

Gender and Technoculture
WMST 320 Spring 2012

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"Protect Me From What I Want" / 1988 /electronic billboard, Times Square/ Jenny Holzer

Course Facebook Page: CSUF WMST 320 or,
<http://www.facebook.com/groups/168089053293947/>

Course Website: www.visuality.org/genderandtechnoculture

Note: 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 will be posted on our course TITANIUM site 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 in-class quizzes. For more information on the idea of a flipped classroom go here: <http://wp.me/pKlio-cq>

Welcome to a strange and fascinating course!

Gender, as a social and cultural performance, and *technoculture*, as the technologically mediated world of information, 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 these 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: “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” virtual bodies 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 technologies such as Facebook, Youtube and Twitter 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. Because of this, it will likely change and evolve as the semester progresses. Our time together will be spent wading through some fascinating, profound and even at times really strange (!) ideas about technology and gender. Don't expect objectivity, or positivism, be ready to keep your mind open, to work toward new understandings, and to identify and question both your own assumptions and those of our various authors and artists. Along the way we will 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 is structured in both studio and discussion format with Mondays devoted a bit more to discussion, and Wednesdays a bit more to studio. In order to be successful in this course you must make connections between the theory presented (Monday's discussion) and the technologies we are learning (Wednesday's lab). Your active and bold participation in discussion and lab 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 imply.*

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 even on Thursdays!
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. (some of the readings are really out there!) 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. 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, old people, Arabs, Jews, 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.*

Lab Time: Our class lab time will 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 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 AT ALL LAB CLASSES 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 documenting your illness. This note must include complete contact information for the physician/clinic and must specifically note the date of the absence. You may see a clinician free of charge at our Campus Health Center to obtain documentation of illness. You are not excused from assignment deadlines if you are absent.

Academic Integrity:

You must cite the work of others to preserve intellectual integrity and avoid plagiarism. If you plagiarize you will receive a “0” 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.

Special needs students (students with disabilities): I am committed to the success of all my students. Students with documented special needs and/or disabilities have the right to be accommodated in courses at Cal State Fullerton. Please inform me of any special needs and contact the Disabled Student Service Office, UH 101, (714) 278-3117 (or their website www.fullerton.edu/disabledservices/) for information on services available to you. Your confidentiality will be protected.

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.

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 camera (Required - though you need not OWN a camera . . . just have access to one!) a cell phone camera will work just fine.

Grading:

Participation & Facebook Posts = 20pts

Project 1 = 20pts

Final Project = 30pts

Quizzes = 30pts

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 the quality of 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 Monday readings.** In these posts you should share your own ideas about the readings. Please also post links to images, videos, websites, or anything else that you feel contributes to the ideas presented!

Project 1: WordPress Photoshop Gallery (20pts):

For this project you will be creating a series of 3 images in Photoshop and posting these on WordPress along with some accompanying text. I will be giving you more information on this project later in the course.

Final Project: Video Short (30pts):

Your final project will be a short experimental video (i.e. anywhere from 5-10 minutes give or take). You will have the option to approach this collaboratively, with one or more people from inside or outside of our class, or, as an individual. We will screen all of the videos in the final days of our course *Technoculture Film Fest, woot woot!!!*

*Please do not worry if you have never created a video before – the technology is easy!
I will be giving you more information on this assignment later in the course.

Unannounced Quizzes (30pts)

Each of these will be short-answer and will cover the readings or vlogs due that day. I will be grading these based on how well you demonstrate understanding of course materials. These quizzes will be averaged and that number is worth 30 points, or 30% of your 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’s Studies major is excellent preparation for a career in public policy, law, politics, education, social work, journalism, and many other careers. If you would like information about the Women’s Studies major or minor at CSUF, please contact Dr. Donna Nicol, undergraduate advisor, at 657- 278-4260 or dnicol@fullerton.edu.

Note: The reading responsibilities in this class are uneven but substantial! This means that, while you may not have any readings due for one class meeting, you may have 75 pages or more due by the next class. **Keeping up on readings is essential!!!**

*** *This schedule is subject to change and variation based on time and class interests!* ***

Mon 1/23	Review syllabus, questions
Wed 1/25	<p>Introductions Discussion: Gender Studies 101 Some key terms and basic principles . . . <i>fascinating stuff!</i></p> <p>Introduce <i>WordPress & Second Life</i></p>
Mon 1/30	<p>THEME: A look ahead at some of the BIG Ideas in the course! READING: Stone, Sandy. "Split Subjects, Not Atoms; or, How I Fell in Love with My Prosthesis." <u><i>The Cyborg Handbook</i></u>. Ed. Chris Hables Gray. New York: Routledge, 1995. 393-406.</p> <p>THEME: Western Identity and the Disembodied Virtual “Self” READING: Turkle, Sherry. "Tinysex and Gender Trouble." <u><i>Sex/Machine: Readings in Culture, Gender and Technology</i></u>. Ed. Patrick D. Hopkins. Bloomington: Indiana University Press, 1995. 395-416.</p> <p>Cannon, Robert Alan Brookey and Kristopher L. "Sex Lives in Second Life." <u><i>Gender, Race and Class in Media</i></u>. Ed. Gail Dines and Jean M. Humez. Los Angeles: Sage, 2011. 571-82.</p> <p>Village Voice article “<i>Does Virtual Reality Need a Sheriff?</i>”</p> <p>Please view both vlogs under "Thoughts on the Readings by Stone and Turkle!" on our Course TITANium/Moodle site!!</p>
Wed 2/1	Lab: WordPress & Second Life, screen shots and screen recording using “Jing”

<p>Mon 2/6</p>	<p>THEME: Technology's Myths & Founding Stories READING: Halberstam, Judith. "Automating Gender: Postmodern Feminism in the Age of the Intelligent Machine." <u>Sex/Machine: Readings in Culture, Gender and Technology</u>. Ed. Patrick D. Hopkins. Bloomington: Indiana University Press, 1991. 468-83.</p> <p>Kinder, Marsha. "A Cinema of Intelligent Agents." <u>The Art and Films of Lynn Hershman Leeson</u>. Ed. Meredith Tromble. Berkeley: University of California Press, 2005. 169-81.</p> <p>Please view both vlogs under "Thoughts on "Automating Gender" by Judith Jack Halberstam!" on our Course TITANium/Moodle site!!</p> <p>Film: Lynn Hershman's <i>Conceiving Ada</i> (85 min)</p>
<p>Wed 2/8</p>	<p>Film: Lynn Hershman's <i>Conceiving Ada</i> (85 min)</p> <p>Lab: WordPress & Second Life, screen shots and screen recording using "Jing"</p>
<p>Mon 2/13</p>	<p>THEME: Photoshop, Seeing, and the Truth-Value of Images READING: Kember, Sarah. <u>Virtual Anxiety: Photography, New Technologies and Subjectivity</u>. New York: Redwood Books, 1998.</p> <p>"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!</p> <p>Please view both vlogs under "Thoughts on "The Shadow of the Object: Photography & Realism" by Sarah Kember!" on our Course TITANium/Moodle site!!</p> <p>Video: <i>Extreme Photoshop</i></p>
<p>Wed 2/15</p>	<p>Lab: Begin Photoshop Tutorials - <i>Bring a picture of yourself to photoshop!!</i></p>
<p>Mon 2/20</p>	<p>Presidents Day no class</p> <p>Please view the vlog under "Thoughts on Visual Theory!" on our Course TITANium/Moodle site! WARNING: it's a bit long!!</p>
<p>Wed 2/22</p>	<p>Lab: Discuss Photoshop WordPress gallery assignment</p>
<p>Mon 2/27</p>	<p>THEME: Gender, Social Media and Democracy READING: 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</p> <p>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</p>

	<p>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</p> <p>Please view the vlog under "Thoughts on Social Media & the Arab Spring!" on our Course TITANium/Moodle site!</p> <p>Film: <i>For Neda</i> (70 min)</p>
Wed 2/29	Lab: Open lab work on WordPress Photoshop project due 3/7!!!
Mon 3/5	<p>THEME: The Semiotics of Gender, Race and Technology</p> <p>READING: Rodriguez, Vernadette V. Gonzalez and Robyn Magalit. "Filipina.Com: Wives, Workers and Whores on the Cyberfrontier." <u>An Introduction to Women's Studies :Gender in a Transnational World</u>. Ed. Inderpal Grewal and Caren Kaplan. Vol. 2. New York: Mc Graw-Hill, 2006. 375-79.</p> <p>Nakamura, L. (2009). Don't Hate the Player, Hate the Game: The Racialization of Labor in the World of Warcraft. <u>Critical Studies in Media Communication</u>, 26, 128-144.</p>
Wed 3/7	Your Photoshop Image Gallery should be on your WordPress site in time for today's class!!!!
Mon 3/12	<p>THEME: The Semiotics of Gender, Race and Technology (con't)</p> <p>READING: Ketchum, Karyl E. "Facegen And the Technovisual Politics of Embodied Surfaces." <u>Women's Studies Quarterly</u> 37.Special Issue: Technologies (2009): 183-99.</p> <p>Dines, Gail. "White Man's Burden: Gonzo Pornography and the Construction of Black Masculinity." <u>Gender, Race and Class in Media</u>. Ed. Gail Dines and Jean M. Humez. Los Angeles: Sage, 2011. 571-82.</p> <p>Please view both vlogs under "Thoughts on Cyberporn!" on our Course TITANium/Moodle site!</p>
Wed 3/14	<p>Lab: Facegen Software bring in three pictures of yourself for use in Facegen (one straight on, one right profile, one left profile)</p> <p>Lab: Camtasia</p>
Mon 3/19	<p>THEME: Psychoanalysis and Theorizing the Filmic Gaze</p> <p>READING: Sturken, Marita, and Lisa Cartwright. "Spectatorship, Power and Knowledge," <u>Practices of Looking : An Introduction to Visual Culture</u>. 2nd ed. New York: Oxford University Press, 2009.</p> <p>Mulvey, Laura. <u>Visual and Other Pleasures</u>. Theories of Representation and Difference. Ed. Teresa de Lauretis. Bloomington: Indiana University Press, 1989.</p>

<p>Mon 3/19</p>	<p>THEME: Psychoanalysis and Theorizing the Filmic Gaze READING: Sturken, Marita, and Lisa Cartwright. "Spectatorship, Power and Knowledge," <i>Practices of Looking : An Introduction to Visual Culture</i>. 2nd ed. New York: Oxford University Press, 2009.</p> <p>Mulvey, Laura. <i>Visual and Other Pleasures</i>. Theories of Representation and Difference. Ed. Teresa de Lauretis. Bloomington: Indiana University Press, 1989.</p> <p>Koedt, Ann. "The Myth of the Vaginal Orgasm." CWL Herstory Online Archive (1970).</p> <p>Please view the vlog under "Thoughts on Vision, Visibility and Power!" on our Course TITANium/Moodle site!</p> <p>THEME 2!: Technology, Censorship and Freedom READING: Lessig, Lawrence. <i>Free Culture</i>. New York: Penguin Books, 2004. Chap 3 and 4.</p> <p>Film: <i>This Film is Not Yet Rated</i> [97 min.]</p>
<p>Wed 3/21</p>	<p>Film: <i>This Film is Not Yet Rated</i> [97 min.] Lab: Camtasia</p>
<p>Mon 3/26</p>	<p>Spring Break no class</p>
<p>Wed 3/28</p>	<p>Spring Break no class</p>
<p>Mon 4/2</p>	<p>**go over "Principles of Film Theory Guide"***</p> <p>THEME: Technology Versus Biology: Disciplining the Body READING: Fausto-Sterling, Anne. <i>Sexing the Body</i>. New York: Basic Books, 2000. Chap 3, "Of Gender and Genitals" pg 45-77.</p> <p>Film: <i>Is it a Boy or is it a Girl?</i> [60 min.]</p>
<p>Wed 4/4</p>	<p>Film: <i>Is it a Boy or is it a Girl?</i> [60 min.] Lab: Camtasia/MovieMaker</p>
<p>Mon 4/9</p>	<p>THEME: Technology and the Cultural Construction of "Beauty" READING: Knafo, Danielle. "Castration and Medusa: Orlan's Art on the Cutting Edge." <i>Studies in Gender and Sexuality</i>. vol 10 (2009): 142-58.</p> <p>Ayers, Robert. "Serene and Happy and Distant: An Interview with Orlan." <i>The Cybercultures Reader</i>. Ed. David Bell and Barbara M. Kennedy. Second ed. New York: Routledge, 2000.</p> <p>Armstrong, Rachel. "Anger, Art and Medicine: Working with Orlan." <i>The Cyborg</i></p>

<p>Mon 4/16</p>	<p>THEME: Gender, Technology and Discourses of Violence READING: Strauss, David Levi. "Breakdown in the Gray Room: Recent Turns in the Image War." <u>Abu Ghraib: The Politics of Torture</u>. Berkeley: Terra Nova, 2004. 87-101.</p> <p>Robins, Kevin and Les Levidow. "Socializing the Cyborg Self: The Gulf War and Beyond." <u>The Cyborg Handbook</u>. Ed. Chris Hables Gray. New York: Routledge, 1995. 119-25.</p> <p>Sanbonmatsu, John. "Video Games and Machine Dreams of Domination." <u>Gender, Race and Class in Media</u>. Ed. Gail Dines and Jean M. Humez. Los Angeles: Sage, 2011. 571-82.</p>
<p>Wed 4/18</p>	<p>Lab: Open lab time</p>
<p>Mon 4/23</p>	<p>Catch up day...</p>
<p>Wed 4/25</p>	<p>Open Lab</p>
<p>Mon 4/30</p>	<p>Open Lab</p>
<p>Wed 5/2</p>	<p>DAY 1 TECHNOCULTURE FILM FEST <i>WOOT WOOT!!!</i> Attendance is mandatory!</p>
<p>Mon 5/7</p>	<p>DAY 2 TECHNOCULTURE FILM FEST <i>WOOT WOOT!!!</i> Attendance is mandatory!</p>
<p>Wed 5/9</p>	<p>DAY 3 TECHNOCULTURE FILM FEST <i>WOOT WOOT!!!</i> Attendance is mandatory!</p>
	<p>FINAL EXAM: Mon, May 14, 2:30-4:20, Attendance is mandatory! DAY 4 TECHNOCULTURE FILM FEST <i>WOOT WOOT!!!</i></p>