

Carleton University
Fall 2017
Department of English
DIGH 4002A / ENGL 4125A: Digital Culture and the Text I
“Technotopia”

Prerequisite(s): DIGH 2002/ENGL 2401 and fourth-year Honours standing, or permission of the department

Tuesdays 14:35 – 17:25

Please confirm location on Carleton Central

Instructor: Prof. Brian Greenspan

Office Hours: Tuesdays 12:25-14:25

Phone: (613) 520-2600 ext. 2360

A survey of utopian thinking around media and technology.

This seminar will explore the role of technology in utopian and dystopian thought and expression. We will examine both new and old technological media in relation to literary narratives, intentional communities, networked media, social movements, digital platforms and games, progressive politics and popular subcultures, in order to determine how technological change (both real and imagined) continue to inspire utopian hope and shape communal identities. We will also explore new tools for textual and cultural analysis, simulation, and modeling in order to evaluate the discourses (whether hopeful or apocalyptic) that attend these new literary and scholarly media, and to better understand the history and future of the utopian genre.

Prerequisite: DIGH 2002 and fourth-year standing, or permission of the English Department.

Primary Texts:

* N.B. The reading list below is provisional, and subject to change depending on the availability of primary texts. Please be sure to check back before the start of class before buying your texts. **Only the latest version of the syllabus posted on the course CULearn site is the official version.**

Thomas More, *Utopia*

E.M Forster, “The Machine Stops”

Marge Piercy, *He, She and It*

Proserpine

Electronic Literature Collection

Michael Tolkin, *NK3*

Cory Doctorow, *Walkaway*

Tracey Fullerton, *Walden, a game*

Osmotic Studios, *Orwell: Keeping an Eye on You*, “Episode One: The Clocks Were Striking Thirteen”

(available at <http://store.steampowered.com>)

plus various secondary and supplemental readings, along with digital tools and platforms.

Printed novels and utopias will be available at Octopus Books, 116 Third Avenue (at Bank St.). Most secondary and supplemental readings can be found online, on Reserve, or through MacOdrum Library’s digital holdings, although some must be ordered in advance through Interlibrary Loans (ILL).

Assignments:

Seminar	2 x 15-minute presentations + discussion	20%
Critical Response	5 minutes	5%
Group Project	Due in class December 5	10%
Collaboration	in-class and online	15%
Term Paper or Project	3750 words (15 pages) or equivalent; 5000-6000 words for grads Due November 30	50%

Seminar (2 x 15 minute presentations + discussion, 20%)

For your seminars, you might choose any combination of approaches, but should be sure to include a close, theorized and well-researched analysis of our primary text for the week, with a précis and discussion of one or more key points in utopian theory occasioned by our weekly readings. Be sure to address the week's required readings in detail. You are encouraged to address additional articles from our *Further Readings*, and any other critical works or projects that inform your topic.

You'll be graded on both the depth and originality of your research, as well as the success with which you present your material and engage the class. A provocative and engaging seminar, solidly grounded in research, is better than one that is overly recondite and jargon-laden. Your ultimate goal is not to provide all the answers, but to raise questions and generate critical discussion.

Since utopias are a communal form of symbolic expression, research into utopian literature could also benefit from a collaborative approach. I encourage you to collaborate on your research and/or presentations to ensure that you complement rather than repeat your classmates' presentations. To help prevent redundancy, be sure to speak with your classmates, and clear your topic and approach with me well beforehand.

N.B. Your in-class presentation should be accompanied by a legible transcript of (or notes for) your seminar presentation, provided at the beginning of your presentation. You should also provide a handout for the class including the following information:

- an outline of your key points and examples, with any salient quotations and page references;
- a list of any key theoretical terms you use, with definitions;
- a selected Works Cited and Consulted, detailing your primary and secondary sources, including online sources and tools.

It's up to you whether to present your material conversationally, reveal it Socratically, or read it in the form of a conference paper. Whatever the mode of presentation, be sure to indicate all sources during your oral presentation. A good approach is to foreground a particular literary issue, critical problem or theoretical argument as the focus of your presentation.

You're encouraged to use audio-visual materials (e.g. music, video clips, or digital presentations), but be sure to consult with me first to ensure a seamless presentation. Above all, please stay within your time limit to allow your classmates enough time for their presentations. Failure to scope your presentation appropriately may result in a penalty.

You should be prepared to lead and guide the class in a discussion following your seminar, so come prepared with plenty of provocative questions. Think of the class as a test group for bouncing around ideas that will help guide your final research paper. Be prepared to take notes, as the class will doubtless have some excellent ideas for you.

Critical Response (5 minutes, 5%)

The Critical Response offers you the opportunity to take five minutes to respond to a classmate's seminar presentation. Your response should address both the strengths and the potential oversights or contradictions of the seminar.

In your response, refrain from making ad hominem remarks; instead, you should marshal further textual, critical and/or theoretical evidence that might expand upon, complicate or problematize your classmate's position. The goal of your response should be to stimulate dialogue and productive conversation by bringing new material or perspectives to light, and to help your classmates develop their own critical approaches.

Critical Responses are to be submitted through the Critical Forum on CULearn before class begins on the day you choose to respond. In addition, you'll be asked to read your Critical Responses at the start of class.

Collaboration (15%)

Please notify me of any anticipated or unavoidable absences from class due to emergency or illness. Regular attendance at seminars is expected, but that alone won't win you full marks for collaboration. For full marks (and your added enjoyment) you're expected to keep up with our reading schedule, participate actively in our weekly seminars, and contribute to our discussions, both in-class and online through CULearn.

Please remember that CULearn is a virtual extension of our classroom, and therefore, subject to the University's conduct regulations. At all times, you must respect your fellow classmates, and try to keep the discussion relevant to our course goals. When in doubt, follow The Golden Rule of Netiquette: Don't post any comment you wouldn't read aloud in class.

Group Project (10%, DUE in class December 5)

These speculative and critical projects, to be presented on the last day of the course, will be undertaken collaboratively by groups of students, to be assigned at random. The subject matter will be assigned and discussed in class, though the particular approach and style of presentation will be up to each group's members. Students are expected to work together toward a common goal, and will be graded according to their collaborative approach to the project as well as the outcome.

Term Paper or Project (3750 words [15 pages or equivalent] for undergrads, 5000-6000 words [20-25 pages or equivalent] for grads, 50%, DUE November 30)

You can write on pretty much any topic relating to our primary or secondary readings, providing you can justify it to me beforehand. It's a very good idea to run your topic by me before you begin researching in earnest. Your term paper or project can certainly expand upon your seminar topic or group project, providing it also takes in any early feedback from me and the class. All written components must conform to the latest MLA format and style of parenthetical citation.

Your term paper or project should provide an original exploration of a topic relating to class material, and should be researched, theorized and documented, and contextualized within a broader awareness of the kinds of literary and theoretical issues we discuss in class. While you are certainly encouraged to include a digital component, it is not required: remember, paper prototypes are often as effective as digital implementations. Full evaluative criteria for the term project will be discussed in class.

You might have to do some digging to secure primary and secondary research materials, especially those with limited distribution. MacOdrum Library has respectable holdings in utopian studies, as a quick subject search will reveal. Moreover, many of these works in turn contain bibliographies that will point you to further sources. The Ottawa University Library and Ottawa Public Libraries are also at your disposal, along with Interlibrary Loans, J-STOR, LION, Project Muse, and other online collections. But effective research (not to mention interlibrary loans) takes time, so don't leave it to the last minute.

If you need help getting started, or are having difficulty locating sources, check with me.

Submitting Assignments

Term papers and projects must be submitted twice, both in hard copy and uploaded through our course website. Term papers not submitted both on paper and digitally will not be graded, and will score 0.

Hard Copy Submission:

Please don't slip essays under my office door. Instead, either submit your hard copy in class, or write both our names and the course number on the front page, and hand them into the English Department Drop Box (Dunton Tower 1812).

To prevent the loss of assignments, it's a good idea to set the preferences of your word processor to save backup copies periodically, and to e-mail drafts to yourself. Responsibility for submitting assignments rests ultimately with you. I am not in the habit of losing student work; however, should your assignment become misplaced, you will be required to resubmit another copy upon request, or you will score 0. Be sure to retain a photocopy or print-out of all your work, including all research notes and rough drafts, until your final grade is registered.

Digital Submission:

In addition to a hard copy, all students must submit a digital copy of each essay through CULearn on or before the essay deadline. Please don't e-mail assignments to me. It is important that you submit each assignment through CULearn, as doing so provides proof that you have submitted it on time. Assignments not submitted through CULearn will not be considered for grading, and will score 0.

* N.B. To avoid potential sanction, please retain all rough work. The instructor reserves the right to request all rough work, and to withhold the grade for any given assignment pending a supplemental oral examination by two professors.

Extensions, Late Assignments and Special Accommodations

- All assignments are expected to be submitted on time, unless you have: i) a medical note from a doctor explaining that you could not complete the assignment; ii) an explanatory note from the Paul Menton Centre (See Academic Accommodation, below); or iii) special permission for an extension from me.
- You may submit essays up to 3 days late without penalty; however, late or extended papers will not receive extensive comments.
- Essays submitted more than 3 days late will be docked 5%/day, up to a maximum of 15%. Essays handed in more than 6 days past the due date will not be accepted, and will score 0. In other words, plan ahead, develop a work schedule, and stick to it. Any request for an extension beyond 3 days must be submitted by email to the instructor at least one week before the due date.

Delays do sometimes occur as a result of computer errors. However, responsibility for your work rests ultimately with you. Be sure to back up your work and print out hard copies regularly as you write. That way, if your computer fails, you can always locate another computer at the University to finish your work.

Documentation

You are expected to document any and all primary and secondary sources referred to (directly or indirectly) in your assignments, including sources for websites, musical, visual and electronic information. The MLA style of parenthetical references with a Works Cited page, as detailed in the MLA Handbook (7th ed.), is the only acceptable method of documentation (see <http://www.mla.org/style>).

It's your responsibility to educate yourself on how to avoid plagiarism through careful research habits and the proper documentation of sources. Any failure to document sources, whether deliberate or inadvertent, will carry heavy sanctions, and may result in a failing grade or expulsion (see Academic Integrity, below), so please double-check your Works Cited before submitting assignments. Make sure you know both the University's policies on plagiarism, and the MLA Handbook guidelines for referencing sources. If you're still are in doubt about what constitutes plagiarism or about the legitimacy of a citation or reference, please ask me or your T.A., or check with the Academic Writing Centre and Writing Tutorial Service (See Helpful Student Services, below).

To avoid potential sanction, please retain all rough work. The instructor reserves the right to request all rough work, and to withhold the grade for any given assignment pending a supplemental oral examination by two professors.

ACADEMIC INTEGRITY

Carleton University has a clear policy on academic integrity, including procedures to address academic misconduct (cheating, plagiarism, and other activities that violate academic integrity standards). Full information is in the Undergraduate Calendar under "Academic Regulations of the University" Section E12: <http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/academicintegrity>.

It is particularly important in this class that students understand and meet academic integrity standards, and are sure they do not violate these standards through plagiarism. The following definition of plagiarism is taken from Carleton's Academic Integrity Policy, Part VI (this definition also appears in the Undergraduate Calendar):

Plagiarism is presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the Internet.

Examples of plagiarism include, but are not limited to:

- submitting a takehome examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks.

For more helpful information visit the Academic Advising Centre (<http://carleton.ca/academicadvising>).

Any secondary sources incorporated into your papers, including essays that I put on Reserve, must be cited appropriately. If you have any questions about when and how to cite sources, do not hesitate to ask either me or your T.A. If we suspect that an essay has been plagiarized either deliberately or inadvertently, we are required to submit the essay to the Dean, who will conduct a thorough investigation into the case and administer penalties. The penalties for plagiarism are very severe, ranging from failure in the course to expulsion from the university. It's not worth the risk!

Carleton has other important policies regarding tests, examinations, and unauthorized resubmission of your work (that is, handing in the same paper in more than one class). Be sure you understand the standards so as to avoid any academic misconduct.

N.B. To avoid potential sanction, please retain all rough work. The instructor reserves the right to request all rough work, and to withhold the grade for any given assignment pending a supplemental oral examination by two professors.

REQUEST FOR ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#).

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#).

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your **Letter of Accommodation** at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (*if applicable*). **Requests made within two weeks will be reviewed on a case-by-case basis.** After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website (www.carleton.ca/pmc) for the deadline to request accommodations for the formally-scheduled exam (*if applicable*).

HELPFUL STUDENT SERVICES

The Centre for Student Academic Support (<http://carleton.ca/csas/>) offers valuable support for writing and research.

Carleton Health and Counselling Services (<http://www.carleton.ca/health/>) offers comprehensive health care, including counselling of personal problems and emotional distress. 2600 Carleton Technology & Training Centre.

For other services go to Academic Writing Centre and Writing Tutorial Service (<http://www.carleton.ca/studentsupport/>).

CONTACTING YOUR INSTRUCTOR

I am available during my office hours to discuss issues directly related to the course, either in person or by phone. You can also send me a message by e-mail or leave a message on my office voice mail, any time of day or night, and I will respond in good time (usually within 3 working days).

E-mail is the most reliable means of contacting me. For a timely response, be sure to include the course number ("4125/4002") in the subject line of your message.

COURSE WEBSITE: <http://culearn.carleton.ca/>

The course website includes a glossary, supplemental readings, a tool for submitting your essays in digital form, a message board for scholarly discussions, and the definitive version of the course syllabus. Please remember that this space is a virtual extension of our classroom, and therefore subject to the University's conduct regulations. Respect your fellow classmates at all times. When in doubt, follow The Golden Rule of Netiquette:

Don't post any message you wouldn't read aloud in class.

To access the course site, you will first need a Student Computing Account (SCA). For account information, visit the Information Technology Services (ITS) website (<http://carleton.ca/its>). For answers to general questions about CULearn, write to edc@carleton.ca. For general computing questions, visit <http://www2.carleton.ca/ccs/getting-help>. You can also visit the ITS Service Desk in 509 MacOdrum Library.

Copyright and ownership of class lectures remains vested with the instructor, and cannot be recorded, loaned, copied, reproduced, published, uploaded, or disseminated in any way.

COMMUNITY RESPECT:

If utopia teaches us one lesson, it's that respect for individual rights can exist only within the context of community rights. Please help to ensure the rights and comfort of all members of the class by respecting these guidelines:

- 1) Don't come to school or office hours if you're ill: you won't learn effectively, and you will make others sick. Presenteeism is a growing workplace issue, as it impairs overall productivity. It's a myth that once you are presenting symptoms, you are no longer contagious. Stay home and take care of yourself; then, once you're completely cured, ask me, your T.A. or a classmate about what you missed.
- 2) Avoid wearing strong perfumes or colognes. Strong scents are outlawed in some municipalities, as they can cause powerful allergic and asthmatic reactions that interfere with the health and learning of others.
- 3) Don't disturb the learning of others around you. Please avoid loud typing, texting and dining, and refrain from holding private conversations.

COURSE SCHEDULE

RSV	=	On Reserve at MacOdrum Library
Art Full Text	=	Articles Full Text journals
CCR	=	Cybercultures Reader, on Reserve at MacOdrum Library
JSTOR	=	J-Stor journals
LION	=	Literature Online Journals
MUSE	=	Project Muse journals
MyiLibrary	=	MacOdrum Ebooks (search individual title)
PMLA	=	<i>Publications of the Modern Language Association of America</i>
SAGE	=	Sage Publications journals
T&F	=	Taylor and Francis journals

September

12 Introduction

Further Reading:

Northrop Frye, “Varieties of Literary Utopias” (JSTOR)

Krishan Kumar, “Aspects of the Western Utopian Tradition” (SAGE)

Tom Moylan, “The utopian imagination” & “The literary utopia,” from *Scraps of the Untainted Sky* (RSV)

19 Thomas More, *Utopia*

Further Reading:

Stephen Duncombe’s Kickstarter project (*open*) *Utopia*. <http://theopenutopia.org/home>.

David Halpin, “Utopianism and Education: The Legacy of Thomas More” (JSTOR)

Philip E. Wegner, “Utopia and the Birth of Nations,” from *Imaginary Communities* (RSV)

Fredric Jameson, “Morus: The Generic Window,” from *Archaeologies of the Future* (RSV)

26 The Digital Commons

tags: *the common; info-communism; crowdsourcing; dystopia; anti-utopia*

E.M. Forster, *The Machine Stops* (RSV)

Lyman Tower Sargent, “The Three Faces of Utopianism Revisited” (JSTOR)

Hardt, Michael. “The Common in Communism.” In *The Idea of Communism*, ed. Costas Douzinas and Slavoj Žižek, 131-144. London: Verso, 2010. (RSV)

Firer-Blaess, Sylvain, and Christian Fuchs. “Wikipedia: An Info-Communist Manifesto.” *Television & New Media* 15, no.2 (2014): 87-103.

Further Reading:

Herbert Marcuse, “Some Social Implications of Modern Technology” (RSV)

“The Digital Humanities Manifesto 2.0.” 2009. http://www.humanitiesblast.com/manifesto/Manifesto_V2.pdf.

- Hands, Joss. "Platform Communism." *Culture Machine* 14 (2013). <http://www.culturemachine.net>.
- Tim Causer and Valerie Wallace, "Building a volunteer community: results and findings from *Transcribe Bentham*," *DHQ* 6.2 (2012). <http://discovery.ucl.ac.uk/1362050>.
- Spiro, Lisa. "'This Is Why We Fight': Defining the Values of the Digital Humanities." In Gold, ed., *Debates in the Digital Humanities* (2013). <http://dhdebates.gc.cuny.edu/debates/text/13>.
- Grusin, Richard. "The Dark Side of Digital Humanities: Dispatches from Two Recent MLA Conventions." *differences* 25, no. 1 (2014): 79-92.

October

3 Marge Piercy, *He, She and It*

tags: *cyberpunk; virtual reality; cyborg; AI; critical dystopia; femtopia*

Further reading:

- Donna Haraway, "Manifesto for Cyborgs" (CCR 291-324)
- Tom Moylan, "The Critical Dystopia," from *Scraps of the Untainted Sky* (RSV)
- Nicola Nixon, "Cyberpunk: Preparing the Ground for Revolution or Keeping the Boys Satisfied?"
- Thomas Foster, "'Trapped by the Body?' Telepresence Technologies and Transgendered Performance in Feminist and Lesbian Rewritings of Cyberpunk Fiction" (CCR 439-459)
- Sherryl Vint, "Cyberpunk: Return of the Repressed Body"
- Lisa Nakamura, "Race in the Construct and the Construction of Race: The 'Consensual hallucination' of Multiculturalism in the Fictions of Cyberspace"
- Fredric Jameson, "Progress versus Utopia; Or, Can We Imagine the Future?" *Science fiction studies* 9, no. 2 (1982): 147-158.
- Larry McCaffery, *Storming the Reality Studio: A Casebook of Cyberpunk and Postmodern Fiction*

10 e-Literature

tags: *interactive; hypertext; hyperfiction; hyperpoetry; Twine; third-wave; e-lit*

- a game by Porpentine (choose your own), <http://slimedaughter.com/games>
- a text from the Electronic Literature Collection, <http://collection.eliterature.org/>

Further Reading:

- Porpentine, "Creation under Capitalism and the Twine Revolution"
<http://nightmaremode.thegamerstrust.com/2012/11/25/creation-under-capitalism>
- J. Yellowlees Douglas, "What Interactive Narratives Do That Print Narratives Cannot," from *The End of Books – or books without end?* (RSV)
- Richard Grusin, "What is an Electronic Author?," *Configurations* 2.3 (Fall 1994): 469-483. (MUSE)
- Barbara Page, "Women Writers and the Restive Text: Feminism, Experimental Writing and Hypertext" (CT, MUSE)
- Nina Wakeford, "Cyberqueer," CCR 403-415
- Michel Chaouli, "How Interactive Can Fiction Be?," *Critical Inquiry* 31. 3 (Spring 2005): 599-617. (JSTOR, LION)

*** Workshop: Writing with Twine**

17 The Education of Desire: Utopian Sentiment Analysis

Ruth Levitas, "Educated Hope: Ernst Bloch on Abstract and Concrete Utopia," *Utopian Studies* 1.2 (1990): 13-26. (JSTOR)

Jean-Baptiste Michel et al., "Quantitative Analysis of Culture Using Millions of Digitized Books," *Science* (16 December 2010).

Matthew L. Jockers, *A Novel Method for Detecting Plot* <http://www.matthewjockers.net/2014/06/05/a-novel-method-for-detecting-plot>

---. *Revealing Sentiment and Plot Arcs with the Syuzhet Package*. <http://www.matthewjockers.net/2015/02/02/syuzhet>

*** Workshop: Text and Sentiment Analysis**

24 Fall Break – No class

31 Michael Tolkin, NK3

tags: *dystopia; datapocalypse; memory; postmodernism; history; hope*

Further Reading:

Vincent Geoghegan, "Remembering the Future," in Jamie Owen Daniel and Tom Moylan, eds., *Not Yet: Reconsidering Ernst Bloch*: 15-32. (RSV).

Matthew Kirschenbaum, "Every Contact Leaves a Trace": Storage, Inscription, and Computer Forensics," in *Mechanisms: New Media and the Forensic Imagination*, 25-72. (RSV)

Raphael Baccolini, "The Persistence of Hope in Dystopian Science Fiction" (MLA)

Fredric Jameson, "Postmodernism and Consumer Society" (RSV)

N. Katherine Hayles, "How We Read: Close, Hyper, Machine," *ADE Bulletin* 150 (2010): 62-79. (RSV)

November

7 Workshop: Worldbuilding and Simulation

*** Group Project assigned (DUE December 5)**

Further Reading:

Michel Foucault, "Of other places" (JSTOR)

Drucker, Joanna (and Bethany Nowviskie). "Speculative Computing: Aesthetic Provocations in Humanities Computing". In Susan Schreibman, Ray Siemens, and John Unsworth, eds. *A Companion to Digital Humanities*. Oxford: Blackwell Publishing, 2004: 431-447. (RSV)

Jane McGonigal, "'This Is Not a Game': Immersive Aesthetics and Collective Play," *Melbourne DAC* 2003. <https://janemcgonigal.files.wordpress.com/2010/12/mcgonigal-jane-this-is-not-a-game.pdf>.

Marie-Laure Ryan, "Transmedial Storytelling and Transfictionality," *Poetics Today* 2013 (34.3): 361-388.

14 **Osmotic Studios, *Orwell: Keeping an Eye on You*, “Episode One: The Clocks Were Striking Thirteen” (Downloadable from Steam)**

tags: games; dystopia; surveillance; allegory; estrangement; Empire; general intellect; autonomist Marxism

Further Reading:

- Mark Andrejevic, “Surveillance in the Digital Enclosure,” *The Communication Review* 10 (2007): 295-317.
- Kevin D. Haggerty and Richard V. Ericson, “The surveillant assemblage,” *British Journal of Sociology* 51.4 (Dec. 2000): 605-622.
- Jennifer R. Whitson, “Gaming the quantified self,” *Surveillance & Society* 11.1/2 (2013): 163-176.
- Nick Dyer-Witherford, “Sim capital: General intellect, world market, species being and the video game,” in Marc Bousquet and Katherine Wills, eds., *The Politics of Information* (2003): 122-140.
- McKenzie Wark, “ALLEGORY on *The Sims*,” from GAM3R 7H30RY 2.0.
<http://www.futureofthebook.org/gamtheory2.0/index.html@cat=2.html>.

21 **Cory Doctorow, *Walkaway***

tags: dystopia; utopia; apocalypse; anthropocene; work; precarity; exodus; makers; hackers; networks

- Kathleen Fitzpatrick, “the reputation economy,” from *Planned Obsolescence*, <http://mcpres.media-commons.org/plannedobsolescence/one/the-reputation-economy>.
- Morgan Ames et al., “Making Cultures: Empowerment, Participation, and Democracy – or Not?,” *CHI 2014, One of a CHIInd, Toronto, ON, Canada, April 2014*: 1087-1092. (ACM)
- Nick Dyer-Witherford, “The New Combinations: Revolt of the Global Value-Subjects”. *CR: The New Centennial Review* 1.3 (Winter 2001): 155-200. (MUSE)
- Rita Raley, “Digital Humanities for the Next Five Minutes,” *differences: a journal of feminist cultural studies* 25.1 (2014): 26-45. (MUSE)
- Jentery Sayers, “Why Fabricate?,” *Scholarly and Research Communication* 6.3 (2015).
<http://www.src-online.ca/src/index.php/src/article/view/209/429>.

28 **Tracey Fullerton, *Walden, a game***

tags: utopia; individualism; Transcendentalism; counter-culture; immersion; interactivity; VR; trifling

Further Reading:

- Henry David Thoreau, *Walden*
- B.F. Skinner, *Walden Two*
- from Fred Turner, *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism*. Chicago: University Of Chicago Press, 2010. (RSV)
- Alexander Galloway, “*Warcraft* and Utopia”. <http://www.ctheory.net/articles.aspx?id=507>.
- Ben Hourigan, “[The Utopia of Open Space in Role-Playing Videogames](#)” (online)
- McKenzie Wark, “Atopia: on *Vice City*,” in [Gam3r 7he0ry 2.0](#) (online)
- Louis Marin, “Utopic Degeneration: Disneyland,” in *Utopics: or, Spatial Play* (RSV)

5 Group Presentations and Symposium