

# THEORIES OF MEDIA FROM PHOTOGRAPHY TO THE INTERNET

**Course Number:** CAMS 218

**Term:** Fall 2017

**Credit:** 1, graded

**Date & Time:** TF 9:50-11:00AM

**Location:** PNW 309

**Instructor:** Nicholas Knouf (nknouf@wellesley.edu; <http://zeitkunst.org>); JAC 357A, x2105

**Office Hours:** T 2-4PM, or by appointment

## Course Description

Considering media as diverse as photography, film, radio, television, video, sound recording, and the Internet, this course is an introduction to the major theoretical works of media theory through a close attention to both texts and media artifacts. Topics include theories of ideology, spectatorship and reception, structuralism and poststructuralism, modernism and postmodernism, semiotics, psychoanalysis, post-colonialism, feminism, and queer theory. Through class discussions and writing assignments, students will consider both prevailing conceptual currents as well as alternative formulations in order to question the various forces that work to shape media as material and discursive systems. Readings will be structured so that media works are paired with historical and contemporary texts in order to draw out the connections between the theory, history, and practice of media.

## Required Texts

- W. J. T. Mitchell and Mark B. N. Hansen, eds., *Critical Terms for Media Studies* (Chicago: University Of Chicago Press, 2010).
- Texts available in Sakai.
- Online resources.

## Recommended Texts

These texts are not required for the course; all readings from them will be posted to Sakai. However, if you are planning on continuing study in Cinema and Media Studies, you will likely find these texts referenced and used in future courses or work.

- Friedrich A. Kittler, *Gramophone, Film, Typewriter* (Stanford University Press, 1999).
- Marshall McLuhan, *Understanding Media: The Extensions of Man* (Cambridge, MA, USA: MIT Press, 1994 [1961]).

## Course Goals

The primary aim of this course is to provide an opportunity to read foundational texts in the field of Cinema and Media Studies. The course considers media from the keywords of mediation, apparatus, memory, body, and ideology, terms important to other disciplines as well, and thus making this course appropriate for more than CAMS majors. Additionally, we will draw out the connections between media theory and media practice, highlighting how theoretical ideas are never developed in a vacuum removed from the materiality of practice.

Along with these two aims, you will also:

- Learn how to approach challenging works of media theory and history
- Practice how to synthesize key concepts from these works
- Explore novel media artifacts from film to robotics
- Experiment with applications of media theory to media practice
- Develop a large-scale multi-media project in a group

## Course Requirements

- Completion of all required reading
- Participation during class discussion
- Short (maximum 250 words) responses to the week's reading, due before class
- Written (5-7 pages) media "re-design" paper due just before Spring Break and presented informally in class
- Final multi-media project+paper (10 pages) situating a particular media artifact within the contexts discussed in class

## 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 within Cinema and Media Studies. 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 will likely find these texts to be challenging. They might be the most difficult texts you have read up to this point in your career at Wellesley. Many authors approach writing as an art form in itself, and you might find yourself questioning whether a particular text is media theory or poetry. (Hint: it's both and more.) We will work through this together. In full disclosure, these texts remain for me, even after reading some of them many times over, productively challenging, and I hope to discover new insights through our class discussions.

## 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 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, preparing for projects, etc.).

## Assignments and Requirements

**Participation: (10%)** The importance of the works under discussion lies not in the works themselves, but rather in their inter-relationship with our discussions and other media that you and I encounter in our lives. Thus class participation is vital to the success of this course. Simply attending class will not be enough to earn full participation credit; instead, you must be an *active* participant, someone who comes prepared and engages with all aspects of the class.

**Reading summaries (30%):** Each week each student will write a summary (maximum 300 words) of the readings under consideration. These summaries are due 8AM the day of class in order to provide the other students and I enough time to read them. This summary should include relevant references from the readings, connection to the various media artifacts we have discussed in the course, and points of confusion. Each student will post their summary publicly to the week's forum on Sakai. These summaries will not be graded, per se, but rather will be marked as “check-minus” (insufficient attention to these guidelines), “check” (sufficient attention to these guidelines), and “check-plus” (outstanding commentary). Please think of these summaries as primarily for the benefit of you and the other students in the class; they enable you to pull out the threads that are most relevant for your own interests, as well as highlighting those aspects of the readings that are causing you difficulty. Remember that these are challenging texts; noting a problem in understanding is itself a sign of maturity. I encourage students to comment and respond to the writing of other students, although this is not a requirement.

**Summary of an event sponsored by the Newhouse Center for the Humanities (5%):** We are approaching the study of media from a humanistic perspective. As such, I believe it is important to understand how the concepts we are studying can be found in the work of contemporary humanists, artists, and writers. Thus I would like you to attend one event sponsored by the Newhouse Center for the Humanities and write a short essay of at most 500 words that both summarizes the main arguments of the event, as well as connects it to at least one of our readings. This assignment will be graded in the same check-minus, check, and check-plus manner as the reading summaries. There is no official “due date” for this assignment, but you will need to have this assignment completed before the last week of the semester. The current list of Newhouse Center events can be found here: <http://www.newhouse-center.org/programming.php>. Events include film and dance performances (<http://www.newhouse-center.org/lectures.php>), readings by contemporary writers (<http://www.newhouse-center.org/writers.php>), and lectures by Wellesley faculty on their own work (<http://www.newhouse-center.org/salon.php>). If you have a problem choosing from one of these events, please contact me.

### **“Re-design” assignment (25%)**

One of the aims of the course is to highlight the interrelationships between theory and practice. To give you an opportunity to explore this in depth, we will construct a “re-design” of an existing media system. What do I mean by this? Consider a medium like radio. As we will learn in the course, there is nothing inherent to radio that requires it to be a broadcast medium (from one central location to many listeners); rather, it could just as easily have been a medium that allows many people to broadcast to many listeners, and vice versa. What would be the implications of this? How would the history of radio as a medium been different?

Your assignment will consider a different example: a tweak to the structure of the Internet, the ways text messages work, the mechanics of a telephone call, etc. You will situate this amongst the readings read to this point, using the texts to help imagine the implications of your re-design. The final form of this assignment should be a paper of 5 to 7 pages, properly referenced, and with additional media as necessary or desired. You will additionally informally present your re-design to the course (plan on approximately 5 minutes for the presentation and questions from the class).

You will choose your re-design in discussion with me two weeks before the assignment is due (i.e., by October 1st). We will discuss this assignment further in class.

### **Final paper and media representation (30%)**

For the final project you will work with a partner to investigate in-depth a particular media artifact. While the “re-design” assignment asked you to consider the implications of re-working an existing media system, for the final project and paper I want you to situate your chosen media artifact amongst its varying contexts and explore its representation through different media.

The scale of your choice of media artifact is key, Goldilocks-style: not too small, not too large, but just right. For example, a single tweet would be too small, Twitter itself too large, but a particular hash-tag just right. “Film” in general is too large, a single scene in a film too small, but a particular film or collection of films just right. You will choose the media artifact far in advance in consultation with me so we will have plenty of time to make sure the scale is manageable.

You will approach the media artifact in a multi-media fashion, with both a written component and a component using some other form of media.

- **Paper:** The paper should be around 10 pages and should situate your media artifact within the contexts discussed in class. The paper should have a clear argument supported by evidence. I expect you to draw from the readings we considered, as well as secondary research from sources we did not cover. The “suggested” readings on the syllabus would be a good place to begin, and we can discuss other readings.
- **Other media representation:** I also want you to explore your media artifact through another form of media other than a written paper. This could be a film, a sound composition, a Tumblr blog, etc. Again, scale of this component is key: too small and you will not adequately complete the assignment, and too large and you will run into time problems. We will discuss this together in detail. This other form of media could support the argument of your paper, contrast with it, or mutate it, among other possibilities.

I will pair you with another student in the course. I do not want the work on this assignment to be divided into one person writes the paper, one person does the other media representation. As such, I will ask each student to write a “group evaluation” that delineates what parts of the paper and media representation you completed, and what parts your partner completed. This will also help to ensure that each person contributes equally.

You will also present on your media artifact and media representation during the final two class sessions for around 10 minutes.

Because this is complicated final assignment, there will be a number of milestones:

- **October 31:** Assignment of groups
- **November 7:** Choice of media artifact in consultation with me
- **November 21:** Short (250 word) progress report on your media representation
- **December 8 & December 12:** Final presentations and paper outline due
- **December 21:** Final paper and media representation due.

We will be discussing this assignment extensively in class so please be sure to ask questions if you have any concerns.

## Summary of assignment due dates

- **8AM Tuesdays:** Reading summary
- **October 20:** Re-design paper and presentation
- **December 12:** Summary of Newhouse event
- **December 21:** Final paper and media representation

## 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-.

This course complies with 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.

**Grading is non-competitive:** helping your classmates will never harm your grade.

### Grading breakdown

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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%
D =	0.0 =	<59.5%

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## 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 com-

pleted 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.

All students are allowed one unexcused absence. One unexcused absence beyond that will result in a zero (0) participation grade for the course. Further unexcused absences beyond that may result in an automatic F for the course.

## **Cold Calling**

If I see that you are not participating much in class, I may decide to cold call on you. It thus is important to be prepared to speak at every class session, and to participate regularly. This will produce a class environment that fosters your own learning, as well as that of your fellow students. Your opinions and comments matter.

## **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!

## **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 policy**

As I know some students prefer to take notes on the laptops, or view course readings electronically, laptops *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

This schedule is subject to change, but any changes will be announced in advance in class and posted to the Sakai site for the course.

### Week 1: Introduction: Contemporary Terms for Media Studies

#### September 5

Introduction to the course; relationship between media theory and practice.

#### September 8

W. J. T. Mitchell and Mark B. N. Hansen, "Introduction," in Mitchell and Hansen, *Critical Terms for Media Studies*, vii-xxii, <http://www.press.uchicago.edu/Misc/Chicago/532554.html>.

### Week 2: Mediation, the First: Chains of Significance

#### September 12

Ferdinand de Saussure, *Course In General Linguistics* (McGraw-Hill Humanities/Social Sciences/Languages, 1965), "Nature of the Linguistic Sign", 65-78.

Cary Wolfe, "Language," in Mitchell and Hansen, *Critical Terms for Media Studies*, 233-248.

#### Project:

Martha Rosler, *Semiotics of the Kitchen* (1975), [http://www.ubu.com/film/rosler\\_semiotics.html](http://www.ubu.com/film/rosler_semiotics.html).

#### September 15

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations* (New York: Schocken Books, 1968), 217-251.

Kenneth Goldsmith, *Uncreative Writing* (New York: Columbia University Press, 2011), "Introduction", 1-13, "Revenge of the Text", 14-33, "Language as Material", 34-62.

#### Recommended:

W. J. T. Mitchell, "Image," in Mitchell and Hansen, *Critical Terms for Media Studies*, 35-48.

#### Project:

Kenneth Goldsmith, "Printing out the Internet," 2013, accessed August 24, 2013, <http://printingtheinternet.tumblr.com/>.

## Week 3: Apparatus, the First: Prehistories

### September 19

Karl Marx, *Capital*, trans. Ben Fowkes (London: Penguin Books, 1976 [1867]), Chapter 1, “The Commodity”, 125-131, 163-177.

David Graeber, “Exchange,” in Mitchell and Hansen, *Critical Terms for Media Studies*, 217-232.

#### Recommended viewing:

David Harvey, “Class 02 Reading Marx’s Capital Vol I with David Harvey,” January 16, 2011, accessed August 23, 2013, <http://davidharvey.org/2008/06/marxs-capital-class-02/>.

#### Project:

feral trade, “feral trade courier,” <http://www.feraltrade.org/cgi-bin/courier/courier.pl>.

#### In-Class Project:

Delineating the fetishized labor inherent in your laptop.

### September 22

Friedrich A. Kittler, *Gramophone, Film, Typewriter* (Stanford University Press, 1999), “Preface”, xxxix-xli, “Gramophone”, 21-114.

## Week 4: Memory, the First: The Personal, the Computational

### September 26

Walter Benjamin, “Theses on the Philosophy of History,” in *Illuminations: Essays and Reflections*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1968), 253-264.

Ulrich Baer, *Spectral Evidence: The Photography of Trauma* (Cambridge and London: MIT Press, 2002), “Introduction”, 1-24.

Fred Ritchin, *Bending the Frame: Photojournalism, Documentary, and the Citizen* (Aperture, 2013), “A Dialectical Journalism”, 28-46.

#### Projects:

Hasan Elahi, “Tracking Transience,” 2013, accessed August 24, 2013, <http://trackingtransience.net/>.

Riley Sharbonno and Monica Haller, *Riley and His Story: Me and My Outrage, You and Us* (Paris and Värnamo, Sweden: Onestar Press/Fälth & Hässler, 2011).

#### Recommended:

Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (Hill / Wang, 1982), selections. **Strongly recommended, if you have not read it before.**

Ulrich Baer, *Spectral Evidence: The Photography of Trauma* (Cambridge and London: MIT Press, 2002), "Photography and Hysteria: Toward a Poetics of the Flash", 25-60.

Fred Ritchin, "What a Photograph Can Accomplish: Bending the Frame by Fred Ritchin," May 29, 2013, accessed August 28, 2013, <http://lightbox.time.com/2013/05/29/what-a-photograph-can-accomplish-bending-the-frame-by-fred-ritchin/#1>.

## September 29

Jacques Derrida, *Archive Fever* (University of Chicago Press, 1995), 1-5.

Vilém Flusser, "On Memory (Electronic or Otherwise)," *Leonardo* 23, no. 4 (1990): 397-399.

Bernard Stiegler, "Memory," in Mitchell and Hansen, *Critical Terms for Media Studies*, 64-87

Lev Manovich, "Database as Symbolic Form," *Convergence: The International Journal of Research into New Media Technologies* 5, no. 2 (1999): 80-99, eprint: <http://con.sagepub.com/content/5/2/80.full.pdf+html>.

## Week 5: Body, the First: Cyborgs & biopolitics

### October 3

Donna J. Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* (Routledge, 1991), 149-181.

Chela Sandoval, "U.S. Third World Feminism: The Theory and Method of Oppositional Consciousness in the Postmodern World," *Genders*, no. 10 (1991): 1-24.

### Recommended

Bernadette Wegenstein, "Body," in Mitchell and Hansen, *Critical Terms for Media Studies*, 19-34.

### Projects:

Laetitia Sonami, "Laetitia Sonami," 2013, accessed August 24, 2013, <http://www.sonami.net/> (see Roulette Intermedium, "Roulette TV: LAETITIA SONAMI," April 28, 2010, accessed August 24, 2013, <http://vimeo.com/11316136>).

Norene Leddy, "The Aphrodite Project," 2010, accessed August 24, 2013, <http://www.theaphroditeproject.tv/>.

Krzysztof Wodiczko, "Alien Staff," 1992-1996, accessed August 24, 2013, <http://www.interrogative.org/projects/1992/alien-staff>.

### October 6

Michel Foucault, *The History of Sexuality, Vol. 1: An Introduction* (Vintage, 1990), "Right of Death and Power over Life", 135-159.

Eugene Thacker, "Biomedia," in Mitchell and Hansen, *Critical Terms for Media Studies*, 118-130.

**Projects:**

SymbioticA, "SymbioticA," May 14, 2013, accessed August 28, 2013, <http://www.symbiotica.uwa.edu.au/>.

## **Week 6: Ideology, the First: Interpolation and Broadcasting**

### **October 10**

No class; Fall Break

### **October 13**

No class, I will be away

Discuss Althusser and ideology in my absence. Research Althusser and discuss the relationship between biography and the work of an author.

Louis Althusser, "Ideology and Ideological State Apparatuses (Notes towards an Investigation)," in *Lenin and Philosophy and Other Essays* (New York and London: Monthly Review Press, 1971), 127-186.

**Projects:**

Barbie Liberation Organization, Yes Men and identity correction

## **Week 7: Ideology continued & Re-design project**

### **October 17**

Raymond Williams, *Television: Technology and Cultural Form* (Routledge, 1974), 9-31.

John Durham Peters, "Mass Media," in Mitchell and Hansen, *Critical Terms for Media Studies*, 266-279.

**Viewing:**

Aaron Sorkin, *Newsroom* (2012), Television.

### **October 20**

Re-design project due and discussion.

## **Week 8: Mediation, the Second: Under Surveillance**

### **October 24**

Michel Foucault, *Discipline & Punish: The Birth of the Prison* (Vintage Books, 1977 [1975]), "Panopticism", 195-228.

Gilles Deleuze, "Postscript on the Societies of Control," *October* 59 (1992): 3-7, <http://www.jstor.org/stable/778828>.

## October 27

Glenn Greenwald, "NSA collecting phone records of millions of Verizon customers daily," June 6, 2013, accessed January 27, 2015, <http://www.theguardian.com/world/2013/jun/06/nsa-phone-records-verizon-court-order>.

Barton Gellman and Laura Poitras, "U.S., British intelligence mining data from nine U.S. Internet companies in broad secret program," June 7, 2013, accessed January 27, 2015, [http://www.washingtonpost.com/investigations/us-intelligence-mining-data-from-nine-us-internet-companies-in-broad-secret-program/2013/06/06/3a0c0da8-cebf-11e2-8845-d970ccb04497\\_story.html](http://www.washingtonpost.com/investigations/us-intelligence-mining-data-from-nine-us-internet-companies-in-broad-secret-program/2013/06/06/3a0c0da8-cebf-11e2-8845-d970ccb04497_story.html).

Glenn Greenwald, "XKeyscore: NSA tool collects 'nearly everything a user does on the internet'," July 31, 2013, accessed January 27, 2015, <http://www.theguardian.com/world/2013/jul/31/nsa-top-secret-program-online-data>.

Barton Gellman and Ashkan Soltani, "NSA infiltrates links to Yahoo, Google data centers worldwide, Snowden documents say," October 30, 2013, accessed September 19, 2014, [http://www.washingtonpost.com/world/national-security/nsa-infiltrates-links-to-yahoo-google-data-centers-worldwide-snowden-documents-say/2013/10/30/e51d661e-4166-11e3-8b74-d89d714ca4dd\\_story.html](http://www.washingtonpost.com/world/national-security/nsa-infiltrates-links-to-yahoo-google-data-centers-worldwide-snowden-documents-say/2013/10/30/e51d661e-4166-11e3-8b74-d89d714ca4dd_story.html).

Richard Esposito, Matthew Cole, Mark Schone, and Glenn Greenwald, "Snowden docs reveal British spies spied on YouTube and Facebook," January 27, 2014, accessed September 19, 2014, [http://investigations.nbcnews.com/\\_news/2014/01/27/22469304-snowden-docs-reveal-british-spies-snooped-on-youtube-and-facebook](http://investigations.nbcnews.com/_news/2014/01/27/22469304-snowden-docs-reveal-british-spies-snooped-on-youtube-and-facebook).

Glenn Greenwald, "How Covert Agents Infiltrate the Internet to Manipulate, Deceive, and Destroy Reputations," February 24, 2014, accessed January 27, 2015, <https://firstlook.org/theintercept/2014/02/24/jtrig-manipulation/>.

Spiegel Staff, "Inside the NSA's War on Internet Security," December 28, 2014, accessed January 27, 2015, <http://www.spiegel.de/international/germany/inside-the-nsa-s-war-on-internet-security-a-1010361.html>.

### Viewing:

Laura Poitras, *Citizenfour* (2014), Film.

### Recommended:

Glenn Greenwald, *No Place to Hide: Edward Snowden, the NSA, and the U.S. Surveillance State* (New York: Metropolitan Books, 2014).

### In-Class Discussion:

Edward Snowden, NSA, PRISM, and institutionalized memory.

## Week 9: Apparatus, the Second: Paper and Books

### October 31

**NO CLASS:** Tanner Conference

### November 3

#### Visit to Book Arts Lab

Lisa Gitelman, *Paper Knowledge: Towards a Media History of Documents* (Durham: Duke University Press, 2014), Introduction, "Paper Knowledge".

Nicholas A. Basbanes, *On Paper: The Everything of its Two-Thousand-Year History* (New York: Alfred A. Knopf, 2013), Preface and Chapters 1-4.

## Week 10: Apparatus, the Second: Media and Information

### November 7

Warren Weaver, "Some Recent Contributions to the Mathematical Theory of Communication," in *The Mathematical Theory of Communication* (Urbana and Chicago: University of Illinois Press, 1998 [1949]), 1-28.

Stuart Hall, "Encoding/Decoding," ed. Stuart Hall, Dorothy Hobson, Andrew Lowe, and Paul Willis (Routledge, 1980), 128-138.

Bruce Clarke, "Information," in Mitchell and Hansen, *Critical Terms for Media Studies*, 157-171.

#### Viewing:

Ray Eames and Charles Eames, *A Communications Primer* (1953), [http://archive.org/details/communications\\_primer](http://archive.org/details/communications_primer).

### November 10

Mark B. N. Hansen, "New Media," in Mitchell and Hansen, *Critical Terms for Media Studies*, 172-185.

Orit Halpern, *Beautiful Data: A History of Vision and Reason since 1945* (Durham: Duke University Press, 2014), "Prologue: Speculating on Sense" 1-8, "Visualizing: Design, Communicative Objectivity, and the Interface", 79-144.

## Week 11: Ideology, the Second: The Culture Industry and its Discontents

### November 14

Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment: Philosophical Fragments* (Stanford: Stanford University Press, 2002 [1969]), "The Culture Industry: Enlightenment as Mass Deception", 94-136.

**Listening:**

Selections from Arnold Schoenberg and Karlheinz Stockhausen.

**November 17**

Fredric Jameson, "Postmodernism, or The Cultural Logic of Late Capitalism," *New Left Review*, no. 146 (1984): 53-92, <http://newleftreview.org/I/146/fredric-jameson-postmodernism-or-the-cultural-logic-of-late-capitalism>.

**Week 12: Memory, the Second: Postcolonialism & Afrofuturism****November 21**

Leela Gandhi, *Postcolonial Theory: A Critical Introduction* (New York, NY, USA: Columbia University Press, 1998), "After Colonialism", 1-22.

Frantz Fanon, "This is the Voice of Algeria," in *A Dying Colonialism*, trans. Haakon Chevalier (New York, NY, USA: Grove Press, 1965 [1959]), 69-97.

María Fernández, "Postcolonial Media Theory," *Art Journal* 58, no. 3 (1999): 59-73, <http://www.jstor.org/stable/777861>.

**Projects:**

Rafael Lozano-Hemmer, "Displaced Emperors," 1997, accessed August 28, 2013, [http://www.lozano-hemmer.com/displaced\\_emperors.php](http://www.lozano-hemmer.com/displaced_emperors.php).

**Week 13: Postcoloniality; Body, the Second: Biocyborgs, redux****November 28**

Alondra Nelson, "Introduction: FUTURE TEXTS," *Social Text* 20, no. 2 (2002): 1-15, eprint: [http://socialtext.dukejournals.org/cgi/reprint/20/2\\_71/1.pdf](http://socialtext.dukejournals.org/cgi/reprint/20/2_71/1.pdf), <http://socialtext.dukejournals.org>.

Ytasha L. Womack, *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture* (Chicago: Lawrence Hill Books, 2013), selections.

Selections from the metropolarity zine: <http://metropolarity.net/>

**Projects, Viewing, & Listening:**

Sun Ra, "Space is the Place," 1974, accessed January 20, 2012, <https://www.youtube.com/watch?v=NwNtxFH6IjU>.

Drexciya, *Bubble Metropolis*, Underground Resistance 026, 1993, LP.

**December 1**

Jennifer S. Light, "When Computers Were Women," *Technology and Culture* 40, no. 3 (1999): 455-483, <http://www.jstor.org/stable/25147356>.

Lisa Nakamura, "Indigenous Circuits: Navajo Women and the Racialization of Early Electronic Manufacture," *American Quarterly* 66, no. 4 (2014): 919-941, [https://muse.jhu.edu/journals/american\\_quarterly/v066/66.4.nakamura.html](https://muse.jhu.edu/journals/american_quarterly/v066/66.4.nakamura.html).

**Recommended:**

Wendy Hui Kyong Chun, "On Software, or the Persistence of Visual Knowledge," *Grey Room* 18 (2004): 26-51.

Geoffrey Winthrop-Young, "Hardware/Software/Wetware," in Mitchell and Hansen, *Critical Terms for Media Studies*, 186-198.

**Week 14: Biocborgs & Final Presentations****December 5**

Beatriz Preciado, *Testo-Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era*, trans. Bruce Benderson (New York: The Feminist Press, 2013 [2008]), "Introduction", 11-12, "Your Death", 15-22, "The Pharmacopornographic Era", 23-54, "The Micropolitics of Gender in the Pharmacopornographic Era: Experimentation, Voluntary Intoxication, Mutation", 333-398.

Final presentations.

**December 8**

Final presentations.

**Week 15: Final Presentations****December 12**

Final presentations & thoughts.