<div align="center">Sociology of Cyberspace --UNDERGRADUATE</div>

Tuesday 1:15PM-4PM
Instructor: Orit Halpern
Department of Sociology and Anthropology
Office Hours Tuesday 4-6PM (but please tell me if you are coming ahead of time)
Or by appointment
Office: S-H 1125-35
E-mail: orit.halpern@concordia.ca

Description:

Today we live in a world that is fully visual and sensory: inundated by images, sounds, and interactive experiences and saturated by digital media that shapes minds, bodies and our daily habits. From terrorist events such as 9/11 to the Deep Water Horizon oil spill, the mediated world of representations radically effects pour understanding of the world; ideas about our environment and the globe; as well as our political and social actions and imaginaries. How did these set of conditions — taken for granted so as to not be considered — come about?

This course will examine this new landscape of society by providing a historical and theoretical investigation of the relationship between aesthetics, power, knowledge, and digital media: from the birth of modernism and modernity in the nineteenth century to the digital era. The course takes an experimental and interdisciplinary approach rather than a comprehensive overview, integrating the history of science, media studies, and the history of art. Examining the history of technology and theories of perception alongside critical developments in modern and contemporary artistic and cultural practices, the course follows two thematic thread: the relationship between power and perception, and the relationship between power and representation. Within these broad subject areas, weekly lectures cover a range of topics and case studies, among which include: new forms of spectatorship and attention; the politics of visuality; the representation of race, gender, and sexuality in scientific discourse and media practices; the relationship between digital media, surveillance, and terror; and the effects of globalization upon concepts of territory and space.

REQUIREMENTS:

1. **Attendance and participation**: Students are required to attend at all lectures and seminar sessions, exhibition visits, and other programs. Taking notes during lecture, and active, productive participation in discussion section are mandatory, and will be reflected in the student's final grade. Please note: during the course of the semester the professors and/or section leaders might ask students to visit exhibitions or other programs, when relevant, to amplify that week's material. Announcements will be made during the term.

2. **Weekly readings:** all readings are required, Students must come to discussion section prepared to discuss readings, and bring copies of the readings to class. Failure to do so will be reflected in the final grade. All readings are available on Blackboard, posted weekly under the Syllabus tab.

3. **Reading Responses:** During the semester, students will prepare short reading responses based upon one of that week's assigned readings. Questions will be posted Blackboard in the weekly syllabus schedule at least one week prior to due dates. The first few weeks are below. You can miss two weeks without penalty.

4. **Mid-term:** There will be in an in-class Mid Term on October 24.

5. **Final Project:** There will be a final project which will comprise of an independent research paper, or a multi-media project. Depending on your choice. This will be due on December 12[2h]. Instructions will be given our in the third week of the course.

   GRADE Distribution:
   1) Attendance, Participation in Section, and weekly assignments: 50%
   2) Mid-term: 20%
   3) Final: 30%

Introduction:
Why Study media?

September 14:
What is Media? How Does One Study it?

Lev Manovich: Introduction "The Language of New Media"
Walter Benjamin, "Art in the Age of Mechanical Reproduction" (excerpts)
Marshall McLuhan: "The Medium is the Message"

Assignment: 1-2 page response: Pick a media technology—your cellular phone, your computer, your i-watch—discuss its design in relationship to one of the readings. Are there elements of the design that refer to other technologies? Do you think there are any specific norms or values encoded in the technology? What do you think they are? And Why? Please link your response to the readings.

September 21: *Histories and Methods*
-        Michel Foucault, excerpt from Discipline and Punish, "Panopticism"
-        Allan Sekula, "The Body in The Archive", October , Vol. 39, Winter, 1986
-

Assignment 2: (1-2 pages) Please pick two web platforms—twitter, facebook, google, instagram, whatever you use—please compare them. How are they designed? How do you get different types of information from each interface? Are there assumptions about the types of people who use these technologies? Are there concepts about lifestyle and biography? What are the assumptions about the types of lives people lead? Please delink to the readings and lecture.

SEPTEMBER 28: *Histories (Cont.)*
Vannevar Bush, As We May Think, (Atlantic Monthly, 1945
http://www.theatlantic.com/doc/194507/bush/4

Norbert Wiener, The Human Use of Human Beings, pp.1-27, chapter 9. (on-line)
Beatriz Colomina, "Surrounded By images: The Eames Multi-media Architecture"
Paul Virilio, excerpt "War and Cinema", Introduction

RECOMMENDED:
The Ontology of the Enemy: Norbert Wiener and the Cybernetic Vision Peter Galison, Critical Inquiry > Vol. 21, No. 1 (Autumn, 1994), pp. 228-266. [on-line]

Assignment 3 (1 page): Choose to answer one or any of the following--What does Bush mean in "As We May Think?" Can you suggest architectures that relate to the Eames installations that exist today? What do you think the relationship is between "As We May Think" and the Eames architecture? How do these readings make you reconsider what digital media is? Please come to class prepared to discuss an architecture, environment, or platform that you think has a relationship to one of these readings.

October 5

Donna Haraway: "The Cyborg Manifesto"
Gilles Deleuze, "The Society of Control" :
https://www.nadir.org/nadir/archiv/netzkritik/societyofcontrol.html

Assignment 4: Please respond to the readings by putting down a list of questions you might have. Why does Haraway set up charts of comparisons? Can you give any examples of cyborgs in our present? What does Deleuze mean by control? How do you think these two essays are the same or different? Do they both discuss cybernetics? Do you think cybernetics is a new type of economy? And politics? Can you discuss how ideas of control and cybernetics and cyborgs impact the way you think about yourself, and your actions and politics? How do you think they have changed society, please discuss in relationship to the two readings.

ASSIGNMENT 4:
October 12 *Immigration/Migration/Globalization*

--Sandro Mazzaro and Brett Nielsen *The Border as Method: Or the Multiplication of Labor* (Duke Press: 2013) excerpts
--Stephen Graham, "Global Homelands: Security and Extra-territorialization",New Geographies, Harvard University Press, Issue #4, 2011.
--Rogier van Reekum &Willem Schinkel, "How to see people crossing borders: on the prosthesis of border vision"
Transit Labor http://transitlabour.asia/

October 19 : *Logistical Worlds*
Jesse le Cavallier: The Restlessness of Objects, *Cabinet,* Issue 47
Ned Rossiter: *Logistical Nightmares: Software, Infrastructure, Labor* (New York: Routledge, 2016) Introduction, Chapter 1: Logistical Worlds, and "Chapter 7: Imperial Infrastructures"
--Marc Angell and Cary Siress, "Discounting Territory: Logistics as Capital Principle of Spatial Practices," New Geographies, Harvard University Press, Issue #4, 2011.

October 26: MID-TERM in Class
ASSIGNMENT: Go to Contemporary Art Museum and see Ryoji Ikada exposition. For Section: please respond to the exhibition. NOTE: IT CLOSES ON THE 30th of OCTOBER!

November 2: *Architectures of Information*
Keller Easterling, "The Zone: Spatial Softwares of Extrastatecraft"
https://placesjournal.org/article/zone-the-spatial-softwares-of-extrastatecraft/
Rem Koolhaas, "Junk Space" http://www.cavvia.net/junkspace/
Rheinhold Martin, "Organizational Complex" (Cambridge: MIT Press 2001): Introduction

ASSIGNMENT/ FIELD TRIP: Go to Habitat 67, please respond to the architecture in relationship to the material we have read. How does Habitat 67 envision the future of human habitation? How does it relate to technology? Do some research on the structure and link it to Beatriz Colomina from the third week, or these readings that discuss buildings and structures in our present? Feel free to use your images and other materials to help discuss. This must be done before the section for the week of the 19th

November 9: *Security and Territory*
Eyal Weizman, *Hollow Land,* (excerpts)
Jonathan "Massey, "Risk Design" http://we-aggregate.org/piece/risk-design
Trevor Paglen: http://www.paglen.com/
Orit Halpern,and Gokce Gunel, "Preemptive Hope" (forthcoming in *fibreculture)*

November 16: *Financialization and Labor*
Michael Lewis, "Flashboys" (excerpts)
Donald Mackenzie, "How to Make Money in Micro-seconds" *London Review of Books*
Melinda Cooper, "Turbulent Worlds: Financial Crisis and Environment"
Maurizio Lazzarato, "Immaterial Labor" at: http://www.generation-online.org/c/fcimmateriallabour3.htm
www.rbyn.org

November 23: Environment
Jussi Parikka: Geological Media, "Introduction"
--Jake Kosek, The Nature of the Bees:on the New Uses of the Honeybee, from Richard Peet, ed. Global Political Ecology, New York: Routledge

November 30: Big Data/Clouds/Ubiquitous Computing
Benjamin Bratton "The Stack" (Cambridge: MIT Press 2015) (excerpts).
Natasha Dow Schüll: "Digital Gambling: The Coincidence of Desire and Design,"
Annals of the American Academy of Political and Social Science (2005)
Jonathan Crary, *24/7* Introduction

DECEMBER 10: FINAL PROJECTS DUE

POLICIES:
-Lateness and Absences;

Lateness is disruptive to the class and inconsiderate to your fellow students. The door to the lecture hall will be closed fifteen minutes into the start of the class and NO ADMITTANCE will be allowed after this time. During lecture or section, if you are late three times by 10 minutes or more, it will be counted as an absence; chronic lateness will result in a failed grade.

Attendance is taken at all lectures. Absences are not acceptable, as lectures provide the basis of the work and discussion that takes place during section sessions. Per University policy, four absences result in a lowered grade; more than four will result in failing the course.

-       Laptops, phones and all electronic devices must be turned off during lecture. Notes must be taken with pen and paper. Consideration is due to your professors, instructors, and visiting lecturers.: reading, sleeping, drawing, and doing other work during class is not permitted. Students found violating any of these rules will be asked to leave the lecture hall.
-
Guidelines For All Written Assignments: (All responses and short assignments must follow the guidelines .All papers must be typed, double-spaced. Considerations of style

and form in addition to content will guide the success of the assignments and the grade. Careful editing, spell-checking and editing for grammar and clarity are mandatory. Sloppy presentation, poor grammar and flawed sentence structure will not be accepted. ALL SOURCES CONSULTED MUST BE PROPERLY CITED AND FOOTNOTED. In order to format papers, and cite sources properly and clearly to avoid plagiarism. If you do not know how to cite properly please look at a guide such as this one:

-Kate Turabian. A Manual for Writers of Term Papers, Theses and Dissertations. 6th ed. Chicago: University of Chicago Press, 1996.

Plagiarism: there is NO tolerance for plagiarism; if you borrow ideas or words, you must credit your source (ANY source, including the internet). Students who plagiarize will fail the course without exception and will be reported to the appropriate University authorities.