

AMST 260: American Culture in the Information Age

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Class Meetings: Tuesdays and Thursdays 9:30-10:45, Hornbake 0108.

Pre- or co-requisites: None

“...the world is just as concrete, ornery, vile, and sublimely wonderful as before, only now I better understand my relation to it and it to me.” – Ralph Ellison, *Invisible Man* (1952)

Course Description:

This course uses the interdisciplinary tools of American cultural studies to explore and describe the major shifts in politics, economics, and culture that emerge from what many call the Information Age. Technologies and behaviors engaged in the processing, packaging, filtering, storage and manipulation of information have, over the past four decades, altered how we work, play, live, learn, fight, and debate. We will use reflective, historical, and social scientific methods to consider the patterns and consequences of these changes, and their differential impact on diverse individuals, groups, and institutions. Students will critically assess their own use of information technologies, explore usage patterns in other communities, and produce and critique media related to course activities and themes. Broadly, the course will ground students in the historical developments which led to the Information Age before exploring shifts in modes of labor and consumption, public participation and notions of privacy, and the understanding and experience of the human body as it is both lived and monitored. This syllabus is an active document and specific readings or assignments may be adjusted to the needs of students and the instructor as the semester progresses. The most up to date syllabus is always the version on the course website

Course Learning Outcomes

After completing this course, students should be able to:

1. Describe what the 'Information Age' is, where it came from, and what its consequences are for different individuals, groups, and institutions in America and abroad.
2. Critique your own use of information technologies in terms of where they came from, what they're used for, what usage patterns have emerged and why, what the consequences are, and what alternatives exist.
3. Demonstrate critical thinking in evaluating the sources for and arguments about the impact of different technologies on everyday life.
4. Engage in media production, curation, and research to explore these ideas in other contexts and express them to both specialist and lay audiences.
5. Engage in multiple forms of college-level communication, argumentation, critique, and learning.

CORE Goals

This course is a Distributive Studies CORE course. The Distributive Studies requirement introduces broad areas of learning in many disciplines. Through these courses, students explore different kinds of knowledge and the very nature of scholarship in the humanities, arts, natural sciences, mathematics, social sciences, and history. They also have the option of exploring interdisciplinary and emerging issues. Students generally pursue Distributive Studies in the first two years of their course work. This course satisfies the SB (Social and Behavioral) CORE Distributive Studies As such, at the end of this course, participants should be able to:

1. Demonstrate knowledge of findings and theories in the social and behavioral sciences;
2. Demonstrate understanding of investigative methods used in the social and behavioral sciences;
3. Demonstrate critical thinking about arguments in the social and behavioral sciences and evaluate an argument's major assertions, its background assumptions, the evidence used to support its assertions, and its explanatory utility;
4. Understand and articulate how culture, society, and diversity shape the role of the individual within society and human relations across cultures;
5. Demonstrate knowledge of how social science can be employed to: (a) analyze social change, (b) analyze social problems, and (c) analyze and develop social policies; and
6. Use appropriate technologies to conduct research on, and communicate about, social and behavioral sciences and to access, evaluate, and manage information to prepare and present their work effectively.

General week-to-week structure of the class

There are four overarching units that organize the semester, each with their own set of small projects. This course is designed around a specific set of learning outcomes, fulfilled by projects, and texts, discussion, and blogs should help you think about each outcome. Each week has a particular theme related to the overarching unit and the course outcomes. Each week will be 'curated' by a pair of students who will take over the course's web presence for the week, adding context, media, and discussion that augment the instructor's work in class. Individual classroom sessions will almost never be a start-to-finish lecture because pedagogy research and educational psychology consistently demonstrate that students retain information better and develop skills faster when they are actively engaged in discussion of those ideas or usage of those skills. With this in mind, classroom sessions will vary in style and will include a mix of discussion of research and news, small-group activities, thought exercises, film viewings with Twitter backchannels, informal debates, and project presentations. Online work augments in-class work but doesn't repeat it. Online work—curation and discussion, fieldwork, Twitter participation—demonstrates understanding of and engagement with course materials, creates sub-networks of interest or expertise among students, and extends class debates to new fields and materials. I am always interested in hearing perspectives from other academic fields and life experiences not covered in class. If time or space does not permit fielding these ideas in class, there is always space to—professionally, respectfully—voice these perspectives online.

PDF versions of copyrighted works will be available on ELMS, UMD's online learning space which students access via their directory ID. For a number of reasons which we'll discuss in class, ELMS is not ideal for the sort of community building we want for our augmented course. So the majority of online activity—weekly curation projects, blogs, debate, project presentations, helpful resources—happen on a course-specific space hosted by WordPress. Students will be walked through the mechanics of the site in the first weeks of class, but it requires no special skills. Learning WordPress is another (valuable, marketable) skill that goes towards Outcome 4. The decision over whether the course site is public or private will be made by the class.

Grading and assignments

There are no lengthy papers or sit-down examinations in this course, because of the principles of active learning expressed above. Students have a variety of shorter assignments which allow them to make use of different skill sets, retain useful knowledge for the long term, and practice a variety of content curation and media production that will be useful in multiple domains besides the college classroom. Major assignments will have their own grading rubrics, but students will be able to get a sense of what they offer from the below. All assignments have a point value, with everything adding up to 1000, so students should be able to estimate their grade at any point in the semester. There is no extra credit. All written assignments should be polished products with few, preferably no, spelling or grammar errors.

In-class participation—100 points—Attendance is not taken in this class. You are graded for your active participation in class. This means asking and answering questions, bringing up evidence from readings and elsewhere, and pushing discussion in new directions. You don't need to have an expert handle on every text we read to get full participation credit. Indeed, if you're confused about something then other people probably are too, so it'll definitely help to bring up these concerns in class. The instructor grades your participation in each class session out of 5 points, the total throughout the semester is then converted to a score out of 100. Not showing up means no points, but showing up and sleeping, texting, or spending time on Facebook (it's easy to tell who's doing this) also means no points.

Curation Project—125 points—Older iterations of this course included a weekly 'media packet' which fleshed out theoretical and research-driven ideas with creative works, news reports, and background history. This year, this responsibility will be taken over by one pair of students each week. Pairs will be assigned by the instructor and by 10 PM every Sunday, these students will have posted 3-4 items to the course website which they think augment the readings and activities for the week—obviously this requires some prior planning and reading ahead—along with a 750-word reflection on why these items were chosen and how they augment the class discussion, and at least three discussion questions for each class section that week. The reflection doesn't need to have a central thesis but should still be a focused, professional, considered piece of writing that demonstrates comprehension of the week's ideas—curators are our experts for the week. Good questions link texts together, engage with course themes, and are open-ended enough to allow for disagreement and debate. For example, 'Is this game racist?' is a bad question but 'How does this game express, transform, or deny the way race works offline?' is a better question. Curators will also have to manage the discussion that follows their posts, responding to other students questions, concerns, and critiques and making links between ideas. The instructor will demonstrate content curation in the first week of class.

Weekly Blogging—100 points—Students are required to post one 250-word response to the curators' reflection each week, after reading or viewing the posted media. Students may expand on a reaction to a particular text and its link to class discussion, argue with a particular point of the curators reflection, or situate the debate in a broader political, economic, and cultural context. All blog posts should have a core argument, supporting evidence, and links to ideas discussed in class and/or online as the argument dictates. Each blog post will be graded out of 5 points and the total for the semester will be converted to a score out of 100. The initial post is the only one required but students can demonstrate increased mastery of the content and recognition of others' points, and thereby increase their score, by adding responding to others' comments and/or reassessing their argument. The instructor will post a blogging prompt and an example response for the first week.

Twitter Usage and Three Twitter Diaries—75 points each, 225 total—Students are required to create a Twitter account for this class or use an established one to participate. Much of the research we'll be

discussing is debated in earnest on Twitter and related news often breaks on Twitter. It is also a media environment very much representative of Web 2.0, citizen journalism, and other Information Age media trends, so critical assessment of one's Twitter usage is a good model to apply elsewhere. Students are required to tweet at least three times each week with the course hashtag (#amst260). At least one of these should comment on course readings, others may link to relevant Web items or offline events, communicate with classmates, or report observations related to class. Students are encouraged to archive their tweets via [HootSuite](#) or another service. This will facilitate the assigned 500-word Twitter diaries which the instructor will collect three times per semester, each of which will reflect on Twitter usage and users in relation to that unit's themes. Students are encouraged to explore the Twitter ecosystem in a way which facilitates their own interests as well as the three units on labor and consumption, publicity and privacy, and bodies and surveillance. Twitter use will also augment some other class activities. The instructor will review Twitter techniques and tools in the first weeks of class. Diaries must be emailed to the instructor and posted to the course website before the beginning of class on March 1, April 5, and May 1.

Fieldwork Assignments—100 points each, 300 total—One of the main skills built in this class is a proficiency with social scientific fieldwork (e.g., ethnography or participant-observation). Students will complete one fieldwork activity with each of the three content units, write up their findings in a formal 750-word report, and post the findings online for the class to see and comment on. Assignments will differ with the unit but will generally include online and offline engagement with a community affected by the sort of social technological shifts we discuss in class. Students are encouraged to explore communities with which they have some familiarity but which they are intimately involved in—to maintain some critical distance. The instructor will review fieldwork techniques and tools in the first weeks of class. A detailed rubric for each assignment will be given at the beginning of each unit. Fieldwork assignments must be emailed to the instructor and posted to the course website before the beginning of class on March 1, April 5, and May 1.

Final Presentations—150 points—Students will work in assigned pairs on a 10-15 minute presentation that describes the 'flows' of a particular digital object or information technology: where the parts came from, who made it, how it got to you, how it developed historically, what different ways it's used, and what happens when it's thrown away. This mapping work—along with political, cultural, and economic contextualization—acts as a demonstration of the ideas used and skills gained throughout the semester. The exact format of the presentation is up to the presenters and can include fieldwork and interviews, creative films or photographs that you design, maps, models, etc. A detailed rubric will be given, along with assigned pairs, after spring break.

Semester grades will be based on the following University scale:

Letter Grade	Description
A+, A, A- (1000-900 points)	“Denotes excellent mastery of the subject and outstanding scholarship.”
B+, B, B- (899-800 points)	“Denotes good mastery of the subject and good scholarship.”
C+, C, C- (799-700 points)	“Denotes acceptable mastery of the subject and the usual achievement expected.”
D+, D, D- (699-600 points)	“Denotes borderline understanding of the subject. These grades denote marginal performance, and

	they do not represent satisfactory progress toward a degree.”
F (599-0 points)	“Denotes failure to understand the subject and unsatisfactory performance.”

With hard work and careful attention to the texts, classroom discussion, and the course themes and objectives, every student is capable of above-average work. Work that just 'gets by' on the requirements will be rewarded with a 'C' or less. It takes truly exemplary work to earn an 'A' grade. All assignments are issued well in advance of their well-advertised due date. Because of this, computer problems are not an excuse for late work and late work will not be accepted.

Attendance and Class Contribution

Students are not graded on attendance but on their contribution to the class community. Obviously, non-attendance means you can't contribute in a given class, but so does sleeping in class, moving inappropriately off topic, or using laptops for non-class purposes. Different students contribute in different ways, and so the specifics may differ, but a significant and meaningful presence online and off is expected. Per University policy, absences may be excused for religious observances, participation in University activities at the request of University authorities, inclement weather (announced on the University's homepage) and serious medical illness. Absences for reasons of illness must be accompanied by a signed note. Once per semester this note may be self-signed with the honor pledge appended, at all other times it must be accompanied by a doctor's signature. Details of the University's medical absence policy may be found here:

<http://www.provost.umd.edu/announcements/StudentMedicalAbsences.cfm>

Statement on Diversity, Respect, and Classroom Language

This class will touch many 'hot-button' subjects such as race, gender, and sexuality, and will encourage personal reflection to link those issues to contemporary cultural debates and personal experiences. In the discussion of politically complex and charged issues, it is often necessary to explore terminology and concepts that, on occasion, may make us uncomfortable. Please understand that it is necessary to engage in these discussions in order to come to a critical and comprehensive understanding of our topic so that, subsequently, we can learn how to deconstruct and assuage the themes contained therein. This means that online and in-class spaces are safe ones, where the expression of personal identity is encouraged and respected. Students should afford each other the same respect they desire in turn, and this includes attending to classmates in discussion instead of Facebook. Insults and disrespectful language will not be tolerated. Uncomfortable topics may be broached, but always in relation to course themes and objectives and never for shock value. If you become particularly distressed about any discussion, please contact me immediately.

Disability Accommodation and Learning Support

Students requiring accommodations for classroom activities or assessments must provide the instructor with the appropriate documentation from Disability Support Services (DSS) in the first two weeks of the semester. Individual solutions will be negotiated from there. DSS can be reached at <http://www.counseling.umd.edu/DSS/> or 301-314-7682. Students experiencing serious difficulties adapting to the demands of the college workload are encouraged to make use of the Counseling Center's other resources in the [Learning Assistance Service](#) (LAS; for developing effective college learning skills) or [Counseling Services](#) (for professional support around personal, interpersonal, and vocational issues). They can be reached at 301-314-7693 and 301-314-7651 respectively.

Digital and Written Communication

Students will recognize that the norms of communication are different in a scholarly community, compared to a social one. You are not going to write and act the same way in class spaces and in communication with the professor as you would on Facebook or through text messages or instant messages to friends. Major course announcements will be emailed. Email is also the best way to contact your instructor with any questions or concerns. To learn more about email norms, and other college how-to's, Michael Leddy's "How to Email a Professor" posts are priceless. I check my email regularly, but I get a lot of it. Between Monday and Friday, I will endeavor to respond to emails within 24 hours. Detailed discussions are best saved for office hours. When composing a blog post, be sure to write at a college level, draw evidence from the texts, and communicate your ideas clearly to your intended audience with the understanding that reading a response is different from hearing it explained in person. Students are expected to improve their writing skills throughout the semester, but will be graded at a college level—so style, structure, readability, and spelling and grammar will factor into grading. For guides on effective writing strategies, check out this MLA-based online guide (<http://www.ccc.commnet.edu/mla/index.shtml>) or the classic Strunk & White *Elements of Style*. Students desiring more personalized support are encouraged to make an appointment with the University Writing Center (<http://english.umd.edu/academics/writingcenter>).

Academic Honesty

The University has approved a *Code of Academic Integrity* (<http://www.jpo.umd.edu/Info/Faculty/AcadHonorPledge.aspx>) which prohibits students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, facilitating academic dishonesty, submitting fraudulent documents, and forging signatures. All quotations taken from other authors, including Web-based sources, must be indicated by quotation marks and referenced. Paraphrasing must be referenced as well. The analysis paper and the final project must conform to a scholarly citation style (e.g., MLA, Chicago, or APA). If students are even slightly confused about what constitutes plagiarism and how to avoid it, review the guidelines at <http://www.lib.usm.edu/legacy/plag/whatisplag.php> or contact the instructor.

Course Readings:

1. Textbooks (available at the University Book Center, or through online retailers:

- Nakamura, Lisa and Peter Chow-White, eds. *Race After the Internet*. Routledge, 2011. ISBN: 978-0415802369.
- Christensen, Miyase, Andre Jansson, and Christian Christiansen, eds. *Online Territories*. Peter Lang Publishing, 2011. ISBN: 978-1433107986.

2. Other readings and media:

- Students will also work with a variety of creative, journalistic, and reflective sources in multiple media. These will either be explicitly linked to on the course website or posted as PDFs on Blackboard, to protect copyrighted works.

Schedule of readings and major assignments:

Students are expected to have read and taken notes on the readings and activities assigned for that day. **The instructor reserves the right to issue pop quizzes and other assignments to encourage reading comprehension. If issued, these will constitute an addition to the base 1000-points grading breakdown.** Students are expected to build off online assignments in class and vice versa, and to reflect on past discussions and readings online and off.

Week 1: Introductions

January 26:

- Review the syllabus
- Get to know each other and the expectations and outcomes for the course.

Week 2: What is The Information Age and How Do We Talk About It?

January 31:

- Excerpt from Manuel Castells *The Rise of the Network Society, The Information Age: Economy, Society and Culture Vol. I* (2000)
- James Gleick “The Information Palace” (2010)
<http://www.nybooks.com/blogs/nyrblog/2010/dec/08/information-palace/>

February 2:

- Marshall McLuhan “Understanding Media” (1964)
 - Lisa Gitelman “Introduction: Media as Historical Subjects” in *Always Already New* (2006)
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Unit 1: Labor and Consumption

Week 3: What's Actually Changed?

February 7:

- Class will be divided into groups on February 2 . Each group will be assigned an article on an aspect of the political-economic shifts around the Information Age on which to take notes. In class, groups will meet briefly to go over the important points. and then present summaries of the articles to the rest of the class. The groups are:
 - **Information processing:** Read Chapter 9 “Data Processing and Bureaucracy” and Conclusion in Beniger, James R. *The Control Revolution: Technological and Economic Origins of the Information Society* (Cambridge: Harvard University Press, 1986). 390-436 [Helps to read Conclusion first]
 - **Globalization:** Introduction to Holton, Robert J. *Making Globalization* (Palgrave, 2005). 1-27
 - **Neoliberalism:** Introduction and Chapter 1 “Downsizing Democracy” in Duggan, Lisa. *The Twilight of Equality? Neoliberalism, Cultural Politics, and the Attack on Democracy*. (Boston: Beacon Press, 2003). IX-21
 - **Fordism and flexible accumulation:** Chapters 8 and 9 in Harvey, David. *The Condition of Postmodernity*. (Blackwell, 1989). 125-172
 - **The Culture Industry and 'Pop':** Adorno, Theodor. “The Culture Industry Reconsidered.” *New German Critique*, 6, Fall 1975, 12-19 (translated by Anson G. Rabinbach)
http://www.icce.rug.nl/~soundscapes/DATABASES/SWA/Culture_industry_reconsidered.shtml . Also, Hall, Stuart. “Notes on Deconstructing the Popular.” in Raphael Samuel, ed., *People’s History and Socialist Theory* (London: Routledge & Kegan Paul, 1981), pp. 227-

40.

- All groups should think about a brief set of points that describe the nature of their change or phenomena, its root causes, its effects, who benefits and who doesn't, what outside examples you can think of, and, generally, what parts of everyday life it changes compared to 100 years ago.

February 9:

- The Poynter Institute's New Media Timeline (1969-2010): <http://www.poynter.org/latest-news/business-news/transformation-tracker/28803/new-media-timeline-1969-2010/>
- Tara McPherson “US Operating Systems at Mid-Century: The Intertwining of Race and UNIX” (*Race After the Internet*)

Week 4: Bodies, Nations, and Machines

February 14

- Saskia Sassen “Globalization and the Formation of Claims” (1999)
- Rayvon Fouche “From Black Inventors to One Laptop Per Child: Exporting a Racial Politics of Technology” (*Race After the Internet*)

February 16

- Listen to “Mr. Daisey and the Apple Factory”, episode 454 of *This American Life*. Originally aired January 6, 2012. Accessible at: <http://www.thisamericanlife.org/radio-archives/episode/454/mr-daisey-and-the-apple-factory>
- Watch Qiu, Jack. “Deconstructing Foxconn” (2011). Accessible at: <http://vimeo.com/17558439>
- Introduction and Chapter 1 in Giles Slade *Made to Break* (2006)
- In class: Watch “Story of Stuff” (2007) and “Hidden History of Your Cellphone” (2010), live tweet.

Week 5: Cultural Production, Technological Consumption

February 21

- Lisa Nakamura “Race in/for Cyberspace” (1995)
<http://www.humanities.uci.edu/mposter/syllabi/readings/nakamura.html>
- Ernest J Wilson and Sasha Costanza-Chock “New Voices on the Net? The Digital Journalism Divide and the Costs of Network Exclusion” (*Race After the Internet*)

February 23

- Cornel Sandvoss “Fans Online: Affective Media Consumption and Production in the Age of Convergence” (*Online Territories*)
- Christian Christensen “The Everyday War: Iraq, YouTube, and the Banal Spectacle” (*Online Territories*)

Week 6: Remix, Piracy, Openness

February 28

- Walter Benjamin “Work of Art in the Age of Mechanical Reproduction” (1936)
- <http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>
- Watch Doug Pray's documentary *Scratch* (2001). Available on Netflix or at

<http://topdocumentaryfilms.com/scratch/>

March 1 [Twitter Diaries and Fieldwork 1 due]

- Patrick Burkart "Hacking, Jamming, Boycotting and Out-Foxing the Commercial Music Market-Makers" (*Online Territories*)
 - Tim Carmody "Why Amazon Doesn't Care About Your Local Bookstore" (2011)
<http://www.wired.com/epicenter/2011/12/amazon-local-bookstore/>
 - Parts 1-5 of the 2009 conversation between Jay Rosen and Shirky on the future of newspapers in the Information Age. Part 1 starts here: <http://www.youtube.com/watch?v=dn9TAcBSL9E&feature=relmfu>
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Unit 2: Publics and Privates

Week 7: Where do publics come from?

March 6

- Skim Introduction and read Chapter 1 in Paul Starr *The Creation of the Media* (2004)

March 8

- Excerpts from Jonathan Zittrain *Future of the Internet and How to Stop It* (2009)
- Nancy Fraser, "Politics, Culture and The Public Sphere: A Postmodern Conception" (1995)

Week 8: Digital Segregations

March 13:

- danah boyd "White Flight in Networked Publics: How Race and Class Shaped American Teen Engagement with MySpace and Facebook" (*Race After the Internet*)
- Eszter Hargittai "Open Doors, Closed Spaces? Differentiated Adoption of Social Network Sites by User Background" (*Race After the Internet*)

March 15

- Christian Sandvig "Connection at Ewiiapaayp Mountain: Indigenous Internet Infrastructure" (*Race After the Internet*)

March 18-25 Spring break

Week 9: Private Life In Public

March 27

- Ellison, N., Heino, R., & Gibbs, J. (2006). Managing impressions online: Self-presentation processes in the online dating environment. *Journal of Computer-Mediated Communication*, 11(2)
- Watch "We Live in Public" (2004) in class, Live tweet.

March 29

- Holly Kruse "The Place of Internet Gambling: Presence, Vice, and Domestic Space" (*Online Territories*)
- Jonathan Lillie "The Domestication of Online Pornography: How Cyberporn Found a Home in the American Home" (*Online Territories*)

Week 10: A (Privatized, Mediated) Global Village

April 3

- Myria Gergou "Diaspora, Mediated Communication, and Space: A Transnational Framework to Study Identity" (*Online Territories*)

April 5 [Twitter Diaries and Fieldwork 2 due]

- All read Laura Stein "Social Movement Web Use in Theory and Practice: A Content Analysis" (*Online Territories*)
- Class will be divided into groups on March 29. Each group will be assigned an article on social media use and global protest politics (e.g., Anonymous & LulzSec, Occupy, the Arab Spring). In class, groups will meet briefly to go over the important points. and then present summaries of the articles to the rest of the class.

Unit 3: Bodies and Surveillance

Week 11: The DNA Age

April 10

- Lisa Nakamura and Peter Chow-White "Introduction—Race and Digital Technology: Code, the Color Line, and the Information Society" (*Race After the Internet*)
- Alondra Nelson and Jeong Won Hwang "Roots and Revelation: Genetic Ancestry Testing and the YouTube Generation" (*Race After the Internet*)

April 12

- Peter Chow-White. "Genomics Databases and an Emerging Digital Divide in Biotechnology" (*Race After The Internet*)
- Troy Duster "The Combustible Intersection: Genomics, Forensics, and Race" (*Race After the Internet*)

Week 12: Cyborgs

April 17

- Donna Haraway "The Cyborg Manifesto" (1991)
<http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html>
- Julian Dibbell "A Rape In Cyberspace" (1993)
http://www.juliandibbell.com/texts/bungle_vv.html

April 19

- Adriana de Souza e Silva and Daniel Sutko "Theorizing Locative Technologies Through Theories of the Virtual" (2011)

Week 13: Watching Me Watching You

April 24

- Hasan Alahi's TED Talk "FBI, Here I Am!" (2011) http://www.ted.com/talks/hasan_elahi.html
- Judith Butler "Endangered/Endangering" (1993)
- In-class campus CCT mapping project, work in presentation pairs.

April 26

- David Phillips "Identity and Surveillance Play in Hybrid Space" (*Online Territories*)
- Oscar Gandy, Jr. "Matrix Multiplication and the Digital Divide" (*Race After the Internet*)

Week 14: Networks

May 1 [Twitter Diaries and Fieldwork 3 due]

- Manuel Castells "The Space of Flows, Timeless Time, and Mobile Networks" (171-178) and "Mobile Network Society" (2006)
- In-class watch and live tweet "Use and Overuse of Vegetational Concepts". Part 2 of Adam Curtis' *All Watched Over by Machines of Loving Grace* (2011)

Final Presentations

Class sessions May 3, May 8, and May 10 will be devoted to presentation and discussion of final projects.