



<b>Course</b>	ATCM 6375
<b>Course Title</b>	Critical Approaches to Emerging Media Studies
<b>Professor</b>	Dr. Josef Nguyen (he/him/his)
<b>Term</b>	Fall 2024
<b>Meetings</b>	T, 4:00-6:45PM in ATC 1.305

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**PROFESSOR'S CONTACT INFORMATION**

<b>Email Address</b>	<a href="mailto:josef.nguyen@utdallas.edu">josef.nguyen@utdallas.edu</a> Please format and address all emails regarding the class professionally, include the course information in the subject line, and allow up to 24-48 hours for responses (and longer for weekends).
<b>Office Location</b>	ATC 3.617
<b>Office Phone</b>	972.883.7552
<b>Office Hours</b>	By email appointment, with in-office and online options

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**GENERAL COURSE INFORMATION**

<b>Pre-requisites, Co-requisites, &amp; other restrictions</b>	n/a
<b>Course Description</b>	This graduate seminar is an introduction to the interdisciplinary study of emerging media and technologies. It considers the history of critical media studies and its continued relevance to contemporary emerging issues. We will read key theoretical works in the field and current scholarly debates. The course emphasizes thinking about media's objects, orientations, and sociocultural implications centered in humanistic inquiry. In a sense, this is a "theory" course, insofar as theory refers to the analytical tools that allow us to explore, critique, and speculate on the technocultures we inhabit.

This is a reading- and writing- intensive course.

<b>Learning Outcomes</b>	Students will: <ul style="list-style-type: none"><li>• Understand different theoretical and methodological approaches to the critical and cultural study of emerging media and technology</li><li>• Become familiar with various interdisciplinary fields concerning the humanistic study of emerging media, such as media studies, digital studies, game studies, science and technology studies, etc. and their scholarly debates</li><li>• Integrate existing scholarship into their own original research with awareness of the concerns of academic publishing</li></ul>
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<b>Required Texts &amp; Materials</b>	Laila Shereen Sakr, <i>Arabic Glitch: Technoculture, Data Bodies, and Archives</i> (Stanford University Press, 2023) Lisa Y Han, <i>Deepwater Alchemy: Extractive Media and the Taming of the Seafloor</i> (University of Minnesota Press, 2024)
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All other readings are available in the Box folder for the course.

## **COURSE POLICIES**

### **Grading Criteria**

Thoughtful Class Engagement	40%
Foundations Assignment	10%
Objects of Study Assignment	15%
Theoretical Turns Assignment	15%
Scholarly Monograph Assignment	20%

### **Accommodations and Academic Support**

Students with disabilities are encouraged to utilize the on-campus resources at the Office of Student AccessAbility. You can contact the office at 972-883-6104 or by email: [studentaccessability@utdallas.edu](mailto:studentaccessability@utdallas.edu). Their office is located in the Student Service Building (SSB), suite 3.200. They can provide documentation and details for accommodations to address your individual needs. If you need any special accommodations to complete this course successfully, please provide me with this information as soon as possible, so we can make appropriate arrangements.

*Additionally, the information contained in the following link lists the University's academic support resources for all students.*

*Please go to <http://go.utdallas.edu/academic-support-resources>.*

### **Classroom Conduct**

It is our responsibility to work together to produce a classroom environment where everyone can share, discuss, and question the materials at hand as well as contribute their own work respectfully and productively. Conflicting perspectives are unavoidable. To ensure that participants feel comfortable contributing a diverse set of thoughts, comments, and views, we will not use oppressive or harmful language, tolerate harassment, personal attacks, and other forms of actions that unduly distract from the educational mission and inflict emotional, physical, or psychological harm on those involved.

Part of the role of encouraging a diverse learning environment is acknowledging that individuals should feel safe and respected to contribute to the classroom in good faith. This involves not only allowing everyone opportunities to contribute their thoughts but to be mindful of how we recognize and address others. Do not assume things about others' identities, backgrounds, or experiences—whether that is age, race, gender, sexuality, ability, class, etc... Address people by their names, pronouns, and other identifiers that they disclose. Avoid insisting on imposing identity markers onto others. Allow people to self-identify as they feel comfortable.

What you share with and create for this class reflects not only you as both a student and a civic subject, but it also reflects on me as your instructor, the class as a learning community, and UT Dallas as an academic institution.

Please discuss with me any concerns you have regarding an unsafe or hostile classroom environment, particularly if something arises that causes distress.

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<b>Class Attendance</b>	<p>Attend class regularly and in full. Any absences should include documentation of a valid excuse (family or medical emergency, for example). Unexcused absences may impact course grades. Discuss upcoming potential absences with me to make appropriate arrangements.</p> <p>Arriving more than 30 minutes late or leaving more than 30 minutes early, without prior clearance, may be grounds for marking that day as an absence. Failure to prepare for class participation (such as not having done the necessary reading) will also be regarded as conditions for an absence.</p>
<b>Technology in the Classroom</b>	<p>Laptops and computers can be used in the classroom solely for purposes directly pertinent to the activities and discussions at-hand. Excessive misuse of technology in the classroom will result in an absence for the day.</p>
<b>Class Materials</b>	<p>The instructor may provide class materials that will be made available to all students registered for this class as they are intended to supplement the classroom experience. These materials may be downloaded during the course; however, these materials are for registered students' use only. Classroom materials may not be reproduced or shared with those not in class or uploaded to other online environments except to implement an approved AccessAbility Resource Center accommodation.</p> <p>Additionally, unless the Office of Student AccessAbility has approved the student to record the instruction, students are expressly prohibited from recording any part of this course.</p> <p>Failure to comply with these University requirements is a violation of the <a href="#">Student Code of Conduct</a>.</p>
<b>Late Work</b>	<p>Late work will be penalized 10% (a full letter grade) for each 24-hour period beyond the deadline and will not receive written feedback by default. For written feedback on a late assignment, please send an email request. If you need an extension, let me know in advance so we can make arrangements.</p>
<b>Academic Honesty</b>	<p>All work must be original for this class. Plagiarism is using the words and materials of others as if they were your own. It is a serious offense with consequences. Use proper citation to indicate the use of other people's work to strengthen your own. All suspicions of plagiarism will be investigated. Please consult [<a href="http://utdallas.edu/dept/graddean/gspolDishonesty.htm">utdallas.edu/dept/graddean/gspolDishonesty.htm</a>].</p>
<b>Comet Creed</b>	<p><i>This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:</i></p> <p><i>"As a Comet, I pledge honesty, integrity, and service in all that I do."</i></p>
<b>UT Dallas Syllabus Policies and Procedures</b>	<p><i>The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus. Please review the sections regarding the <a href="#">credit/no credit</a> grading option and withdrawal from class. Please go to <a href="http://go.utdallas.edu/syllabus-policies">http://go.utdallas.edu/syllabus-policies</a> for these policies.</i></p>

**ASSIGNMENTS & ACADEMIC CALENDAR**

**Week 01: Tuesday, 20 August 2024**

**Foundations I: Introductions** Laurie Ouellette and Jonathan Gray, "Introduction," *Keywords for Media Studies*  
Stuart Hall, "Introduction to Media Studies at the Centre," *Culture, Media, Language: Working Papers in Cultural Studies, 1972-79* (eds. Stuart Hall, Dorothy Hobson, Andrew Lowe, and Paul Willis)

Syllabus Overview  
Class Introductions

**Week 02: Tuesday, 27 August 2024**

**Foundations II: Definitions** Katherine Hayles, "Digital Media and Contemporary Technogenesis," *How We Think: Digital Media and Contemporary Technogenesis*  
Wendy Hui Kyong Chun, "Introduction: Somebody Said New Media," *New Media, Old Media: A History and Theory Reader* (2nd edition, eds. Wendy Hui Kyong Chun and Thomas Keenan)  
Sarah Sharma, "Introduction: A Feminist Medium Is the Message," *Re-Understanding Media: Feminist Extensions of Marshall McLuhan* (eds. Sarah Sharma and Rianka Singh)

**Week 03: Tuesday, 3 September 2024**

**Foundations III: Histories** Anne Balsamo, "The Role of the Body in Feminist Cultural Studies of Science and Technology," *Technologies of the Gendered Body: Reading Cyborg Women*  
Tara McPherson, "US Operating Systems at Mid-century: The Intertwining of Race and UNIX," *Race after the Internet* (eds. Lisa Nakamura and Peter Chow-White)  
Simone Browne, "B®anding Blackness: Biometric Technology and the Surveillance of Blackness," *Dark Matters: On the Surveillance of Blackness*

Introduce Foundations Assignment

**Week 04: Tuesday, 10 September 2024**

**Foundations Assignment NO CLASS MEETING**

**Foundations Assignment due Tuesday, 10 September 2024 by 11:59PM**

**Week 05: Tuesday, 17 September 2024**

**Objects of Study I: Emerging Media and Technology** Ruha Benjamin, "Default Discrimination," *Race after Technology: Abolitionist Tools for the New Jim Code*  
Lisa Nakamura, "Feeling Good about Feeling Bad: Virtuous Virtual Reality and the Automation of Racial Empathy"  
Elizabeth Ellcessor, "Maps and the Affective Surveillance of 'Safety,'" *In Case of Emergency How Technologies Mediate Crisis and Normalize Inequality*

**Week 06: Tuesday, 24 September 2023**

- Objects of Study II: Games**  
Amanda Phillips, "Shooting to Kill: Headshots, Twitch Reflexes and the Mechropolitics of Video Games"  
Hong-An Wu, "Pedagogical Encounters with Structural Whiteness in Games: Tales and Reflections from a Game Studies Classroom"  
Tara Fickle, "Made in China: Gold Farming as Alternative History of Esports," [[romchip.org/index.php/romchip-journal/article/view/132](http://romchip.org/index.php/romchip-journal/article/view/132)]

**Week 07: Tuesday, 1 October 2024**

- Objects of Study III: Animation**  
Hannah Landecker, "Cellular Features: Microcinematography and Film Theory"  
Nicholas Sammond, "Biting the Invisible Hand," *Birth of an Industry: Blackface Minstrelsy and the Rise of American Animation*  
Meredith Bak, "Between Technology & Toy: The Talking Doll as Abject Artifact," *Abjection Incorporated: Mediating the Politics of Pleasure and Violence* (eds. Maggie Hennefeld and Nicholas Sammond)

Introduce Objects of Study Assignment

**Week 08: Tuesday, 8 October 2024**

- Objects of Study Assignment**  
**NO CLASS MEETING**

**Objects of Study Assignment due Tuesday, 8 October 2024 by 11:59PM**

**Week 09: Tuesday, 15 October 2024**

- Theoretical Turns I: Infrastructural Turn**  
Lisa Parks and Nicole Starosielski, "Introduction," *Signal Traffic: Critical Studies of Media Infrastructures* (eds. Lisa Parks and Nicole Starosielski)  
Marisa Elena Duarte, "Network Thinking," *Network Sovereignty: Building the Internet across Indian Country*  
Dylan Mulvin, "Canned Chance: Methods for Following Infrastructure," *Proxies: The Cultural Work of Standing In*

**Week 10: Tuesday, 22 October 2024**

- Theoretical Turns II: Affective Turn**  
Sianne Ngai, "'A Foul Lump Started Making Promises in My Voice': Race, Affect, and the Animated Subject"  
Sarah Ahmed, "Happy Objects," *The Affect Theory Reader* (eds. Melissa Gregg and Gregory J. Seigworth)  
Shaka McGlotten, "Feeling Black and Blue," *Virtual Intimacies: Media, Affect, and Queer Sociality*

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**Week 11: Tuesday, 29 October 2024**  
**Theoretical Turns III:** Mel Y. Chen, "Queer Animality," *Animacies: Biopolitics, Racial*  
**Environmental Turn** *Mattering, and Queer Affect*  
Jennifer Gabrys, "Salvage Stories and Spaces of Remainder,"  
*Digital Rubbish: A Natural History of Electronics*  
Max Liboiron, "Introduction," *Pollution is Colonialism*

Introduce Theoretical Turns Assignment

**Week 12: Tuesday, 5 November 2024**  
**Theoretical Turns** **NO CLASS MEETING**  
**Assignment** **\*Election Day\***

**Friday, 8 November 2024**  
**Theoretical Turns Assignment due Friday, 8 November 2024 by**  
**11:59PM**

**Week 13: Tuesday, 12 November 2024**  
**Scholarly Monograph I** Lisa Y. Han, *Deepwater Alchemy: Extractive Mediation and the*  
*Taming of the Seafloor*

**Week 14: Tuesday, 19 November 2024**  
**Scholarly Monograph II** Laila Shereen Sakr, *Arabic Glitch: Technoculture, Data Bodies,*  
*and Archives*

Introduce Scholarly Monograph Assignment

**FALL BREAK** **Tuesday, 26 November 2024**  
**NO CLASS MEETING** **NO CLASS MEETING**

**Week 15: Tuesday, 3 December 2024**  
**Scholarly Monograph** **NO CLASS MEETING**  
**Assignment**  
**Work on Scholarly Monograph Assignment**

**FINALS WEEK** **Scholarly Monograph Assignment due Friday, 13 December 2024**  
**by 11:59PM**

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*The descriptions and timelines in this syllabus are subject to change at the discretion of the Professor.*