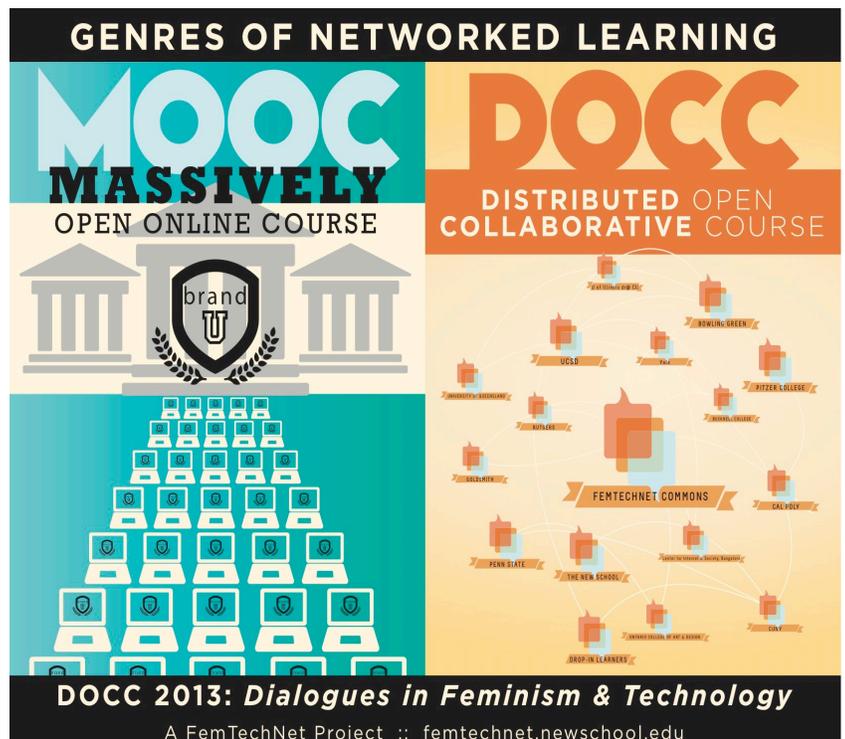


Gender and Technoculture
WGST 320 Fall 2014
California State University,
Fullerton

Prof: Karyl Ketchum
Women & Gender Studies
Queer Studies Minor

Lab: Humanities 512
Office: Humanities 212D
Office hours: T/Th 12:00 -1:00
Message Center: (657) 278-2480 (I generally receive messages left here within 24 hours)
Email: kketchum@fullerton.edu
Cell: 714.625.3616 (txt me if you need a quick response!)



Social Media:

Course Website: <http://gendertech.visibility.org>

Course Facebook Page: CSUF WMST 320 or, <http://www.facebook.com/groups/168089053293947/> *(Don't forget to keep a running log of your FB posts in a Word document!)*

Hashtags: (for Tumblr, Twitter, FB, Instagram, etc.) please use BOTH of these hashtags:
[#FemTechNet](#) [#DOCC](#)

NOTE: This Cal State Fullerton course is one of several Distributed Open Collaborative Courses (DOCCs) offered at "nodal institutions" in the U.S., Canada and Italy. The DOCC is meant to be a feminist rethinking of the concept of Massive Open Online Courses, or MOOCs. In this course students will create and collaborate on several technology-based projects that explore gender theory, queer theory, feminism, technology, video, art and craft. Some of the most innovative projects will be showcased worldwide in online portals and offline in gender theory, feminism and technology related exhibits. WOOT WOOT!!!

ALSO, segments of this course are "flipped"! This means that I will rarely "lecture" in class; rather, you will be watching several short vlogs (video+blogs) that I have made that discuss the core concepts of this course. This is great news because it means that when we are in class together we can spend our time talking to each other, doing things, and making cool stuff with technology! These vlogs are posted on our course TITANIUM site and/or our course website and I will remind you when each vlog is due. Not all sets of readings will have vlogs. You should know the material covered in these vlogs for our reading quizzes. For more information on the idea of a flipped classroom go here: <http://wp.me/pKlio-cq>

FINALLY, this is an experimental course and will likely change as the semester progresses. Collectively, we will reflect on what is working, and what is not working, throughout the semester in order to ensure that the course remains collaborative and relevant to us as learners here at CSUF.

Our readings and assignment schedule is posted on our course website:
<http://gendertech.visuality.org>.

***All readings, vlogs, films, videos and other online materials are due in class on the date under which they are listed.**

WELCOME to a unique and fascinating course!

Gender, as a complex social, cultural and embodied experience, and *technoculture*, as the technologically mediated world of digital images and sounds, inflect, shape and delimit each other in provocative and fascinating ways. In this course we will be looking at these inter-relationships and we will be interrogating the ways in which they may shape and delimit our ability to work, play, and create with technological forms. We will also be exploring the possibilities of using technology oppositionally -- to signify against some of the very ideas it seems to rely upon for intelligibility, such as “progress,” science, modernity and virtuality. We will be asking questions such as: How do popular narratives of technology’s origins shape our understanding of it?; What is the relationship between the corporeal body and the much-lauded virtual body of cyberspace?; In what ways might governmental efforts toward “warranting” have a chilling effect on the Internet and other technologies of communication?; How might the *truth-value* of images and other texts be affected by their nascent digital dependencies?; What might new technologies of visibility have to tell us about understanding “Otherness” in a globalizing world?; And, how might new social spaces and practices brought on by technology challenge historical understandings of public versus private and inaugurate an era wherein freedom of ideas and expression takes on a new dynamism in direct counterpoint to discourses of surveillance and control.

This course takes shape through our collaboration both within class and with our online FemTechNet DOCC communities. Because this is an experimental course, it will likely change as the semester progresses. Collectively, we will reflect on what is working, and what is not working, throughout the semester in order to ensure that the course remains collaborative and relevant to us as learners here at CSUF. Our time together will be spent wading through some fascinating, profound and even at times really strange (!) ideas about technology and gender that are loosely grouped under ten general themes:

Labor (or Labour)

Sexualities

Race

Difference

Body

Machine

System

Place

Infrastructure

Archive

Transformation

As we explore these themes together we will also be creating great “stuff” with the various forms of technology available to us both in and outside of our lab. Some of this technology will be familiar to you, some will not, **we will all work to support each other in learning these new technologies and in pushing them and ourselves to imagine what is possible through and within them. I assume of each of you a high level of motivation and the ability to be self-directed in your approach to our various course projects and technologies.**

Our class time will vacillate between lab, studio (making stuff!) and discussion formats depending on what ideas we are exploring each week. In order to be successful in this course you must make connections between the theory presented (readings and discussions) and the technologies we are learning (lab and studio). Your active and bold participation is a requirement of this course – indeed; it is the most important requirement of this course! During the semester I expect you to contribute your own ideas and arguments to all our discussions and to be willing to take the risks such contributions require! In other words, BE BOLD!!!

What I expect you to do for each reading assignment:

1. Do the reading, take good notes, and bring both our readings and your notes to class.
2. If you come to something that angers, intrigues, or excites you, jot it down and share it in our class discussion.
3. If you come to something that confuses you, jot it down and share it in our class discussion.

What I expect from you during discussion:

1. Ask or talk about the parts of the text that interest/infuriate/intrigue/appall you.
2. Participate. Talk. Talk more. Ask. Argue. Laugh. Have your own opinion!
3. Share websites, videos, stories, art pieces – anything that relates to our topic!
4. Participation is the key to success in this class. You cannot contribute to our discussion in a real way unless you've done the reading and watched that week's vlogs, films or other materials. Consequently, Rule Number One is: Do your homework! If you find the material for that day's class difficult, wade through it the best you can and come to class with questions in hand!

***Hint: Experience tells me that the more you contribute to our class discussions the better you will understand the materials presented in this course and the better your final course grade!**

Discussion Guidelines:

- *We all have knowledge.* We are all experts in some areas. Everyone also has ignorance in some areas. We all have something to teach and something to learn. We cannot be blamed for repeating misinformation we have learned, but we can hold each other responsible for repeating misinformation after we have learned otherwise.
- *Try to participate, even if you are quiet and try not to dominate the discussion if you enjoy speaking.* We will all try to draw out those who are quieter than others, and we'll insure that those of us who talk a lot avoid dominating the conversation.
- *There are some things we will not debate* – the existence of classism, racism, sexism, and homophobia (and discrimination against disabled people, older people, religious groups, etc.). Such forms of disempowerment *are* a part of the culture and structure of this society, and we *will not tolerate their expressions.*
- *We encourage everyone to re-think the assumptions and knowledge we bring with us.* The process of learning requires us to open our hearts and minds.

- *We will act with mutual respect for everyone's knowledge and experience by making space and time for everyone's participation. We will **never** demean, devalue, or in any way put down people for their experiences.*
- *We will welcome helpful, critical feedback and suggestions about our work and this course.*

Thursday Lab Time: Our Thursday lab time may either be structured, meaning we will be working either individually or as a group to learn the different software programs, or, it may be un-structured. Un-structured, or “open,” lab time will be devoted to playing with new software or hardware and working on required course projects. During these un-structured times, I am available to help you individually. I also expect that each of you will extend yourself to fellow classmates offering help whenever you can! ATTENDANCE DURING ALL LAB TIME IS MANDATORY.

Prerequisite: completion of G.E. Category III.B.1, 2

Attendance: My attendance policy is simple: if you are not here, you cannot participate, and this will directly affect your participation grade and indirectly affect all other grades. You will be able to make up a quiz missed to due absence with a note from a physician or a clinic. You may see a clinician free of charge at our Campus Health Center. You are not excused from assignment deadlines if you are otherwise absent.

Academic Integrity:

You must cite the work of others to preserve intellectual integrity and avoid plagiarism. If you plagiarize you will receive a “o” on the assignment and will not have the opportunity to repeat the work. You may also be reported to the Dean of Students, Judicial Affairs, for further disciplinary action.

Accessibility:

If you require accommodations due to a documented learning difference or disability, please email me immediately. I am committed to making this course accessible for every student. Also, please note that the Office of Disability Support Services is available to help with this process. 714-278-3317 or www.fullerton.edu/disabledservices/

Classroom emergencies: In case an emergency disrupts our course schedule, I will communicate with you via your campus email account. In such an event, your final grade will be based on all assignments submitted prior to the emergency.

Class Materials:

All course readings will be posted on our web site. It is critical that you have access to the course readings, and your notes on each reading, for each class meeting (including Thursday labs!).

All course vlogs will be posted on our course TITANium site and/or our course webpage.

Flash drive (Required) You will need a flash drive [aka: thumb drive, USB drive, memory stick] for this class. These are available from the CSUF Bookstore, or any store that carries office supplies. Please get the largest capacity drive you can find or afford.

Access to a digital still and video camera (you need not OWN a camera . . . just have access to one!) a cell phone camera will work just fine. See me if this is a problem for you as I have several I can check out to students.

The CSUF Adobe Creative Suite (\$40.) available here: https://apps.fullerton.edu/E-Licensing/default.aspx?ReturnUrl=%2fE-Licensing%2fgetstudentlicense.aspx&cookie_test=true

Grading:

Participation (including Facebook posts) = 20pts

Project 1 = 15 pts

Project 2 = 15 pts

Final Project = 20 pts

Quizzes = 30 pts

The sum of these grades = x/100. This course will utilize the +/- grading scale. Final grades will be determined according to the breakdown below:

Highest	Lowest	Letter
100.00 %	93.00 %	A
92.99 %	90.00 %	A-
89.99 %	87.00 %	B+
86.99 %	83.00 %	B
82.99 %	80.00 %	B-
79.99 %	77.00 %	C+
76.99 %	73.00 %	C
72.99 %	70.00 %	C-
69.99 %	67.00 %	D+
66.99 %	60.00 %	D
59.99 %	0.00 %	F

Note: Most semesters I am also compelled to give out at least one “A+” as a final course grade. A student would receive an “A+” in this course if they demonstrated a consistently high level of engagement with course ideas and overall excellence in critical thinking.

Letter grades represent distinct levels of effort, learning, and performance, which I describe below:

- **A-range:** To earn an “A”, students must demonstrate a high level of intellectual understanding, creativity, analytical ability, and critical thinking by integrating theory, research, and experience. Your work shows a thoughtful understanding of the course readings and key themes. Your work is clear and well organized. It is probably the maximum length for the assignment, and perhaps even longer. Your ideas are original.
- **B-range:** Represents higher than average performance, analytical ability, and comprehension of course content and concepts. Your work is solidly executed, covers the readings and key issues, and is well organized. It meets the length requirements. You use fewer details and examples drawn from readings, discussions, and personal experiences.
- **C-range:** Represents satisfactory/average performance, analytical ability, and comprehension of course content and concepts. Your work fulfills the requirement but it does not have much depth and it looks like it hasn’t been revised much. It rambles, isn’t well organized, and doesn’t draw carefully on readings and/or discussions.
- **D-range:** Represents below average performance by not fully accomplishing assignments to completion, missing portions of required work, lack of preparation, weak understanding and comprehension of course concepts, and superficial analytical

ability. Your work is too short and lacks depth. It has lots of errors and it does not draw directly on readings and discussions. It is disorganized.

Assignments:

Participation (20pts): This is a discussion-based course requiring a great deal of active learning and peer interaction, and you will be graded on your in-class participation. “Participation” means substantial verbal discussion with the other members of the class and active involvement with in-class work. You will also be evaluated on your preparation for participation each week. “Preparation” includes coming to class prepared for that day’s work, having done the assigned reading and assigned homework and having spent some time thinking about the ideas presented. **This also includes at least one Facebook post for each set of readings.** In these posts you should share your own ideas about the readings and include links to images, videos, websites, or anything else that you feel contributes to the ideas discussed!

Project 1 (15pts):

We will discuss requirements for this assignment in detail as a group.

Project 2 (15pts):

We will discuss requirements for this assignment in detail as a group.

Final Project (20pts):

We will discuss requirements for this assignment in detail as a group.

Quizzes (30pts)

Each of these will be short-answer and will cover the readings, vlogs and any other materials due that day. I will be grading these based on how well you demonstrate your understanding of the ideas discussed within that week’s assignments. These quizzes will be averaged and that number is worth 30 points, or 30% of your course grade.

Learning Goals and Outcomes:

- Developing critical thinking skills
- Developing internet and computer skills
- Understanding the issues raised by the convergence of gender, race, and technology
- Analyzing multiple technologies within gendered cultural contexts
- Integrating critical thinking and writing skills through a gendered lens

Course Catalogue Description: Prerequisite: completion of General Education Category III.B, Introduction to Arts and Humanities. Examines current technologies and their relationship to gender issues, combining theoretical considerations with practical applications. Students will learn some basic technologies to use as tools for their projects. Units: (3)

The Women & Gender Studies Major or Minor: Many students take a Women’s Studies course because they are curious about it or because of a need to fulfill a general education requirement. Often students take three or four classes out of interest yet have no information about the major or minor and don’t realize how close they are already to completing the major, minor, or a double major. A Women & Gender Studies major, or a minor in Women & Gender Studies or Queer Studies is excellent preparation for a career in public policy, law, politics, education, social work, journalism, and many other careers. These areas of expertise are also considered excellent preparation for graduate-level studies. If you would like information about

the Women & Gender Studies major or the minor in Women & Gender Studies at CSUF, please contact Dr. Renae Bredin, undergraduate advisor, at (657) 278-3742 or rbredin@fullerton.edu. For information on the Queer Studies minor please contact Dr. Kris Beals, CSUF Psychology, at (657) 278-3136 or kbeals@fullerton.edu or, Dr. Karyl Ketchum, CSFU Women & Gender Studies, (657) 278-2480 or kketchum@fullerton.edu.

***NOTE: PLEASE REFER TO OUR COURSE WEBPAGE FOR UP-TO-DATE READING AND ASSIGNMENT SCHEDULE.**

Course Reading and Assignment Schedule:

* All readings are due in class on the date under which they are listed.

** *This syllabus and schedule will adapt and evolve based on group interests, current events, and time constraints!*

.....

Aug 26 & 28: The What/Why/Who of Gender Theory??? And, *What the heck is a DOCC???*
Review syllabus, questions, TITANIUM site and FemTech DOCC website

Sept 2 & 4: Introductions, DOCCs & Gender Studies 101
Reading:
FemTechNet FAQ

Spender, Dale. "Language and Reality: Who Made the World?" *The Routledge Language and Cultural Theory Reader*. Ed. Tony Crowley and Alan Girvin Lucy Burke. *The Politics of Language*. London: Routledge, 1980. 145-53.
Cannon, Robert Alan Brookey and Kristopher L. "Sex Lives in Second Life." *Gender, Race and Class in Media*. Ed. Gail Dines and Jean M. Humez. Los Angeles: Sage, 2011. 571-82.

Gender Studies 101 Some key terms and basic principles . . . *great stuff!*
Discussion: What is a Feminist? What is "Cyberfeminism"?

Lab:
TBA

Sept 9 & 11: THEME: Sexuality, Gender and Identity Online
Reading:
Bodies in Classrooms: Feminist Dialogues on Technology, Part I

Stone, Sandy. "Split Subjects, Not Atoms; or, How I Fell in Love with My Prosthesis." *The Cyborg Handbook*. Ed. Chris Hables Gray. New York: Routledge, 1995. 393-406.
Turkle, Sherry. "Tinysex and Gender Trouble." *Sex/Machine: Readings in Culture, Gender and Technology*. Ed. Patrick D. Hopkins. Bloomington: Indiana University Press, 1995. 395-416.
Washington Post article "Does Virtual Reality Need a Sheriff?"

Vlog(s):

Please view both vlogs entitled, "Thoughts on the Readings by Stone and Turkle!" on our Course TITANium/Moodle site!!

Lab:

TBA

Sept 16 & 18: Theme: Technology and Vision

Reading:

Kember, Sarah. *Virtual Anxiety: Photography, New Technologies and Subjectivity*. New York: Redwood Books, 1998. Chap 1 The Shadow of the Object: Photography and Realism.

Bartky, Sandra Lee. *Foucault, Femininity and the Modernization of Patriarchal Power*. Conboy, Katie, Nadia Medina, and Sarah Stanbur Eds.y. *Writing on the Body : Female Embodiment and Feminist Theory. A Gender and Culture Reader*. New York: Columbia University Press, 1997.

Please go through this Index of Kember-related Images

"Photo Tampering Throughout History," On the Four & Six site a company specializing in "image forensics" <http://www.fourandsix.com/photo-tampering-history/> *peruse the entire image archive but pay particular attention to the more recent fakes on page 11 & 12!

Vlog(s):

Please view both vlogs under "Thoughts on "The Shadow of the Object: Photography & Realism" by Sarah Kember!" on our Course TITANium/Moodle site!!

AND Please view the vlog under "Thoughts on Visual Theory!" on our Course TITANium/Moodle site! WARNING: it's a bit long!!

Video:

Extreme Photoshop (we will watch this together in-class)

Lab:

TBA

Sept 23 & 25: DOCC Video Dialogue Theme 1: "Labor: History of the Engagement of Feminism & Technology" - Judy Wajcman interviewed by Anne Balsamo

Reading:

Balsamo, Anne Marie. "Gendering The Technological Imagination," *Designing Culture : The Technological Imagination at Work*. Durham NC: Duke University Press, 2011.

Wajcman, Judy. "Feminist Theories of Technology." *Cambridge Journal of Economics* (2009).

Lab:

TBA

Sept 30 & Oct 2: DOCC Video Dialogue Theme 2: "Sexualities" - Faith Wilding and Julie Levin Russo

Reading:

Amy Adele Hasinoff, "Sexting as Media Production: Rethinking Social Media and Sexuality," *New Media & Society*, 2012.

Halberstam, Judith. "Automating Gender: Postmodern Feminism in the Age of the Intelligent Machine." *Sex/Machine: Readings in Culture, Gender and Technology*. Ed. Patrick D. Hopkins. Bloomington: Indiana University Press, 1991. 468-83.

"F. Wilding: Where Is Feminism in Cyberfeminism." Accessed September 2, 2013.

http://www.obn.org/cfundef/faith_def.html.

Vlog(s):

Please view both vlogs under "Thoughts on "Automating Gender" by Judith Jack Halberstam!" on our Course TITANIUM/Moodle site!!

Lab:

TBA

Oct 7 & 9: Project 1 due in class TODAY!

DOCC Video Dialogue Theme 3: "Race" - Lisa Nakamura and Maria Fernandez

Reading:

Nakamura, L. (2009). Don't Hate the Player, Hate the Game: The Racialization of Labor in World of Warcraft. *Critical Studies in Media Communication*, 26, 128-144.

"29 Cyberfeminism, Racism, Embodiment." Accessed September 2, 2013.

http://refugia.net/domainerrors/DErb_cyber.pdf.

Rayvon Fouché, "Say It Loud, I'm Black and I'm Proud: African Americans, American Artifactual Culture, and Black Vernacular Technological Activity," *American Quarterly* 58:3(2006), 639--661.

Read about "Black Girls Code" HERE: <http://www.blackgirlscode.com/what-we-do.html>

Watch "Black Girls Code" mini documentary before coming to class today! Here's a link:

<http://youtu.be/hgXlofX68eM>

Lab:

TBA

Oct 14 & 16: DOCC Video Dialogue Theme 4: "Difference" - Shu Lea Cheang and Kim Sawchuk

Reading:

Beth Coleman, "Race as Technology," *Camera Obscura* 70, Vol 24, Num 1 (2009): pp. 176- 206

Ketchum, Karyl E. "Facegen and the Technovisual Politics of Embodied Surfaces." *Women's Studies Quarterly* 37.Special Issue: Technologies (2009): 183-99.
Excerpt from Eubanks, Virginia. *Digital Dead End : Fighting for Social Justice in the Information Age*. Cambridge, Mass.: MIT Press, 2011.

For Discussion:

Keyword videos due Oct 12 & 13!!

Youtube on the "Kulashov Effect"

View projects from previous semesters and the DOCC

Principles of Film Theory Guide

Youtube on film techniques

Lab:

Facegen Software bring in three pictures of yourself for use in Facegen (one straight on, one right profile, one left profile). You can also download you own copy of the Facegen Modeller (PC version only) HERE: <http://www.facegen.com/downloads.htm>

Oct 21 & 23: DOCC Video Dialogue Theme 5: "Body"

Reading:

Clare, Eli. "Gawking Gaping Staring." *Gay and Lesbian Quarterly* 9. (2007): pp. 257-61.

Jack Halberstam, "Technotopias: Representing Transgender Bodies in Contemporary Art," In *A Queer Time and Place: Transgender Bodies, Subcultural Lives* (NYU Press, 2005)

"Judith Butler: Bodies in Alliance and the Politics of the Street | Eipcp.net." Accessed

September 2, 2013. <http://eipcp.net/transversal/1011/butler/en>.

austo-Sterling, Anne. *Sexing the Body*. New York: Basic Books, 2000. Chap 3, "Of Gender and Genitals" pg 45-77.

Knafo, Danielle. "Castration and Medusa: Orlan's Art on the Cutting Edge." *Studies in Gender and Sexuality*.10 (2009): 142-58.

Ayers, Robert. "Serene and Happy and Distant: An Interview with Orlan." *The Cybercultures Reader*. Ed. David Bell and Barbara M. Kennedy. Second ed. New York: Routledge, 2000.

Armstrong, Rachel. "Anger, Art and Medicine: Working with Orlan." *The Cyborg Experiments: The Extensions If the Body in the Media Age*. Ed. Joanna Zylińska. *Technologies: Studies in Culture and Theory*. London: Continuum, 2002. 172-80

Film: *Intersexion* [68 min.]

Lab:

TBA

Oct 28 & 30: DOCC Video Dialogue Theme 6: "Machine" - Wendy Chun and Kelly Dobson

Reading:

Fouché, Rayvon. "Aren't Athletes Cyborgs?: Technology, Bodies, and Sporting Competitions." *WSQ: Women's Studies Quarterly* 40, no. 1 (2012): 281-293. doi:10.1353/wsq.2012.0002.

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

Cross, Jamie. "Technological Intimacy: Re-engaging with Gender and Technology in the Global Factory." *Ethnography* 13, no. 2 (June 1, 2012): 119-143. doi:10.1177/1466138111410621.

Please look At Kelly Dobson's work here: <http://web.media.mit.edu/~monster/> Be sure to watch the video documentation of her work entitled, "Blendie"!

Film:

"*Unmanned*" (22 min.) We will watch this in class.

Video:

"*Collateral Murder*" We will watch this in class.

Lab:

TBA

Nov 4 & 6:

DOCC Video Dialogue Theme 7: "Systems" - Brenda Laurel and Janet Murray

Reading:

Janet Murray: "Toward a Cultural Theory of Gaming: Digital Games and the Co-Evolution of Media, Mind, and Culture," *Popular Communication*, 4(3), 185-202, 2006.

Brenda Laurel: "Design from the Heart," in *Women, Art and Technology*, Judy Malloy, ed., MIT Press, 2003.

Film:

The Beauty Academy of Kabul (74 min) *We will watch this together in-class.*

Nov 13: Project 2 due TODAY!!!

DOCC Video Dialogue Theme 8: "Place" - Livestream: Radhika Gajjala and Sharon Irish

Reading:

Radhika Gajjala, "Placing South Asian Digital Diasporas in Second Life," *The Handbook of Critical Intercultural Communication*, Thomas K. Nakayama and Rona Tamiko Halualani, eds. Blackwell Publishing Ltd., 2010.

Coco Fusco "Who's Afraid of Yoani Sánchez" *Huffington Post*

Mimi Thi Nguyen, *The Biopower of Beauty: Humanitarian Imperialisms and Global Feminisms in an Age of Terror* Signs 36: 2 (Winter 2011), 359--383 University of Illinois, Urbana--Champaign

Juan Cole and Shahin Cole, "An Arab spring for women - *Le Monde diplomatique* - English edition", April 26, 2011, <http://mondediplo.com/openpage/an-arab-spring-for-women>

Mona El-Naggar, "Equal Rights Takes to the Barricades - NYTimes.com", February 1, 2011, http://www.nytimes.com/2011/02/02/world/middleeast/02iht-letter02.html?_r=1

Video:

"Egypt: The viral vlog of Asmaa Mahfouz that helped spark an uprising - Boing Boing", February 2, 2011, <http://boingboing.net/2011/02/02/egypt-the-viral-vlog.html> ***(Please watch this BEFORE coming to class)

Vlog(s):

Please view the vlog under "Thoughts on Social Media & the Arab Spring!" on our Course TITANIUM/Moodle site!

Film:

"Forbidden Voices: How to Start a Revolution with a Computer" (96 min) *We will watch this together in-class.*

For Discussion:

UCLA's Hypercities Project on Egypt

Youtube on UCLA's Iran Hypercities Project

Hypercities Project, Tehran the day Neda was murdered

Nov 11 VETERAN'S DAY no class

Nov 18 & 20:

DOCC Video Dialogue Theme 9: "Infrastructure" - Lucy Suchman and Katherine Gibson Graham

Film:

Forbidden Voices: How to Start a Revolution with a Computer (96 min) *we will watch this together in-class*

Lab:

TBA

Nov 25 & 27: FALL RECESS no class

3 assignment to complete over break:

#1: watch DOCC Video Dialogue *Theme 11: "Archive"* Lynn Hershman and B. Ruby Rich
#2: Introduce yourself to Lynn Hershman's Agent Ruby from her film "Teknolust" HERE!!
Please interview Ruby about one of the themes from the course DOCC and post your thoughts about the interview and Ruby on our course Facebook page.

#3: Post your thoughts on our DOCC video dialogue on "Archive" on our course Facebook page

Dec 2 & 4:

DOCC Video Dialogue *Theme 11: "Transformation"* Donna Haraway, Catherine Lord, and Beatrice daCosta

Lab:

LAST LAB DAY! You will have all of lab time to work on your final projects. By the time you leave class today your project should be online and ready to share with at our next meeting!

Dec 9 & 11: Key Learning Project PAPERS DUE IN CLASS TODAY!

TECHNOCULTURE SHARE FEST WOOT WOOT WOOT!!!

Attendance is mandatory and unexcused absence will result in lowering your participation grade by one grade level--yikes!

**** Final Exam time for 1:00 class: December 1, noon -1:50**

TECHNOCULTURE SHARE FEST WOOT WOOT WOOT!!!

Attendance is mandatory and unexcused absence will result in lowering your participation grade by one grade level--yikes!

**** Final Exam time for 2:30 class: December 18, 2:30-4:20**

TECHNOCULTURE SHARE FEST WOOT WOOT WOOT!!!

Attendance is mandatory and unexcused absence will result in lowering your participation grade by one grade level--yikes!