Additionally, I am less interested in the rehearsal of the minute details of the texts under study and rather want to encourage you to think expansively about how media theory informs media practice, and vice versa. Finally, I want the classroom to be a space where challenging critique and conversation can take place; please be respectful of the opinions and comments of other students in class, and I will do the same.

How to Succeed in this Class

At the bare minimum you must complete the requirements for the course as outlined above. Beyond this you must be willing to take some risks, to challenge yourself to go further in your analysis of the works

or in your production of your final project. You can expect to spend 7 to 8 hours preparing for the class (reading the texts, writing summaries, doing the experiments, preparing for projects, etc.).

Assignments and Requirements

Participation (10%)

Given that this is a course about civic media, and the construction of different types of publics, it should make sense that I expect you to participate regularly in class. This will involve at the least coming to class prepared to discuss the readings and/or media I've asked you to review. But it will also require an openness to try some new ways of working and being in class, as we try and figure out new ways of constructing publics and community.

Leading of class (10%)

They say that the best kind of learning comes from having to teach others. For at least one class session during the semester (and possibly two depending on enrollment), you will lead the discussion. This will entail opening the class with an overview of the topics at hand, presentation of relevant media, and the posing of through-provoking questions for us to consider. We will decide upon these sessions early in the semester so you will have plenty of time to prepare.

Short Writing Assignments (20%)

There will be two to three short writing assignments of around 3-5 pages evenly spaced throughout the semester. Each assignment will be different, but will ask you to think critically about how media is involved in the construction of publics. More information will come later in the course.

Media Production Assignments (30%)

There will be two larger assignments involving the production of media for some sort of public. Right now these assignments are planned to be a class zine and class podcast. I'll be grading each person's contribution separately, even though we will be creating a collective work. More information will come later!

Final paper/project (30%)

A final paper (10-15 pages) or final project (of equivalent effort) analyzing media in the construction of publics and communities, or a final media project for a particular public/community. I'll ask you to choose a topic just before spring break, so it's never too early to start thinking about it. Details to come.

Grading

Grading rationale

A grade of “A” is given to students who meet with conspicuous excellence every demand which can fairly be made by the course.

A grade of “B” is given to those students who add to the minimum of satisfactory attainment excellence in not all, but some of the following: organization, accuracy, originality, understanding, insight.

A grade of “C” is given to those students who have attained a satisfactory familiarity with the content of a course and who have demonstrated ability to use this knowledge in a satisfactory manner.

A grade of “D” is a passing grade. There is no grade of D+ or D-.

Depending on enrollment, this course might be subject to the Wellesley College policy (<http://www.wellesley.edu/registrar/grading/gradingpolicyfaq>). While that policy asks faculty to hold each 100- and 200-level course with 10 or more students to an average of no higher than 3.33, it does not require faculty to grade on a “curve.” There is no arbitrary limit on the number of A’s, B’s, C’s etc., and every student will be assigned the grade she earns and deserves according to the grading standards of the college.

In any event, grading is non-competitive: helping your classmates will never harm your grade.

Grading breakdown

A =	4.0 =	92.5%+
A- =	3.67 =	89.5%-92.4%
B+ =	3.33 =	86.5%-89.4%
B =	3.00 =	82.5%-86.4%
B- =	2.67 =	79.5%-82.4%
C+ =	2.33 =	76.5%-79.4%
C =	2.0 =	72.5%-76.4%
C- =	1.67 =	69.5%-72.4%
D =	1.0 =	59.5%-69.4%
F =	0.0 =	<59.5%

Administrivia

Absence & Late policy

Absences are allowed in three circumstances: personal illness, family crisis, or college-sanctioned activity. In all three cases I ask to be informed as soon as possible in advance so that we can make proper arrangements for completing the missed work—knowing that in true crisis situations advance notice may not be possible. Excused absences are the only cases in which work can be turned in late without penalty. In all other cases, late work will result in a 10% decrease in your grade for each day it is late, and will be accepted up to one week after the due date. *Please do not turn in work late:* it is highly detrimental to your overall performance, makes it very easy to fall behind, is disruptive to the other students who completed the assignments on time, and adds an additional burden on me in terms of finding time to grade your assignment at a later date. It is oftentimes in your best interest to turn in an time a less-than-perfect assignment rather than a slightly-closer-to-perfect late one.

E-mail

Any questions of a non-personal nature regarding course content, assignments, etc., should be posted to the “General Discussion” Sakai forum, as it is likely other students in the course either have a similar question or can provide you with an answer! Personal questions can be discussed over e-mail, during office hours, or by appointment. I will try to respond to all e-mails within 24 hours. I generally reply to e-mails during business hours during the week, and rarely reply to e-mails on the weekends. Please send e-mail from your Wellesley account to ensure that it does not inadvertently end up in my spam folder.

One final note regarding e-mail: please use proper salutations and grammar in writing your e-mail. (This also goes for forum posts on Sakai.) It might seem like a minor point, but it goes a long way towards producing the environment that is conducive to our joint learning!

Feedback and Comments

I will provide varying levels of feedback on your assignments during the semester. For shorter assignments, this may come in the form of a few short phrases or words. For longer assignments I will provide more extensive comments, not only on content but also on form and mechanics. This feedback might appear at times to be rather direct; know, however, that whenever I provide feedback it is in the service of making you a better writer, a better thinker, a better maker. I am of course more than willing to discuss my feedback with you in person.

Grading concerns

Please take at least 24 hours to review my comments before contacting me regarding any grading concerns. I prefer to do this during office hours or a scheduled appointment, and not before or after class.

Honor code

I want to remind you of the honor code: “As a Wellesley College student, I will act with honesty, integrity, and respect. In making this commitment, I am accountable to the community and dedicate myself to a life of honor.” I expect that you will act accordingly, and you can expect I will do the same.

The College and I take plagiarism seriously. Please be sure to reference any materials you quote or paraphrase, no matter the medium. Let me know if you have any questions regarding this issue.

Laptop/Tablet policy

As I know some students prefer to take notes on the laptops, or view course readings electronically, laptops and tablets *are* allowed in class. If, however, it comes to be that laptops are being used in-class for non-class purposes, we will have a discussion about their continued presence in the classroom.

Pronouns

If you have a preference as to which pronoun you would like me to use with you, please let me know.

Paper formatting and guidelines

Please turn in papers and summaries with proper grammar and spelling. If either detract from my ability to understand your argument, I reserve the right to decrease your grade accordingly.

Papers should be turned in electronically to Sakai, doubled-spaced using a standard serif font (Cambria, Garamond, Georgia, Palatino, Times New Roman, etc.) at a size of 12pt with 1in margins. Please do not try to increase your page count through creative combinations of font, font size, and margins: I’ve seen it all, I’ve even tried it myself (and have often failed), and your time would be better spent working on the substance of your paper.

Please be consistent in your choice of citation format; I do not care if you use Chicago, MLA, or APA. As with spelling and grammar, if your citations detract from my ability to understand your paper, I reserve the right to decrease your grade accordingly.

Social Media

It is my policy to not add students as friends on Facebook until they have graduated. I do have a public Twitter handle (@zeitkunst) and if Twitter is your thing and if you are interested, feel free to follow me there (although of course there is no obligation to do so). I have a public website at <http://zeitkunst.org>.

Students with disabilities

If you have a disability and need accommodations, please contact Jim Wice, Director of Disability Services, in Clapp Library 314 to arrange these accommodations. See <http://www.wellesley.edu/disability> for more information.

Schedule

Given that this is a new course, this schedule is subject to change, but any changes will be announced/discussed in advance in class and posted to the Sakai site for the course.

Week 1: Ritual Model of Communication

January 26

What is a public? What is community? How do/does media affect their formation, their development?

January 29

James W. Carey, "A Cultural Approach to Communication," in *Communication as Culture: Essays on Media and Society*, with a foreword by G. Stuart Adam (New York: Routledge, 2009 [1989]), 11-28.

Jennifer Deger, "Seeing the Invisible: Yolngu Video as Revelatory Ritual.," *Visual Anthropology* 20, nos. 2/3 (2007): 103-121.

Week 2: Public Sphere and its Discontents I: Foundations

February 2

Read this text first: Jürgen Habermas, "The Public Sphere: An Encyclopedia Article (1964)," trans. Sara Lennox and Frank Lennox, *New German Critique*, no. 3 (1974): 49-55, <http://www.jstor.org/stable/487737>.

Then this one: Jürgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (The MIT Press, 1991), "Introduction: Preliminary Demarcation of a Type of Bourgeois Public Sphere", 1-26.

And finally, this one: Nancy Fraser, "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy," *Social Text*, nos. 25/26 (1990): 56-80, <http://www.jstor.org/stable/466240>.

Come to class with 3-5 questions about the readings.

February 5

Out of town at a conference. But, you still have something to...**do**: Take some time during the class period, or an equivalent amount of time some other day of the week, to go to some place in public (a coffee shop, a restaurant, a museum, a library, etc.), preferably off-campus, and think about the social dynamics in light of the writings by Habermas and Fraser. What kinds of conversations are permitted? Who is allowed in this space? What kinds of activities would not be allowed? What types of behaviors might be tolerated, but would be frowned-upon? What is *your* role as an observer, and what enables you to be an observer in this space? Write around 250-500 words and upload to your Sakai dropbox; due February 9th before class.

Week 3: Media Rituals, or the show must go on...

February 9

Victor Turner, *Dramas, Fields, and Metaphors: Symbolic Action in Human Society* (Ithaca: Cornell University Press, 1974), “Social Dramas and Ritual Metaphors”, 23-59.

Nick Couldry, *Media Rituals: A Critical Approach* (London and New York: Routledge, 2003), “Ritual and Liminality”, 21-35; “Ritual Space”, 37-53.

Recommended

Daniel Dayan and Elihu Katz, “Articulating Consensus: the ritual and rhetoric of media events,” in *Durkheimian sociology: cultural studies*, ed. Jeffrey C. Alexander (Cambridge: Cambridge University Press, 1988), 161-186.

Jeffrey C. Alexander and Ronald N. Jacobs, “Mass communication, ritual and civil society,” in *Media, Ritual and Identity*, ed. Tamar Liebes and James Curran (London: Routledge, 1998), 23-41.

James W. Carey, “Political ritual on television: Episodes in the history of shame, degradation and excommunication,” in Liebes and Curran, *Media, Ritual and Identity*, 42-70.

Ken Hillis, *Online a Lot of the Time: Ritual, Fetish, Sign* (Durham: Duke University Press, 2009).

February 11

SPECIAL EVENT (not required, but recommended): “Gaming Futures: Women in Games and Play” panel at Collins Cinema from 5:00-6:30PM, with reception in Jewett from 4:00-5:00PM.

February 12

Mayfair Mei-Hui Yang, “Goddess across the Taiwan Strait: Matrifocal Ritual Space, Nation-State, and Satellite Television Footprints,” *Public Culture* 16, no. 2 (2004): 209-238.

James R. McLeod, “The Sociodrama of Presidential Politics: Rhetoric, Ritual, and Power in the Era of Teledemocracy,” *American Anthropologist* 101, no. 2 (1999): 359-373, <http://dx.doi.org/10.1525/aa.1999.101.2.359>.

William F. S. Miles, “The Rally as Ritual: Dramaturgical Politics in Nigerian Hausaland,” *Comparative Politics* 21, no. 3 (1989): 323-338, <http://www.jstor.org/stable/422296>.

Week 4: Focus: Theatrical Publics

SPECIAL REQUIRED EVENT: Bread & Puppet Theater performances of “The Overtakelessness Circus” on both Saturday and Sunday, February 13th and 14th, at 3:00PM, or “The Seditious Conspiracy Theater Presents: A Monument to the Political Prisoner Oscar Lopez Rivera” on Wednesday through Saturday, February 17th-20th, at 7:30PM, all at MassArt in Tower Auditorium. Admission free. Please attend one performance and RSVP at <https://www.bp-massart-circus.eventbrite.com/>

February 16

David Graeber, *Possibilities: Essays on Hierachy, Rebellion, and Desire* (Oakland: AK Press, 2007), “On the Phenomenology of Giant Puppets: Broken Windows, Imaginary Jars of Urine, and the Cosmological Role of the Police in American Culture”, 375-417.

John Bell, “The End of *Our Domestic Resurrection Circus*: Bread and Puppet Theater and Counterculture Performance in the 1990s,” in *Puppets, Masks, and Performing Objects*, ed. John Bell (Cambridge: MIT Press, 2001), 52-70.

Recommended

Jil Dolan, *Utopia in Performance: Finding Hope at the Theater* (Ann Arbor: University of Michigan Press, 2005).

February 19

Augusto Boal, *Theatre of the Oppressed* (Theatre Communications Group, 1993), “Poetics of the Oppressed”, 117-156.

Augusto Boal, *Games for Actors and Non-Actors*, 2nd (London, UK: Routledge, 2002), selections.

Geraldine Pratt and Caleb Johnston, “Turning theatre into law, and other spaces of politics,” *Cultural Geographies* 14, no. 1 (2007): 92-113, eprint: <http://cgj.sagepub.com/cgi/reprint/14/1/92.pdf>, <http://cgj.sagepub.com/cgi/content/abstract/14/1/92>.

REPORT ON POLITICAL RITUALS FOR ALIEN VISITOR DUE

Week 5: Public Sphere and its Discontents II: Counterpublics, Agonism, Parrhesia

February 23

Michael Warner, “Publics and Counterpublics,” *Public Culture* 14, no. 1 (2002): 49-90.

Oskar Negt, Alexander Kluge, and Peter Labanyi, “The Public Sphere and Experience”: Selections,” *October* 46 (1988): 60-82, <http://www.jstor.org/stable/778678>.

REPORT ON BREAD AND PUPPET PERFORMANCE DUE

Recommended

Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (New York: Verso, 2006 [1983]), “Introduction” and “Cultural Roots”, 1-36.

Oskar Negt and Alexander Kluge, *Public Sphere and Experience: Toward and Analysis of the Bourgeois and Proletarian Public Sphere*, trans. Peter Labanyi, Jamie Owen Daniel, and Assenka Oksiloff, with a foreword by Miriam Hansen (Minneapolis: University of Minnesota Press, 1993 [1972]).

February 26

Michel Foucault, *Fearless Speech*, ed. Joseph Pearson, Foreign Agents (Los Angeles: Semiotext(e), 2001), "The Word *Parrhesia*", 9-24.

Chantal Mouffe, "Deliberative Democracy or Agonistic Pluralism?," *Social Research* 66, no. 3 (1999): p745-758.

Patricia C. Phillips, "Creating Democracy: A Dialogue with Krzysztof Wodiczko," *Art Journal* 62, no. 4 (2003): 32-47.

Week 6: Focus: Zines and Samizdat**March 1**

Michelle Comstock, "Grrrl Zine Networks: Re-Composing Spaces of Authority, Gender, and Culture," *JAC* 21, no. 2 (2001): 383-409, <http://www.jstor.org/stable/20866409>.

Ann Komaromi, "Samizdat and Soviet Dissident Publics," *Slavic Review* 71, no. 1 (2012): 70-90, <http://www.jstor.org/stable/10.5612/slavicreview.71.1.0070>.

Matthew Worley, "Punk, Politics and British (fan)zines, 1976-84: 'While the world was dying, did you wonder why?'," *History Workshop Journal* 79, no. 1 (2015): 76-106, https://muse.jhu.edu/journals/history_workshop_journal/v079/79.worley.html.

Recommended

Elke Zobl, "Cultural Production, Transnational Networking, and Critical Reflection in Feminist Zines," *Signs* 35, no. 1 (2009): 1-12, <http://www.jstor.org/stable/10.1086/599256>.

Claire Villacorta, "Breaking the Jaw! Zine Making and Feminism in Manila," *Signs* 35, no. 1 (2009): 59-66, <http://www.jstor.org/stable/10.1086/599258>.

March 4

Zine workshop at Clapp Library!

Week 7: What is community? How do we define it?**March 8**

Jean-Luc Nancy, *The Inoperative Community* (University of Minnesota Press, June 1991), "The Inoperative Community", 1-42.

Recommended

Maurice Blanchot, *The Unavowable Community* (Station Hill Press, February 1988).

March 11

Linnell Secomb, "Fractured Community," *Hypatia* 15, no. 2 (2000): 133-150, <http://dx.doi.org/10.1111/j.1527-2001.2000.tb00319.x>.

D. Diane Davis, "'Addicted to Love'; Or, Toward an Inessential Solidarity," *JAC* 19, no. 4 (1999): 633-656.

Tanja Dreher, "Listening across difference: Media and multiculturalism beyond the politics of voice.," *Continuum: Journal of Media & Cultural Studies* 23, no. 4 (2009): 445-458, <http://0-search.ebscohost.com.luna.wellesley.edu/login.aspx?direct=true&db=ufh&AN=43388121&site=ehost-live&scope=site>.

Week 8: Spectacular Spectacles**March 15**

Jonathan Crary, "Spectacle, Attention, Counter-Memory," *October* 50 (1989): 97-107, <http://www.jstor.org/stable/778858>.

Guy Debord, *The Society of the Spectacle* (Zone Books, 1995), "Separation Perfected", 11-24.

March 18

Martin Patrick, "Performative tactics and the choreographic reinvention of public space," *Art & the Public Sphere* 1, no. 1 (2011): 65-84, <http://www.ingentaconnect.com/content/intellect/aps/2011/00000001/00000001/art00006>.

Kate Kenny, "'The performative surprise': parody, documentary and critique.," *Culture & Organization* 15, no. 2 (2009): 221-235, <http://0-search.ebscohost.com.luna.wellesley.edu/login.aspx?direct=true&db=a9h&AN=41130447&site=ehost-live&scope=site>.

Watch before class

Chris Smith and Dan Ollman, *The Yes Men* (2005), Film.

ZINE DUE**SPRING BREAK!!!****Week 9: Manipulated Publics: Propaganda and PR****March 29**

Joseph Goebbels, "The Radio as the Eight Great Power," 1999, accessed January 18, 2012, <http://www.calvin.edu/academic/cas/gpa/goeb56.htm>.

Leonard W. Doob, "Goebbels' Principles of Propaganda," *The Public Opinion Quarterly* 14, no. 3 (1950): 419-442, <http://www.jstor.org/stable/2745999>.

April 1

Edward L. Bernays, *Propaganda* (1928), “Organizing Chaos”, 9-18; “The New Propaganda”, 19-31; “The Psychology of Public Relations”, 47-61

Before class watch:

Adam Curtis, *The Century of the Self* (2002), Television, <http://archive.org/details/CenturyOfTheSelf1-4>.

Brian Springer, *Spin* (1995), <http://archive.org/details/BrianSpringer-Spin>.

Week 10: Focus: Sonic Publics I, Listening

April 5

Harwood L. Childs, “Short-Wave Listening in the United States,” *The Public Opinion Quarterly* 5, no. 2 (1941): 210-226, <http://www.jstor.org/stable/2744936>.

Ann Elizabeth Pfau and David Hochfelder, “‘Her Voice a Bullet’: Imaginary Propaganda and the Legendary Broadcasters of World War II,” in *Sound in the Age of Mechanical Reproduction* (University of Pennsylvania Press, 2010), 47-68, <http://www.jstor.org/stable/j.ctt3fh7g0.5>.

April 8

Greg Gow, “Translocations of Affirmation: Mediascapes and Cultural Flows among the Stateless Oromo,” *International Journal of Cultural Studies* 7, no. 3 (2004): 301-319, eprint: <http://ics.sagepub.com/content/7/3/301.full.pdf+html>, <http://ics.sagepub.com/content/7/3/301.abstract>.

Kate Lacey, *Listening Publics: The Politics and Experience of Listening in the Media Age* (Cambridge: Polity, 2013), “The Politics and Practices of Collective Listening”.

Week 12: Focus: Sonic Publics II, Producing

April 12

Bertolt Brecht, “The Radio as an Apparatus of Communication,” in *Brecht on Theatre* (New York: Hill / Wang, 1964 [1932]), 51-53.

Félix Guattari, “Popular Free Radio,” in *Soft Subversions*, ed. Sylverè Lotringer, trans. David L. Sweet (1979; New York: Semiotext(e), 1996), 73-78.

Tetsuo Kogawa, “A Radioart Manifest,” 2008, accessed January 18, 2012, http://anarchy.translocal.jp/non-japanese/20080710AcousticSpaceIssue_7.html.

Tetsuo Kogawa, “A Micro Radio Manifesto,” 2003, accessed January 19, 2012, <http://anarchy.translocal.jp/radio/micro/index.html>.

elpueblodechina a.k.a. Alejandra Pérez Núñez, "Bending Informational Circuits," in *Radio Territories*, ed. Erik Granly Jensen and Brandon LaBelle (Los Angeles/Copenhagen: Errant Bodies Press, 2007), 240-246.

Watch before class

Lizzie Borden, *Born in Flames* (1983).

SHORTWAVE RADIO LISTENING DUE

April 15

Podcasting workshop and tentative visit to WZLY

Week 12: Guerilla Video

April 19

No class; Monday schedule.

April 22

Stephanie Tripp, "From TVTV to YouTube: A Genealogy of Participatory Practices in Video," *Journal of Film and Video* 64, no. 1 (2012): 5-16, https://muse.jhu.edu/journals/journal_of_film_and_video/v064/64.1-2.tripp.html.

William Merrin, "Still Fighting 'the Beast': Guerrilla Television and the Limits of YouTube," *Cultural Politics* 8, no. 1 (2012): 97-119, eprint: <http://culturalpolitics.dukejournals.org/content/8/1/97.full.pdf+html>, <http://culturalpolitics.dukejournals.org/content/8/1/97.abstract>.

Watch before class

TVTV, *Four More Years* (1972), <http://mediaburn.org/video/four-more-years-5/>.

Week 13: Protests and publics and media

April 26

Linda Herrera, *Revolution in the Age of Social Media: The Egyptian Popular Insurrection and the Internet* (London and Brooklyn: Verso, 2014), "Wired Youth Rise", "Cyberdissident Diplomacy".

Watch before class

Jehane Noujaim, *The Square* (2013).

April 29

Michael Taussig, "I'm So Angry I Made a Sign," in *Occupy: Three Inquiries in Disobedience*, by W. J. T. Mitchell, Bernard E. Harcourt, and Michael Taussig (Chicago: University Of Chicago Press, 2013), 3-43.

Week 14: Final thoughts/conversations

May 3

Final conversations.