

Communication 720: Media Archaeology

Spring 2016

Wednesdays 5:30-8pm in CAC 227

Course Website: D2L and UWSP-media-arch.wikia.com

Instructor: Alex Ingersoll - alex.ingersoll@uwsp.edu

Office Hours: (CAC 309) Mon 11:00am-12:00pm, Wed 10:00-11:00am, Thur 11:00am-12:00pm

"What's new about new media?"

-(2003) Lisa Gitelman and Geoffrey B. Pingree, *New Media 1740-1915*

"Whoever thinks that there is nothing more to discover is wrong! [One] mistakes the horizon for the limits of the world!"

-(1794) Johann Lorenz Boeckmann, *Versuch Über Telegraphie*

Media archaeology has been introduced as a way to investigate new media cultures through insights from past new media, often with an emphasis on the neglected, the unorthodox, and the non-obvious apparatuses, practices, and inventions. These historical excavations encourage sifting through layers of early practices and imaginations to recover material traces of the past to generate an intermedial research methodology. The goal of this course is to outline an introduction to the necessary skills and resources to produce rigorous research on older media forms leading to more expansive examinations of "new" media cultures. This class includes an exposure to media archaeology scholarship; an introduction to research methods; instruction on the utilization of word, image, and sound archives; and a critical approach to finding the new in the old and old in the new.

The class is founded on the premise that media archaeology is best undertaken collaboratively. Therefore, the class will adopt a research studio model that is commonly used in disciplines such as design or architecture. The goal is to produce three different dossiers and a final project on a specific form of media. These dossiers will be presented to class for discussion and helpful criticism. These dossiers will be authored in Wiki-based software, which means that the content will be open to everyone for potential revision.

Required Materials

- Parikka, Jussi. *What is Media Archaeology?* Malden, MA: Polity Press, 2012
- Other course readings available on D2L.

Evaluation

Your final grade in this course is a composite of the different areas listed below. Detailed explanations of each assignment will be given in class at the appropriate times.

<u>Assignments</u>	<u>Total</u>
Seminar Leader	10%
Participation	20%
Dossiers	30%
Final Paper	40%

Grade Breakdown

A (100-93.5%) A- (93.4-89.5%) B+ (89.4-86.5%) B (86.4-83.5%) B- (83.4-79.5%) C+ (79.4-76.5%)
C (76.4-73.5%) C- (73.4-69.5%) D+ (69.4-66.5%) D (66.4-59.5%) F (<59.4%)

Evaluation Cont.

Since the success of this class depends upon your presence in class, it is expected that you will come to every class on time and ready to engage in the day's materials. Students who attend every single meeting will see their diligence reflected both in their overall grade, and most likely, in the quality of their work. Since this is a graduate level course, your presence and contribution is **HIGHLY VALUED**, therefore missing class is **HIGHLY DISCOURAGED**. I will deduct points from your overall grade if you miss class. Please chat with me for details.

Reminder: this is a graduate level class. I realize that it's easy to get lost or slip by without doing the readings. Discussion and participation is a *very significant* part of your success in this class, even if you don't think you're right or some of the readings confused you (some are quite difficult and their "meaning" is contested even by "experts" - if you think you're understanding everything clearly I'd suggest reading more closely). If you're confused by something, you're probably not the only one. *Engaging with a challenge is a GOOD thing!*

We will be reading a range of theorists and writings. Some of the readings assigned in this class are difficult primarily because they use a specialized language in order to critique media technology and historical research methods. This is not designed to torture you but is instead designed to get you to think about media in terms outside of what you consider to be "common sense." As a result, you should NEVER give up on the readings because they "don't make sense." They are selected to challenge you and we will work through these readings in collaborative group discussions.

General Requirements

There are a number of expectations that are common to each class at UWSP but I want to emphasize:

1. **If you plagiarize the work of others, you will fail the course.** Please be aware of what plagiarism entails (<http://www.plagiarism.org>). Proper citation is REQUIRED for ALL sources, including information you use from Internet publications and sites. Also, remember that you CANNOT legally use someone else's music or art work UNLESS you get written permission from the copyright holder, or unless you purchase a license allowing you to use specific music or images. The only exception is if the work in question is in the public domain or explicitly states that you may use it free of charge. Any student caught plagiarizing will receive a grade of "F" for the class.
2. All cell phones must be turned off before class, **no excuses (unless it relates to class materials!!!)**. You may use your computer for class but you cannot be using it for leisure purposes. Any time the room is dark, you may not create any light.
3. Creating an environment of mutual respect is *paramount* to successful work. While difference of opinions and vigorous debate are highly encouraged, you will be expected to refrain from using disparaging remarks (e.g., sexist, racist, homophobic language). **The material presented in class may challenge you and I expect you to approach these materials in the spirit of the wider educational environment.** The selection of these materials are intended to spark a healthy discussion and I expect mature and respectful interactions. All reactions will be welcomed in class and respected, and they will be received in the spirit of extending discussion rather than forestalling it.
4. Late assignments are highly discouraged. **I will not accept any assignment, quiz, or other class material past the due date.** Please don't come to class without homework due to technical difficulties

(my computer crashed, printer ran out of ink, not enough batteries, etc.). Don't wait until the last minute to do your work. If you do, you will be rushed, your work will suffer and you won't have time to deal with the *inevitable* computer issues.

Communicating with Me

The best way to talk to me is during my office hours. I am available over email but it may take me a day to respond. This means that you will need to ask questions about assignments more than 24 hours before they are due. If you are having problems completing the assignments, you need to communicate the issues with me at least 24 hours before the assignment is due so we may lay out alternative courses of action.

Community Bill of Rights and Responsibilities

UW-Stevens Point values a safe, honest, respectful, and inviting learning environment. In order to ensure that each student has the opportunity to success, we have developed a set of expectations for all students and instructors. This set of expectations is known as the *Rights and Responsibilities* document, and it is intended to help establish a positive living and learning environment at UWSP. Read more here: <http://www.uwsp.edu/stuaffairs/Pages/rightsandresponsibilities.aspx>

Academic integrity is central to the mission of higher education in general and UWSP in particular. Academic dishonesty (cheating, plagiarism, etc.) is taken very seriously. Don't do it! The minimum penalty for a violation of academic integrity is a failure (zero) for the assignment. For more information, see the UWSP "Student Academic Standards and Disciplinary Procedures" section of the *Rights and Responsibilities* document, Chapter 14, which can be accessed here: <http://www.uwsp.edu/stuaffairs/Documents/RightsRespons/SRR-2010/rightsChap14.pdf>

Assistive Accommodations

The Americans with Disabilities Act (ADA) is a federal law requiring educational institutions to provide reasonable accommodations for students with disabilities. For more information about UWSP's policies, check here: <http://www.uwsp.edu/stuaffairs/Documents/RightsRespons/ADA/rightsADAPolicyInfo.pdf>

If you have a disability and require classroom and/or exam accommodations, please register with the Disability and Assistive Technology Center and then contact me at the beginning of the course. I am happy to help in any way that I can. For more information, please visit the Disability and Assistive Technology Center, located on the 6th floor of the Learning Resource Center (the Library). You can also find more information here: <http://www4.uwsp.edu/special/disability/>

Course Schedule

Week 1, 1/27: Overview of Course

Discussion: Review the syllabus, note goals & expectations, define key terms.

Week 2, 2/3: Overview of Media Archaeology and Historical Research into Material Technologies

Reading: Parikka, Jussi. "Introduction: Cartographies of the Old and New." In *What is Media Archaeology?* 1-18. Malden, MA: Polity Press, 2012.

Gitelman, Lisa. "Introduction: Media as Historical Subjects." In *Always Already New: Media, History, and the Data of Culture*. 1-22. Cambridge, MA: MIT Press, 2006.

Kittler, Friedrich. "Introduction." In *Gramophone, Film, Typewriter*, 1-20. Stanford, CA: Stanford University Press, 1999.

Week 3, 2/10: Further Down the Rabbit Hole: Deep Time and Weird Objects

Reading: Parikka, Jussi. "Media Archaeology of the Senses: Audiovisual, Affective, Algorithmic" and "Imaginary Media: Mapping Weird Objects." In *What is Media Archaeology?* 19-40, 41-62. Malden, MA: Polity Press, 2012.

Zielinski, Siegfried. "Introduction: The Idea of a Deep Time of the Media." In *Deep Time of the Media: Toward and Archaeology of Hearing and Seeing By Technical Means*, 1-13. Cambridge, MA: MIT Press, 2006.

Week 4, 2/17: Research and Method

Watch: *Inhaling the Spore: A Journey Through the Museum of Jurassic Technology* (2006), dir: Leonard Feinstein

Reading: Packer, Jeremy. "What is an Archive?: An Apparatus Model for Communications and Media History," *The Communication Review*, 12: 88-104, 2010.

Parikka, Jussi. "Media Theory and New Materialism," "Mapping Noise and Accidents," and "Archive Dynamics: Software Culture and Digital Heritage." In *What is Media Archaeology?* 63-89, 90-112, 113-135. Malden, MA: Polity Press, 2012.

Small research groups created - Wiki introduced

Week 5, 2/24: Projection and Light

Reading: Zielinski, Siegfried. "Light and Shadow" and "Electrification, Tele-writing, Seeing Close Up." In *Deep Time of the Media: Toward and Archaeology of Hearing and Seeing By Technical Means*, 101-158, 159-204. Cambridge, MA: MIT Press, 2006.

Week 6, 3/2: Experiment and Reproduction

Reading: Zielinski, Siegfried. "Magic and Experiment" and "The Economy of Time." In *Deep Time of the Media: Toward and Archaeology of Hearing and Seeing By Technical Means*, 57-100, 227-254. Cambridge, MA: MIT Press, 2006.

Week 7, 3/9: Time and Photography

Reading: Kittler, Friedrich. "Film." In *Gramophone, Film, Typewriter*, 115-182. Stanford, CA: Stanford University Press, 1999.

Week 8, 3/16: First Student Dossier Critique

Week 9, 3/30: Hearing

Reading: Sterne, Jonathan. "Machines to Hear for Them" and "Techniques of Listening." In *The Audible Past: Cultural Origins of Sound Reproduction*, 31-85, 87-136. Durham, NC: Duke University Press, 2002.

Week 10, 4/6: Writing, Inscription, Analog Seriality

Explore: <http://www.textfiles.com/>

Reading: Kittler, Friedrich. "Typewriter." In *Gramophone, Film, Typewriter*, 183-266. Stanford, CA: Stanford University Press, 1999.

Week 11, 4/13: Second Student Dossier Critique**Week 12, 4/20: Electricity**

Reading: Marvin, Carolyn. "Introduction," "Locating the Body in Electrical Space and Time: Competing Authorities," and "Dazzling the Multitude: Original Media Spectacles." In *When Old Technologies Were New: Thinking About Electric Communication in the Late Nineteenth Century*, 3-8, 109-151, 152-190. New York, NY: Oxford University Press, 1988.

Week 13, 4/27: Third Student Dossier Critique**Week 14, 5/4: Network Protocol**

Watch: Videos from Softwhere 2008; <http://workshop.softwarestudies.com/>

Reading: Galloway, Alexander R. "Introduction," "Physical Media," and "Form." In *Protocol: How Control Exists After Decentralization*. 1-79. Cambridge, MA: MIT Press, 2004.

Week 15, 5/11: Google and The Universal Library

Reading: Hillis, Ken, Michael Petit, and Kylie Jarrett. "Introduction: Google and the Culture of Search," "Universal Libraries and Thinking Machines," and "Imagining World Brain." In *Google and the Culture of Search*. 1-29, 77-104, 105-123.

Week 16, 5/18: Final Presentations

Optional further reading – please feel free to add to this:

- Chun, Wendy. *Programmed Visions: Software and Memory*.
- Chun, Wendy and Thomas Keenan eds. *New Media, Old Media*.
- Crary, Jonathan. *Techniques of the Observer*.
- Ernst, Wolfgang. *Digital Memory and the Archive*.
- Foucault, Michel. *The Archaeology of Knowledge*.
- Foucault, Michel. *The Order of Things: An Archaeology of the Human Sciences*.
- Fuller, Matthew. *Behind the Blip: Essays on the Culture of Software*.
- Gitelman, Lisa. *Always Already New*.
- Huhtamo, Erkki. *Illusions in Motion*.
- Kirschenbaum, Matthew. *Mechanisms*.
- Kittler, Friedrich. *Discourse Networks 1800/1900*. Stanford, CA: Stanford UP, 1990.
- Kittler, Friedrich. "[There is No Software](#)."
- Lovink, Geert. *Networks Without a Cause: A Critique of Social Media*.
- Manovich, Lev. *Software Takes Command*.
- McLuhan, Marshall. *Laws of Media*.

- Petroski, Henry. *The Pencil: A History of Design and Circumstance*.
- Parikka, Jussi ed. *Media Archaeology*.
- Pingree, Geoffrey B. & Lisa Gitelman eds. *New Media, 1740-1915*.
- Ronell, Avitell. *The Telephone Book*.
- Sterne, Jonathan. *MP3: The Meaning of a Format*.
- Wark, McKenzie. *The Hacker Manifesto*.
- Winthrop-Young, Geoffrey. *Kittler and the Media*.