

UIB /HF/LLE  
**DIKULT302 - Key Theories of Digital Culture**  
Master Seminar in Digital Culture  
Autumn 2018

Last update: 12.08.2018

Course leader:  
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## Course title: DIKULT 302 Key Theories of Digital Culture

Long title: *Exploring Key Theories of Digital Culture in light of representations and beliefs about technologies, digitality, body and mind and the future of man in SF films and related literary works.*

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## Course Description

The Autumn 2017 Master Seminar in Digital Culture DIKULT302 will be offered as a seminar course with emphasis on Key Theories of Digital Culture. The course focuses on human aspects of digital technologies and is organised around to three key themes:

- (1) **Digital technicity**: the essence of digital technologies and digitality;
- (2) **The digital mind**: representations about technologizing the mind;
- (3) **The digital body**: models and visions of the merging of the body and digital technologies.

The course covers relevant theory and key theoretical issues, e.g. posthumanism and transhumanism will be studied and debated through the lens of Science Fiction literature, film, and digital games.

### Theoretical Approaches – Key Theories of Digital Culture

**Digital technicity**: Course participants will explore various themes related to the **nature of technology, techniques and technicity**. Theoretical positions e.g., technological determinisms, social determinisms, socio-constructivism will be explored and confronted. Course participants will read and comment key philosophical texts dealing with the constitution and specificity of the technical objects, e.g., individuation of technical objects, abstract and concrete machines, exteriorisation and augmentation of human capacities. Special attention will be given to the theme of dematerialisation and virtualisation of technologies.

**The digital mind**: this module will focus on critical approach to understanding the influence of evolving computational metaphors on theories about the human mind (e.g., the “computational brain” metaphor) and the history of Artificial Intelligence. Particular attention will be given to the controversy between neorealists (Markus Gabriel) and connectionist and computational advocates.

**The digital body**: this module will explore real-life project merging digital technologies and human bodies (e.g. assistive technologies, artistic expressions of the merging of man and machine), as well as posthumanist and transhumanist visions of the future of man.

### Confronting theoretical approaches with Science Fiction works

The participant will explore on Key Theories of Digital Culture through the lens of Science fiction works, and focus on exploring i.e., representations and beliefs about technologies, digitality, body and mind and the future of man in SF films and related literary works.

The course participants are expected to acquire primary knowledge of key works or science fiction and related genres and relate these to current critical theories of Digital Culture.

A whole array of themes central to research and debate in science and technology studies play a central role in science fiction and anticipation literature and cinema: e.g., industrial and post-industrial technologies, computers and networks, biotechnologies and genetic engineering. These themes are frequently linked with ethical, philosophical and mystical speculations about consciousness, society, history, and humanity's possible origins and futures. The films and literary works that will be analysed and discussed address a varied spectrum of historical and contemporary themes, e.g., technique, industry and oppression (e.g. Charlie Chaplin's "Modern Times"), robots (e.g. Karel Čapek's play "R.U.R", 1920; "Real Humans / Äkta människor", Swedish TV series, Lars Lundström 2012), the mind- body problem (e.g., "Vanishing Waves", film by Kristina Buzoitie, 2012), artificial intelligence (e.g., HAL in Kubrick's film "2001: A Space Odyssey", 1968; "Ex Machina", "Automata", etc.), genetic and biological engineering (e.g., Andrew Niccol's film "Gattaca", 1997; "Existenz" by David Cronenberg), posthumanism (e.g., "The Matrix" about the illusion of human reality) and metaphysics. Many of these themes tend frequently to merge, e.g. artificial intelligence, biotechnologies, robotics, metaphysics and politics in Ridley Scott's film "Blade Runner", 1982.

Additionally, representations about technologies appear to offer frameworks and narrative material to express aesthetics visions and create affects.

### Shared resources

Readings and official course documents will be accessible in the course file storage at <http://MittUib.no>

A shared resource folder may be offered I needed, e.g., using DropBox.

The Facebook group "Technology and Artificial Intelligence in Science Fiction" is available at <https://www.facebook.com/groups/techandAIinSciFi/> links to many works, web sites and discussions that are relevant for this course.

### List of recommended readings

*Please note that adjustments to the reading list may take place before and first weeks during the course.*

Contact: [Daniel.Apollon@uib.no](mailto:Daniel.Apollon@uib.no)

**Participants are required to select readings amounting to approximately 1000 pages.** These readings will be related to course assignments and to the final exam paper (home exam). Readings marked with → are considered as essential readings.

### Module 1: Theories of Technology

→Akrich, Madeleine. 1992. The De-Description of Technical Objects. In *Shaping Technology/Building Society*. Studies in Sociotechnical Change, edited by W. E. Bijker & J. Law. Cambridge, Massachusetts, London, England: The MIT Press, 205-224. (on paper/ available at <https://pedropeixotoferreira.files.wordpress.com/2014/03/akrich-the-de-description-of-technical-objects.pdf> )

→Bradley, Arthur. *Originary Technicity: The Theory of Technology from Marx to Derrida*. Palgrave Macmillan, Basingstoke and New York, 2011. Chapter 4 "Being" 68-93 and Chapter 6 "Time" 120-142.

[chapter available in the course file storage under fair use]

→Feenberg, Andrew. 2002. *Transforming Technology. A Critical Theory Revisited*. Oxford: Oxford University Press. Chapter I "Introduction - The Varieties of Technologies", 3- 35

[chapter available in the course file storage under fair use]

→Heidegger, Martin. 1977 [1962]. *The Question Concerning Technology*. Translated and with an introduction by William Lovitt. Translation of essays which originally appeared in *Die Technik und die Kehre*, Pfullingen: Günther Neske, 1962, *Holzwege*, Frankfurt: Vittorio Klostermann, 1954 and *Vorträge und Aufsätze*. New York & London: Garland Publishing Inc. Part I, Chapter I "The Question Concerning Technology, 3-35. Complementary reading , Part I, Chapter II "The Turning", 36-49

[chapter available in the course file storage under fair use]

→Stiegler, Bernard. *Technics and Time*. Tome I: *The Fault of Epimetheus* [1998] Transl. Richard Beardsworth and George Collins. Stanford: Stanford university Press. →Introduction and Chapter I "Theories of Technological Evolution", 21-81; Chapter II, "Technology and Anthropology", 83-133.

[book purchase of Tome I recommended, Studia or Amazon; some excerpts available in the course file storage under fair use]

Simondon, Gilbert. 1980 [1958]. *On the Mode of Existence of Technical Objects*, translated from *Du mode d'existence des objets techniques* Paris: Aubier, éditions Montaigne, 1958, by Ninian Mellamphy, with a preface by John Hart, London: University of Western Ontario  
Preface and Introduction by John Hart, Chapter I and II, pp. 19-72 [excerpt available under fair use in the course file storage]

Wenda K. Bauchspies, Jennifer Croissant, Sal Restivo, 2005: *Science, Technology, and Society: A Sociological Approach*, Wiley-Blackwell (chapter 1-2, 4-5; 110 pages).

Presentation: <http://eu.wiley.com/WileyCDA/WileyTitle/productCd-0631232109.html>

Amazon: <https://www.amazon.com/Science-Technology-Society-Sociological-Approach/dp/0631232109>

→ Pinch, Trevor, & Wiebe E. Bijker. 1997 (1987). The Social Construction of Facts and Artifacts: Or How the Sociology of Science and the Sociology of Technology Might Benefit Each Other. In *The Social Construction of Technological Systems*, edited by W. E. Bijker, T. P. Huges & T. Pinch: The MIT Press, 17-50.  
(<http://www.jstor.org/pva.uib.no/stable/pdfplus/285355.pdf>)

→ Wyatt, Sally. 2008. Technological Determinism Is Dead; Long Live Technological Determinism. In *The Handbook of Science & Technology Studies*, edited by E. Hackett, O. Amsterdamska, M. Lynch & J. Wajcman. Cambridge, MA: MIT Press, 165-181. (available online:  
<http://www.virtualknowledgestudio.nl/documents/handbook-chaptersally.pdf>)

## Module 2: The Digital Mind (approx. 300 pages)

→ Gabriel Markus, 2017: *I am Not a Brain: Philosophy of Mind for the 21st Century*. Translated from German by Christopher Turner (Translator), nov 2017, Polity Press. (German original edition : *Ich ist nich Gehirn. Philosophie des Geistes für das 21. Jahrhundert*; Ullstein, Berlin 2015; 352 pages) Kindle edition:  
[https://www.amazon.com/Not-Brain-Philosophy-Mind-Century-ebook/dp/B075Z182T1/ref=mt\\_kindle?encoding=UTF8&me=&qid=1534234244](https://www.amazon.com/Not-Brain-Philosophy-Mind-Century-ebook/dp/B075Z182T1/ref=mt_kindle?encoding=UTF8&me=&qid=1534234244)

→ Stiegler, Bernard. *Technics and Time*. Tome 2: *Disorientation* (2008 [1996]). Stanford: Stanford University Press.  
Chapter 3 "The industrialization of Memory", pp. 97-187. 20 pages selected [excerpts available in the course file storage under fair use]

→ Olick, Jeffrey, "Collective Memory", pp.7-, in *International Encyclopedia of the Social Sciences*, 2nd Ed.  
Pages available under fair use in the course file storage

→Turkle, Sherry, "Constructions and Reconstructions of Self in Virtual Reality."  
In: Mind, Culture, and Activity, 1, 3, Summer 1994. (Reprinted in Electronic  
Culture: Technology and Visual Representation, Timothy Druckrey (ed.).  
Aperture Foundation, 1996, 354-365, and Culture of the Internet, Sara Kiesler  
(ed.). Hilldale, New Jersey: Lawrence Erlbaum Associates, 1997.).  
Accessible at:  
[http://web.mit.edu/sturkle/www/pdfsforstwebpage/ST\\_Construc%20and%20reconstruc%20of%20self.pdf](http://web.mit.edu/sturkle/www/pdfsforstwebpage/ST_Construc%20and%20reconstruc%20of%20self.pdf) (11 pages) Also available under fair use in the  
course file storage

Powell, Ana. *Deleuze Altered States and Film*. Edinburgh University Press: 2007.  
[about Gilles Deleuze and films; downloadable at :  
<https://signekarsrud.files.wordpress.com/2013/06/deleuze-altered-states-and-film.pdf> ]. Excerpts under fair use in the course file storage.

### Module 3: The Digital Body

→Braidotti, Rosi. 2013. *The Posthuman*. Polity: Cambridge, UK.  
Reviewed at:  
<http://www.culturemachine.net/index.php/cm/article/viewfile/495/516>  
Kindle edition at: [https://www.amazon.co.uk/Posthuman-Rosi-Braidotti-ebook/dp/B00DXK354M/ref=tmm\\_kin\\_swatch\\_0?encoding=UTF8&qid=&sr=](https://www.amazon.co.uk/Posthuman-Rosi-Braidotti-ebook/dp/B00DXK354M/ref=tmm_kin_swatch_0?encoding=UTF8&qid=&sr=)  
Excerpts under fair use in the course file storage.

→Haraway, Donna. 1991. A Cyborg Manifesto. In *Simians, Cyborgs, and Women. The Reinvention of Nature*, edited by D. Haraway. London: Free Association Books, 149-181. (available at  
<http://faculty.georgetown.edu/irvinem/theory/Haraway-CyborgManifesto-1.pdf> )

Vint, Sherryll. 2006. *Bodies of Tomorrow: Technology, Subjectivity, Science Fiction*. University of Toronto Press : Toronto.

→Schelde, Per. 1993. *Androids, Humanoids, and Other Science Fiction Monsters : Science and Soul in Science Fiction Films*. New York: NYP.  
Excerpts under fair use in the course file storage

→Van Camp, Nathan. « Animality, Humanity, and Technicity », *Transformations*, Issue No. 17 2009 « Bernard Stiegler and the Question of Technics ».—  
[paper available in the course file storage, 13 pages, also available at :  
[http://www.transformationsjournal.org/journal/issue\\_17/article\\_06.shtml](http://www.transformationsjournal.org/journal/issue_17/article_06.shtml)]

### Other readings

Baudrillard, Jean. 1981. 1995 [Eng. Transl.] *Simulacra and Simulation*. Chap. XIII "Simulacra and Science Fiction".

<http://www.depauw.edu/sfs/backissues/55/ baudrillard55art.htm>

Excerpts available under fair use in the course file storage

Benison, Jonathan. 1992. "Science Fiction and Postmodernity", in: Postmodernity" pp. 138-158 in *Postmodernism and its Re-reading of Modernity* (eds.) Francis Barker, Peter Hulme and Margaret. Manchester University Press: Manchester.

Bolton, Christopher et al. Eds. 2007. *Robot Ghosts and Wired Dreams. Japanese Science Fiction from Origins to Anime*. University of Minnesota Press: Minneapolis.

Castells, Manuel. 2007. "Communication, Power and Counter -power in the Network Society", *International Journal of Communication* 1 (2007), 238-266. (<http://ijoc.org/ojs/index.php/ijoc/article/view/46/35>)

Deleuze, Gilles. 2000. "The Brain Is the Screen", in Gregory Flaxman (ed.), *The Brain Is the Screen: Deleuze and the Philosophy of Cinema*. Minnesota, MN and London: University of Minnesota Press.

Link at: <https://monoskop.org/images/4/4d/0816634467BrainB.pdf>

Dinello, Daniel. 2005. *Technophobia!*. Science Fiction Visions of Posthuman Technology. University of Texas Press: Austin.

Excerpts under fair use in the course file storage.

Kjetil Fallan: "De-scribing Design: Appropriating Script Analysis to Design History", *Design Issues*, vol. 24(4) 2008, s. 61-75 (<http://ieeexplore.ieee.org.pva.uib.no/stamp/stamp.jsp?tp=&arnumber=6792205>)

Giuliana, Bruno. 1990. "Ramble City: Postmodernism and Blade Runner", in Annette Kuhn, *Alien Visions*, New York: 183-195. [PDF file under fair use in the course file storage]

James, Edward and Farah Mendelsohn. 2003. Eds. *The Cambridge Companion to Science Fiction*. Cambridge –University Press: Cambridge UK.

Kindle edition; [https://www.amazon.com/Cambridge-Companion-Science-Companions-Literature-ebook/dp/B001FSJ4IA/ref=mt\\_kindle? encoding=UTF8&me=](https://www.amazon.com/Cambridge-Companion-Science-Companions-Literature-ebook/dp/B001FSJ4IA/ref=mt_kindle? encoding=UTF8&me=)

Excerpts under fair use in the course file storage.

Kellner, Douglas and Steven Best. 2001. *The Postmodern Adventure: Science, Technology, and Cultural Studies at the Third Millennium*. Guilford Press.

Amazon: <https://www.amazon.fr/Postmodern-Adventure-Technology-Cultural-Millennium/dp/1572306653>

Latham, Rob. 2014. Ed. *The Oxford Handbook of Science Fiction*. Oxford University Press: Oxford.

Kindle edition at; [https://www.amazon.com/Oxford-Handbook-Science-Fiction-Handbooks-ebook/dp/B00NHWZ6F2/ref=mt\\_kindle?encoding=UTF8&me=](https://www.amazon.com/Oxford-Handbook-Science-Fiction-Handbooks-ebook/dp/B00NHWZ6F2/ref=mt_kindle?encoding=UTF8&me=). Mind the price!!

Latour, B. (1992). Where are the Missing Masses? The Sociology of a Few Mundane Artifacts. *Shaping technology/building society. Studies in sociotechnical change*. W. Bijker and J. Law, MIT Press: 225-258. (<http://www.bruno-latour.fr/node/258>)

Peperell, Robert. 2003. *The Posthuman Condition: Consciousness beyond the Brain*. Intellect: Bristol, UK / Portland, USA.

Excerpts under fair use in the course file storage.

Ryan, Michael and Douglas Kellner. 1998. *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film*. Indiana University Press, 1 janv. 1988. [Chapter 244: Fantasy Films pp 217-243]

Sanders, Steven. Ed. 2009. *The Philosophy of Science Fiction*. University Press of Kentucky: Lexington.

Excerpts under fair use in the course file storage.

Seed, David. 2011. *Science Fiction: A Very Short Introduction*. Oxford University Press: Oxford, UK.

Kindle edition 6.49\$: [https://www.amazon.com/Science-Fiction-Short-Introduction-Introductions-ebook/dp/B0050QGYV4/ref=mt\\_kindle?encoding=UTF8&me=](https://www.amazon.com/Science-Fiction-Short-Introduction-Introductions-ebook/dp/B0050QGYV4/ref=mt_kindle?encoding=UTF8&me=)

Telotte, J.P. 1999. "Revolution as Technology: Soviet Science Fiction Film". Chapter 2 in J.P. Telotte *A Distant Technology Science Fiction Film and the Machine Age*. Wesleyan University Press Published by University Press of New England: Hanover, NH / London, UK : 66-102.

Excerpts under fair use in the course file storage

Bukatman, Scott (1999). "The Artificial Infinite: On Special Effects and the Sublime", in Anette Kuhn (ed.), *Alien Zone II: The Spaces of Science Fiction Cinema* London and New York: Verso.

Kerman, Judith B. 1991. *Retrofitting Blade Runner: Issues in Ridley Scott's Blade Runner and Philip K. Dick's Do Androids Dream of Electric Sheep?* Popular Press.

Kuhn, Annette. 1990. *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema* (Probability; 36) Paperback – May 17, 1990

Pierce, Hazel Beasley. 1983. *A Literary Symbiosis: Science Fiction / Fantasy / Mystery*. Westport, Conn.: Greenwood: 235-240.



Shaviro, Steven (1993). *The Cinematic Body*. Minnesota, MN and London: University of Minnesota Press.

Critical Terms for Media Studies. W. J. T. Mitchell and Mark B.N. Hansen, eds. University of Chicago Press, 2010.

Presentation at:

<http://press.uchicago.edu/ucp/books/book/chicago/C/bo4126130.html> and [https://books.google.no/books?id=eb4HDw0CklEC&printsec=frontcover&hl=fr&source=gbg\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.no/books?id=eb4HDw0CklEC&printsec=frontcover&hl=fr&source=gbg_summary_r&cad=0#v=onepage&q&f=false) ; Kindle edition available at [https://www.amazon.com/Critical-Terms-Media-Studies-Mitchell-ebook/dp/B003SE6C34/ref=mt\\_kindle?\\_encoding=UTF8&me= \)](https://www.amazon.com/Critical-Terms-Media-Studies-Mitchell-ebook/dp/B003SE6C34/ref=mt_kindle?_encoding=UTF8&me= ))

Media Archaeology Approaches, Applications, and Implications. Erkki Huhtamo (Editor), Jussi Parikka (Editor). University of California Press (2011).

Kindle edition available at: [https://www.amazon.com/Media-Archaeology-Approaches-Applications-Implications-ebook/dp/B005KT7174/ref=sr\\_1\\_1?s=digital-text&ie=UTF8&qid=1471881405&sr=1-1&keywords=Media++Archaeology++Approaches%2C+Applications%2C+and+Implications.+Erkki+Huhtamo](https://www.amazon.com/Media-Archaeology-Approaches-Applications-Implications-ebook/dp/B005KT7174/ref=sr_1_1?s=digital-text&ie=UTF8&qid=1471881405&sr=1-1&keywords=Media++Archaeology++Approaches%2C+Applications%2C+and+Implications.+Erkki+Huhtamo)

Excerpts from Huhtamo 2004 (archaeology of the screen) under fair use available in the course file storage.

Kittler, Frederich. *Gramophone, Film, Typewriter (Writing Science)*. Stanford UP, 1999.

Excerpts available under fair use in the course file storage

The Googlization of Everything: (And Why We Should Worry). Siva Vaidhyanathan. University of California Press (2011)

Kindle edition: [https://www.amazon.com/Googlization-Everything-Why-Should-Worry-ebook/dp/B004LROCES/ref=tmm\\_kin\\_swatch\\_0?\\_encoding=UTF8&qid=&sr=1](https://www.amazon.com/Googlization-Everything-Why-Should-Worry-ebook/dp/B004LROCES/ref=tmm_kin_swatch_0?_encoding=UTF8&qid=&sr=1)  
Excerpts available under fair use in the course file storage

Silverstone, Roger, Eric Hirsch, & David Morley. 1997 (1992). Information and communication technologies and the moral economy of the household. In *Consuming Technologies*, edited by R. Silverstone & E. Hirsch. London and New York: Routledge, 15-31.

(paper under fair use in the course file storage)

Sørensen, Knut H. 2006. "Domestication: The enactment of technology." In *Domestication of Media and Technology*, Thomas Berker, Maren Hartmann, Yves Punie and Katie Ward (eds), 40-61. Maidenhead: Open University Press.

(available online:

<http://site.ebrary.com.pva.uib.no/lib/bergen/reader.action?docID=10161325>)  
(chapter under fair use in the course file storage)

Søndergaard, Dorte Marie. 2002. "Poststructuralist approaches to empirical analysis". In *Qualitative Studies in Education*, vol. 15. No. 2: 187-204

(<http://www.tandfonline.com/pva.uib.no/doi/pdf/10.1080/09518390110111910>)

Wajcman, Judy. 2000. "Reflections on Gender and Technology Studies. In What State is the Art?" *Social Studies of Science*, vol. 30(3):447-64.  
(<http://www.jstor.org/pva.uib.no/stable/pdfplus/285810.pdf>)

Winner, Langdon. 1986. *Do Artifacts Have Politics?* In Winner, L. (1986). *The whale and the reactor: a search for limits in an age of high technology*. Chicago, University of Chicago Press, 19-39.  
(<http://www.jstor.org/pva.uib.no/stable/pdf/20024652.pdf>)

## COURSE SCHEDULE AUTUM 2018

### DIKULT302 - Key Theories of Digital Culture Sentrale teoriar i digital kultur

Week no: Date:	32 01AUG	34 21AUG	35 28AUG	36 04SEPT	37 11SEPT	38 18SEPT	39 25SEPT	40 02OCT	41 09OCT	42 16OCT	43 23OCT	44 30OCT	45 06NOV	46 13NOV
Module :	Orientation Meeting	Digital technicity			Reading Week	The Digital Mind			Reading Week	Project Week	The Digital Body			Project Week
Topic		Course intro	Heidegger	Simondon Bradley Feenberg		Markus Gabriel	A.I.	Augmented Awareness			Posthumanist Transhumanism	Robotics and assistive techs	From the digital to the bio-digital	
Assignments		Film + reading	Heidegger and Metropolis	Technodeterminism vs socioconstructivism	Essay – self chosen topic	Film / novel analysis with theory background	Film analysis «Ex machina» or equivalent	Brain interfaces	Essay – self chosen topic		Film + reading	Product analysis (body augmentation and prosthesis)	Perspective paper	
Delivery		Short essay + class presentation	Group work	Research summarisation max 5 pages	Paper max 5 pages		Group work	Net based exploration with class presentation	Max 7 pages theory paper with examples from SF literature or films		Inventory of posthumanist and transhumanist arguments Tandem work – in class report	Product analysis and presentation in class	Short essay on merging the biological and digital dimensions.	

**DA :** Daniel Apollon (course leader)

**Reading list:** see course web site [mitt.uib.no](http://mitt.uib.no)

**Changes will be announced by email**

**Additional sessions on a need basis, e.g., synthesis session before exam may be added.**

**Individual guidance will take place on a need basis.**

**Accepted readings in English, Norwegian, German, French and Spanish.**

**Essays and presentation will be in English.**