

COMM8030: Survey of Communication Technology Studies
Tuesdays, 4:00-6:45 p.m., Daniel 407

Professor: Dr. James N. Gilmore, Ph.D.

Email: jngilmo@clemson.edu

Office: 401 Strode Tower

Office hours: Mondays and Wednesdays, 9-11 a.m., and by appointment

Course Summary

Ask anyone you know whether technology plays a significant role in our lives, and chances are they'll answer in the affirmative: from social media and smartphones that foster connections and divisions, to Netflix and 24-hour cable news that disseminate a seemingly endless supply of content, to the cars and cables and electricity that sustain the ways we move through the world, technology in its many forms help constitute, shift, and transform the relationships that comprise the world. This class will provide a survey of communication technology studies through an emphasis on how we not only use technologies as part of the practices of communication, but also how technologies themselves are communicative, world-building, existential agents that are part of larger social, political, economic, and cultural formations. Our goal throughout is to never just think about technologies as single, isolated things that have the power to drive history or, to borrow from Friedrich Kittler's work, determine our situation. Rather, we strive at all moments to situate technologies contextually, as part of larger articulations, movements, practices, and lived experiences.

We will explore the variety of ways contemporary scholars research communication technologies, with an emphasis on critical-cultural approaches that employ a wide array of perspectives and traditions from theory and discourse analysis to ethnography and phenomenology. This emphasis is meant to demonstrate diversity of scholarship in ways that will hopefully be different from, yet also complementary to, your graduate-level research methods courses. The goals of the class are not simply to gain familiarity in the approaches to studying technology in our field, but to begin articulating for ourselves how to use technology studies research to confront some of the essential problems of our world.

This is not a production or hard-skills development class. Class time is not devoted to training or to lab work. This is a seminar designed to help graduate students understand relevant literatures, traditions, and approaches/methodologies, and to begin implementing them in their own research design and writing.

Required Texts

All reading material is available as .pdf files on our Canvas website.

You will be required to purchase a monograph in communication technology studies (see Book Report assignment). You will select your monograph in the first weeks of the course.

Course Policies

Environment: This is a graduate seminar. You should expect to work hard and to self-initiate. I will do my best to guide you along the way. Part of a seminar is to discuss and debate disagreements in the room. You are invited to disagree with me, or with your classmates, but you must always do so from a position of respect that listens to and processes their viewpoint before responding. Disrespect of anyone's beliefs—academic or otherwise—will not be tolerated at the seminar table.

Reading: This course requires a good deal of reading, so please do your best to keep up. We will talk in the early weeks of the course about strategies for efficient reading and note-taking in a graduate seminar. You are expected to have completed all of the assigned readings before coming to class.

Office hours: I strongly encourage you to visit with me at some point during the semester to discuss your research interests/ideas, progress in the course, etc. One of the benefits of graduate seminars is to be able to work closely with faculty, and I encourage you to utilize me as needed throughout this course and your time at Clemson.

Academic integrity: I expect honesty in all of the work you do for this course. Plagiarism, in particular, of any sort is never tolerated and will be dealt with through prescribed University protocol. Please review all expected Code of Conducts for Clemson University.

Late work: There is no excuse for late work. Late work will earn a reduced grade and may not receive written feedback.

Absences: There are no excused absences for this course; you are expected to attend every meeting. However, should you need to miss class due to serious illness, a religious observance, or any other traditionally "excusable" reason, please let me know *in advance of our class meeting*.

Campus-Wide Policies

Copyright: All materials found in this course are strictly for the use of students enrolled in this course and for purposes associated with this course. These materials are disseminated under Fair Use laws.

Privacy Policy: As students, your privacy is legally protected under FERPA laws. If, however, you feel an assignment or technology tool undermines your right to privacy, please contact me immediately, and we will discuss how to appropriately resolve this issue.

Student Accessibility Services: Clemson University values the diversity of our student body as a strength and a critical component of our dynamic community. Students with disabilities or temporary injuries/conditions may require accommodations due to barriers in the structure of facilities, course design, technology used for curricular purposes, or other campus resources. Students who experience a barrier to full access to this class should let me know, and make an appointment to meet with a staff member in Student Accessibility Services as soon as possible.

You can make an appointment by calling 864-656-6848, by emailing studentaccess@lists.clemson.edu, or by visiting Suite 239 in the Academic Success Center building.

Appointments are strongly encouraged. If you receive Academic Access Letters, please present them to me as early in the semester as possible so that accommodations can be made in a timely manner. It is the student's responsibility to follow this process each semester.

You can find further information at the Student Accessibility Services website at <www.clemson.edu/academics/studentaccess> , as well as the Office of Access and Equity website at <www.clemson.edu/campus-life/campus-services/access>.

Academic Grievances: Students are advised to visit the Ombuds' Office (<<https://www.clemson.edu/administration/ombudsman/index.html>>) prior to filing a grievance. After discussion with the undergraduate academic ombudsman, students should contact Undergraduate Studies (864-656-3022) for assistance filing official paperwork.

Sexual Harassment and Title IX Support: Clemson University is committed to providing a higher education environment that is free from sexual discrimination and harassment. Therefore, if you believe you or someone else that is part of the Clemson University community has been discriminated against or harassed based on sex, or if you have questions about Title IX, please contact the Title IX Coordinator, Alesia Smith, who also serves as the Executive Director of Equity Compliance, at 110 Holtzendorff Hall, 864-656-3181 (voice). The Title IX Coordinator is the person designated by Clemson University to oversee its Title IX compliance efforts. Please consult the University's Title IX policy for full details at <<https://www.clemson.edu/campus-life/campus-services/access/title-ix/>>

Assignments

A note on grading: A graduate seminar is a bit unlike an undergraduate class, where percentages and letters are more omnipresent. There is, in other words, an expectation that you will be doing "A"- level work in this class, and that you will put your best foot forward in everything you do. I am happy to meet with you at any point during the semester to discuss your performance in the course if you are feeling overwhelmed or uncertain about your work or standing in the class.

Participation (15%): Seminars are guided—and sustained—by the participation all of you bring to the table. You should come prepared to discuss the week's material in detail. You should have questions and ideas, and be respectful of others' questions and ideas. The best advice I can give about being at a graduate seminar table is this: understand, affirm, appropriate, and add; try not to diminish, dismiss, or destroy. Be, as Kathleen Fitzpatrick calls it, *generous thinkers*.

I discourage the following modes of engagement:

- (1) "The torpedo": Please don't simply try to sink an author's argument. Although you're welcome to disagree, make a good faith effort at positively, constructively, and creatively engaging with the reading materials on their own terms.
- (2) "The omission": Although criticizing a text on the basis of its blind spots can be worthwhile, I ask you *not* to develop an entire critique around what the author did not do. Begin by trying to appreciate what she/he/they did accomplish more or less successfully.

(3) “The ace-in-the-hole”: Doubtless, the reading materials will provoke you to think about other texts you’ve encountered, either in your other graduate seminars or in your undergraduate or extracurricular readings. Avoid comments that start with, “If only you had read…” Although making connections to texts you’ve read outside of this class is a worthwhile exercise in longer research papers and presentations, in general it’s best to keep your comments focused on the text(s) at hand. That way, hopefully, everyone can follow along and nobody will feel alienated.

Book report (15%): The literature on communication technology studies is vast, and is expanding all the time. At the end of this syllabus, you’ll find a list of some 70-odd books that can help broaden and deepen your understanding of communication technology studies. In this course, each of you will be responsible for selecting and reading *one* of these books. On October 22, our seminar will be devoted to sharing and discussing the books we read in rotating small groups. Think of it like a book club. At the end of the Book Club day, you should also turn in a handout to everyone in the seminar, including me, with the following information about your book:

1. What is the book about/its object of study?
2. Its method or approach to studying that object
3. Its main argument(s) and contribution(s)
4. One or two things that might make the book useful for communication and technology researchers, such as yourselves.

If there is a book you have been itching to read that is not on this list, please let me know in advance of us signing up for this assignment. I am happy to review additional suggestions, but all suggestions must be relatively academic in nature, and you must provide me with several sentences justifying why it is important that you read the book you have suggested.

Weekly Passages (15%): To help keep our seminar on track, you will need to type out and print **three** particularly provocative, perplexing, and/or poignant passages from the assigned reading(s) for that week. For each passage, you should also include 1-5 sentences explaining why you selected that passage, and any questions you have about it. These responses are “low-stakes writing,” and are designed to help me see the places you are struggling with and connecting to in our readings. Please come prepared to discuss these passages and ask questions about them, and make sure to turn them in before we adjourn for the day.

Facilitation (15%): Once during the semester you will lead our group in a conversation about one of the week’s reading selections. You’re welcome to structure the discussion however you see fit. At minimum, you should:

- (a) Provide a *brief* overview of the author’s main argument, research questions, and/or findings
 - (b) Push the class to engage in a thoughtful, critical dialogue about the text by highlighting specific passages, concepts, issues, themes, connections you find to be important, etc.
 - (c) Provide a concise, pointed handout that highlights key features of the reading.
- I will “steer” the discussion as needed throughout facilitation, but this assignment allows each of you the opportunity to work on developing an agenda and distilling complicated literature for a classroom discussion.

Research Plan (20%): As a final project for the course, each of you will submit a 10-12 pp. research plan that “pitches” a project based in Communication and Technology Studies. The goal here is to have completed an extended abstract that you can use as the basis for a project in a future seminar, to help guide the formation of your exam reading lists, or as the basis for your Masters thesis. Each Plan should include the following elements:

- (a) Abstract: this summarizes what the project will be and what you hope will be gained by this researched
- (b) Description of the project idea: Why did you choose to focus on this? What kinds of research will you hope to do to complete this project? What will you contribute through performing this research? This background description should culminate in a:
- (c) Well-defined research question. In one or two sentences, what is the primary question you hope to answer through your proposed research?
- (d) Literature review: this surveys existing research related to your project. You should aim to briefly sketch the terrain of work, with an eye towards how you might contribute to the existing conversation.
- (e) Toolkit: Are there particular theories or concepts you think would be appropriate to use for this project? Why? What methods or approaches do you think would be most useful for answering your research question? Why?
- (f) References. A list of all literature cited in APA style at the end of the document. The reference list does not count towards the page count.

These will be due during Exam Week. To help keep you on track, we will periodically take time in our seminars to troubleshoot and discuss these Research Plans. To get started, you should have a description of your project idea completed by October 1.

Presentation of Research Plan (20%): During our last class meeting, each of you will offer a short, 8-10 minute presentation of your Research Plan. You can think of this as an opportunity to begin practicing on introducing your research and explaining why you think it is important. You may use a PowerPoint or related visual aid, but it is not necessary. You may use note cards or write out your talk if you would like.

COURSE CALENDAR

Week One—Tuesday, August 27: Introduction to Course

Read (ahead of class meeting):

Sylvio Waisbord, excerpt from *Communication: A Post-Discipline*
Kathleen Fitzpatrick, “On Generosity”

Week Two—September 3: Defining Technology

Read:

Jennifer Daryl Slack and J. Macgregor Wise, “Defining Technology”
Jonathan Sterne, “Communication as *technè*”

Jeremy Swartz, Janet Wasko, et. al., “Philosophy of Technology: Who is in the Saddle?”

Week Three—September 10: Theorizing Technology

Read:

Langdon Winner, “Do Artifacts Have Politics?”

Mika Pantzar, “Domestication of Everyday Life Technology: Dynamic Views on the Social Histories of Artifacts”

Bruno Latour, “Where Are the Missing Masses? The Sociology of a Few Mundane Artifacts”

Week Four—September 17: Approaching Technology

Read:

André Brock, “Critical Technocultural Discourse Analysis”

Raymond Williams, “The technology and the society” + “Programming as sequence or flow,” from *Television*

Michele A. Willson, “Being-Together: Thinking through Technologically Mediated Sociality and Community”

Week Five—September 24: Devices

Read:

Meryl Alper, “Making a Case for iPad Cases: What is a Mobile Communication Device?”

David Parisi, “A Counterrevolution in the Hands: The Console Controller as an Ergonomic Branding Mechanism”

Heather S. Woods, “Asking more of Siri and Alexa: feminine persona in service of surveillance capitalism”

Week Six—October 1: Infrastructures

Read:

Allison Carruth, “The Digital Cloud and the Micropolitics of Energy”

Nicole Starosielski, “Fixed Flow: Undersea Cables as Media Infrastructures”

James W. Carey, “Technology and Ideology: The Case of the Telegraph”

Week Seven—October 8: Platforms

Read:

Elizabeth Ellcessor, “Captions On, Off, on TV, Online: Accessibility and Search Engine Optimization in Online Closed Captioning”

Patrick Vonderau, “The Spotify Effect: Digital Distribution and Financial Growth”

Blake Hallinan and Ted Striphas, “Recommended for You: The Netflix Prize and the algorithmic production of culture”

Safiya U. Noble, “The Power of Algorithms” and “A Society, Searching”

Week Eight—October 15: Historiography

Read:

Charles R. Acland, “Subliminal Communication as Vernacular Media Critique”

Carolyn Marvin, “Community and Class Order: Progress Close to Home,” from *When Old Technologies Were New*

Lynn Spigel, “Installing the Television Set: Popular Discourses on Television and Domestic Space, 1948-1955”

Week Nine—October 22: Book Club!

Class time devoted to your presentations of your monograph book reports to one another

Week Ten—October 29: Health

Deborah Lupton, “‘An Optimal Human Being’: The Body and the Self in Self-Tracking Cultures”

Lisa Cartwright, “A Microphysics of the Body: Microscopy and the Cinema”

Kate Crawford, Jessa Lingel, and Tero Karppi, “Our metrics, ourselves: A hundred years of self-tracking from the weight scale to the wrist wearable device”

Week Eleven—November 5: Social Media

Alice E. Marwick and danah boyd, “I tweet honestly, I tweet passionately: Twitter users, context collapse, and the imagined audience”

Diana Zulli, “Capitalizing on the look: insights into the glance, attention economy, and Instagram”

Jessica Leigh Maddox, “Fear and Selfie-Loathing in America: Identifying the Interstices of Othering, Iconoclasm, and the Selfie”

Week Twelve—November 12: The Public Sphere

Zeynep Tufekci, “A Networked Public Sphere”

Gina Neff, “The Potential of Networked Solidarity: Communication and the End of the Long Twentieth Century”

Jessica Baldwin-Phillipi, “The Technological Performance of Populism”

Week Thirteen—November 19: Surveillance

Daniel Grinberg, “Tracking Movements: Black Activism, Aerial Surveillance, and Transparency Optics”

Mark Andrejevic, “Automating Surveillance”

Tama Leaver, “Intimate Surveillance: Normalizing Parental Monitoring and Mediation Online”

Week Fourteen—November 26: Policy and Regulation

Tarleton Gillespie, “The Copyright Balance and the Weight of DRM”

Ted Striphas, “The Abuses of Literacy: Amazon Kindle and the Right to Read”

Brian Larkin, “Degraded Images, Distorted Sounds: Nigerian Video and the Infrastructure of Piracy”

Week Fifteen—December 3: Presentations

You will present your 8-10-minute research plan to the class

Course Bibliography

Acland, Charles R. *Swift Viewing: The Popular Life of Subliminal Influence* (Durham: Duke University Press, 2011).

Alper, Meryl. *Giving Voice: Mobile Communication, Disability, and Inequality* (Cambridge: The MIT Press, 2017).

Andrejevic, Mark. "Automatic Surveillance." *Surveillance & Society* 17, nos. 1-2 (2019): 7-13.

Baldwin-Philippi, Jessica. "The technological performance of populism." *New Media and Society* 21, no. 2 (2019): 376-397.

Brock, André. "Critical technocultural discourse analysis," *New Media and Society* 20, no. 3 (2018): 1012-1030.

Carey, James W. *Communication as Culture: Essays on Media and Society, Revised Edition* (New York: Routledge, 2009 [1992]).

Carruth, Allison. "The Digital Cloud and the Micropolitics of Energy." *Public Culture* 26, no. 2 (2014): 339-364.

Cartwright, Lisa. *Screening the Body: Tracing Medicine's Visual Culture* (Minneapolis: University of Minnesota Press, 1995).

Crawford, Kate, Jessa Lingel, and Tero Karppi. "Our metrics, ourselves: A hundred years of self-tracking from the weight scale to the wrist wearable device." *European Journal of Cultural Studies* 18, nos. 4-5 (2015): 479-496.

Ellcessor, Elizabeth. "Captions On, Off, on TV, Online: Accessibility and Search Engine Optimization in Online Closed Captioning." *Television & New Media* 13, no. 4 (2012): 329-352.

Fitzpatrick, Kathleen. *Generous Thinking: A Radical Approach to Saving the University* (Baltimore: Johns Hopkins University Press, 2019).

Gillespie, Tarleton. *Wired Shut: Copyright and the Shape of Digital Culture* (Cambridge: The MIT Press, 2007).

Grinberg, Daniel. "Tracking movements: Black activism, aerial surveillance, and transparency optics." *Media, Culture & Society* 41, no. 3 (2019): 294-316.

Hallinan, Blake and Ted Striphas. "Recommended for you: The Netflix Prize and the algorithmic

- production of culture.” *New Media & Society* 18, no. 1 (2016): 117-137.
- Larkin, Brian. “Degraded Images, Distorted Sounds: Nigerian Video and the Infrastructure of Piracy.” *Public Culture* 16, no. 2 (2004): 289-314.
- Latour, Bruno. “Where are the Missing Masses? The Sociology a Few Mundane Artifacts,” in *Shaping Technology/Building Society*, eds. Wiebe E. Bijker and John Law (Cambridge: The MIT Press, 1992): 225-258.
- Leaver, Tama. “Intimate Surveillance: Normalizing Parental Monitoring and Mediation of Infants Online.” *Social Media + Society* (2017): 1-10.
- Lupton, Deborah. *The Quantified Self* (Malden: Polity, 2016).
- Maddox, Jessica Leigh. “Fear and Selfie-Loathing in America: Identifying the Interstices of Othering, Iconoclasm, and the Selfie.” *Journal of Popular Culture* 51, no. 1 (2018): 26-49.
- Marvin, Carolyn. *When Old Technologies Were New: Thinking About Electric Communication in the Late Nineteenth Century* (New York: Oxford University Press, 1988).
- Marwick, Alice E. and danah boyd. “I tweet honestly, I tweet passionately: Twitter users, context collapse, and the imagined audience.” *New Media and Society* 13, no. 1 (2010): 114-133.
- Neff, Gina. “The Potential of Networked Solidarity: Communication and the End of the Long Twentieth Century,” in *Trump and the Media*, eds. Pablo J. Boczkowski and Zizi Papacharissi (Cambridge: The MIT Press, 2018).
- Noble, Safiya U. *Algorithms of Oppression: How Search Engines Reinforce Racism* (New York: New York University Press, 2018).
- Pantzar, Mika. “Domestication of Everyday Life Technology: Dynamic Views on the Social Histories of Artifacts.” *Design Issues* 13, no. 3 (1997): 52-65.
- Parisi, David. “A Counterrevolution in the Hands: The Console Controller as an Ergonomic Branding Mechanism.” *Journal of Games Criticism* 2, no. 1 (2015): 1-23.
- Slack, Jennifer Daryl and J. Macgregor Wise. *Culture and Technology: A Primer* (New York: Routledge, 2015).
- Spigel, Lynn. “Installing the Television Set: Popular Discourses on Television and Domestic Space, 1948-1955,” *Camera Obscura* 6, no. 1 (1988): 9-46.
- Starosielski, Nicole. “Fixed Flow: Undersea Cables as Media Infrastructure,” in *Signal Traffic: Critical Studies of Media Infrastructures*, eds. Lisa Parks and Nicole Starosielski (Urbana: University of Illinois Press, 2015).
- Sterne, Jonathan. “Communication as techné,” in *Communication as... Perspectives on Theory*, eds. Gregory J. Shepherd, Jeffrey St. John, and Ted Striphas (Thousand Oaks: SAGE

- Publications, 2006): 91-97.
- Striphas, Ted. "The Abuses of Literacy: Amazon Kindle and the Right to Read." *Communication and Critical/Cultural Studies* 7, no. 3 (2010): 297-317.
- Swartz, Jeremy, Janet Wasko, Carolyn Marvin, Robert K. Logan, and Beth Coleman. "Philosophy of Technology: Who is in the Saddle?" *Journalism & Mass Communication Quarterly* 96, no. 2 (2019): 351-366.
- Tufekci, Zeynep. *Twitter and Tear Gas: The Power and Fragility of Networked Protest* (New Haven: Yale University Press, 2017).
- Vonderau, Patrick. "The Spotify Effect: Digital Distribution and Financial Growth," *Television & New Media* 20, no. 1 (2019): 3-19.
- Waisbord, Sylvio. *Communication: A Post-Discipline* (Malden: Polity, 2019).
- Williams, Raymond. *Television: Technology and Cultural Form* (New York: Routledge, 1990 [1975]).
- Willson, Michele A. "Being-Together: Thinking through Technologically and Mediated Sociality and Community." *Communication and Critical/Cultural Studies* 9, no. 3 (2012): 279-297.
- Winner, Langdon. "Do Artifacts Have Politics?" *Daedalus* 109, no. 1 (1980): 121-136.
- Woods, Heather S. "Asking more of Siri and Alexa: feminine persona in service of surveillance capitalism." *Critical Studies in Media Communication* 35, no. 4 (2018): 334-349.
- Zulli, Diana. "Capitalizing on the look: insights in the glance, attention economy, and Instagram." *Critical Studies in Media Communication* 35, no. 2 (2018): 137-150.

Books for book report assignment

- Acland, Charles R. *Screen Traffic: Movies, Multiplexes, and Global Culture* (Durham: Duke University Press, 2003).
- Ankerson, Megan Sapnar. *Dot-Com Design: The Rise of a Usable, Social, Commercial Web* (New York: New York University Press, 2018).
- Ash, James. *Phase Media: Space, Time and the Politics of Smart Objects* (New York: Bloomsbury, 2019).
- Balsamo, Anne. *Designing Culture: The Technological Imagination at Work* (Durham: Duke University Press, 2011).
- Baym, Nancy K. *Playing to the Crowd: Musicians, Audiences, and the Intimate Work of Connection* (New York: New York University Press, 2018).
- Beer, David. *Metric Power* (New York: Palgrave Macmillan, 2016).

- Beniger, James. *The Control Revolution: Technological and Economic Origins of the Information Society* (Cambridge: Harvard University Press, 1989).
- Benjamin, Ruha. *Captivating Technology: Race, Carceral Technoscience, and Liberatory Imagination in Everyday Life* (Durham: Duke University Press, 2019).
- Bolter, Jay David and Richard Grusin. *Remediation: Understanding New Media* (Cambridge: The MIT Press, 2000).
- Broussard, Meredith. *Artificial Unintelligence: How Computers Misunderstand the World* (Cambridge: The MIT Press, 2019).
- Bruns, Alex. *Blogs, Wikipedia, Second Life, and Beyond: From Production to Producers* (New York: Peter Lang, 2008).
- Bucher, Tania. *If...Then: Algorithmic Power and Politics* (Oxford: Oxford University Press, 2018).
- Bull, Michael. *Sounding Out the City: Personal Stereos and the Management of Everyday Life* (New York: Berg, 2000).
- Cartwright, Lisa. *Screening the Body: Tracing Medicine's Visual Culture* (Minneapolis: University of Minnesota Press, 1995).
- Castells, Manuel. *Networks of Outrage and Hope: Social Movements in the Internet Age* (Malden: Polity, 2015).
- Cubitt, Sean. *Finite Media: Environmental Implications of Digital Technology* (Durham: Duke University Press, 2017).
- Chun, Wendy Hui Kyong. *Updating to Remain the Same: Habitual New Media* (Cambridge: The MIT Press, 2017).
- Cohn, Jonathan. *The Burden of Choice: Recommendations, Subversion, and Algorithmic Culture* (New Brunswick: Rutgers University Press, 2019).
- Cubitt, Sean. *Finite Media: Environmental Implications of Digital Technologies* (Durham: Duke University Press, 2017).
- Draper, Nora A. *The Identity Trade: Selling Privacy and Reputation Online* (New York: New York University Press, 2019).
- Ellcessor, Elizabeth. *Restricted Access: Media, Disability, and the Politics of Participation* (New York: New York University Press, 2016).
- Eubanks, Virginia. *Digital Dead End: Fighting for Social Justice in the Information Age* (Cambridge: The MIT Press, 2012).
- Eubanks, Virginia. *Automating Inequality: How High-Tech Tools Profile, Police, and Punish the Poor* (New York: St. Martin's Press, 2018).
- Farman, Jason. *The Mobile Story: Narrative Practices with Locative Technologies* (New York: Routledge, 2014).
- Finn, Megan. *Documenting Aftermath: Information Infrastructures in the Wake of Disasters* (Cambridge: The MIT Press, 2018).
- Frith, Jordan. *A Million Little Pieces: RFID and Infrastructures of Identification* (Cambridge: The MIT Press, 2019).

- Galloway, Alexander. *Protocol: How Control Exists After Decentralization* (Cambridge: The MIT Press, 2004).
- Galloway, Alexander. *The Interface Effect* (Malden: Polity, 2012).
- Gillespie, Tarleton. *Custodians of the Internet: Platforms, Content Moderation, and the Hidden Decisions that Shape Social Media* (New Haven: Yale University Press, 2018).
- Gitelman, Lisa. *Paper Knowledge: Toward a Media History of Documents* (Durham: Duke University Press, 2014).
- Gitelman, Lisa. *Always Already New: Media, History, and the Data of Culture* (Cambridge: The MIT Press, 2008).
- Gleick, James. *The Information: A History, A Theory, a Flood* (New York: Vintage, 2012).
- Goggin, Gerard and Christopher Newell. *Digital Disability: The Social Construction of Disability in New Media* (Lanham: Rowman & Littlefield Publishers, 2002).
- Gray, Mary L. and Siddharth Suri. *Ghost Work: How to Stop Silicon Valley from Building a New Global Underclass* (New York: Houghton Mifflin Harcourt, 2019).
- Greenfield, Adam. *Everyware: The Dawning Age of Ubiquitous Computing* (Berkeley: New Riders, 2006). Gregg, Melissa. *Work's Intimacy* (Malden: Polity, 2011).
- Gregg, Melissa. *Counterproductive: Time Management in the Knowledge Economy* (Durham: Duke University Press, 2018).
- Guins, Raiford. *Game After: A Cultural Study of Video Game Afterlife* (Cambridge: The MIT Press, 2014).
- Hagood, Mack. *Husb: Media and Sonic Self-Control* (Durham: Duke University Press, 2019).
- Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (Chicago: University of Chicago Press, 1999).
- Hersh, Eitan. *Hacking the Electorate: How Campaigns Perceive Voters* (Cambridge: Cambridge University Press, 2015).
- Hicks, Marie. *Programmed Inequality: How Britain Discarded Women Technologists and Lost its Edge in Computing* (Cambridge: The MIT Press, 2017).
- Hillis, Ken. *Digital Sensations: Space, Identity, and Embodiment in Virtual Reality* (Minneapolis: University of Minnesota Press, 1999).
- Hu, Tung-Hui. *A Prehistory of the Cloud* (Cambridge: The MIT Press, 2016).
- Humphreys, Lee. *The Qualified Self: Social Media and the Accounting of Everyday Life* (Cambridge: The MIT Press, 2018).
- Irani, Lilly. *Chasing Innovation: Making Entrepreneurial Citizens in Modern India* (Princeton: Princeton University Press, 2019).

- Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide* (New York: New York University Press, 2006).
- Jenner, Mareike. *Netflix and the Re-invention of Television* (New York: Palgrave Macmillan, 2018).
- John, Nicholas A., *The Age of Sharing* (Malden: Polity, 2016).
- Kember, Sarah and Joanna Zylinska. *Life after New Media: Mediation as a Vital Process* (Cambridge: The MIT Press, 2014).
- Kennedy, Helen. *Post, Mine, Repeat: Social Media Data Mining Becomes Ordinary* (New York: Palgrave Macmillan, 2016).
- Kokas, Aynne. *Hollywood Made in China* (Berkeley: University of California Press, 2017).
- Ling, Richard. *Taken for Grantedness: The Embedding of Mobile Communication into Society* (Cambridge: The MIT Press, 2012).
- Lingel, Jessa. *Digital Countercultures and the Struggle for Community* (Cambridge: The MIT Press, 2017).
- Livingstone, Sonia and Julian Sefton-Green, *The Class: Living and Learning in the Digital Age* (New York: New York University Press, 2016).
- Lobato, Ramon. *Netflix Nations: The Geography of Digital Distribution* (New York: New York University Press, 2019).
- Manovich, Lev. *The Language of New Media* (Cambridge: The MIT Press, 2002). Manovich, Lev. *Software Takes Command* (New York: Bloomsbury Academic, 2013).
- Marvin, Carolyn. *When Old Technologies Were New: Thinking About Electric Communication in the Late Nineteenth Century* (Oxford: Oxford University Press, 1990).
- Marwick, Alice. *Status Update: Celebrity, Publicity and Branding in the Social Media Age* (New Haven: Yale University Press, 2015).
- Marx, Leo. *Does Technology Drive History? The Dilemma of Technological Determinism* (Cambridge: The MIT Press, 1994).
- Mattern, Shannon. *Code and Clay, Dirt and Data: Five Thousand Years of Urban Media* (Minneapolis: University of Minnesota Press, 2017).
- McChesney, Robert. *Rich Media, Poor Democracy: Communication Politics in Dubious Times* (New York: The New Press, 2015).
- Morris, Jeremy Wade. *Selling Digital Music, Formatting Culture* (Berkeley: University of California Press, 2015).
- Mosco, Vincent. *To the Cloud: Big Data in a Turbulent World* (New York: Routledge, 2014).
- Neff, Gina and Dawn Nafus. *Self-Tracking* (Cambridge: The MIT Press, 2016).

Offenhuber, Dietmar. *Waste is Information: Infrastructure Legibility and Governance* (Cambridge: The MIT Press, 2017).

Parisi, David. *Archaeologies of Touch: Interfacing with Haptics from Electricity to Computing* (Minneapolis: University of Minnesota Press, 2018).

Parks, Lisa. *Rethinking Media Coverage: Vertical Mediation and the War on Terror* (New York: Routledge, 2018).

Parks, Lisa. *Cultures in Orbit: Satellites and the Televisual* (Durham: Duke University Press, 2005).

Pasquale, Frank. *The Black Box Society: The Secret Algorithms That Control Money and Information* (Cambridge: Harvard University Press, 2015).

Peters, Benjamin. *How Not to Network a Nation: The Uneasy History of the Soviet Internet* (Cambridge: The MIT Press, 2017).

Peters, John Durham. *Speaking Into the Air: A History of the Idea of Communication* (Chicago: University of Chicago Press, 2001).

Peters, John Durham. *The Marvelous Clouds: Towards an Elemental Philosophy of Media* (Chicago: University of Chicago Press, 2015).

Plotnick, Rachel. *Power Button: A History of Pleasure, Panic, and the Politics of Pushing* (Cambridge: The MIT Press, 2018).

Rankin, Joy Lisi. *A People's History of Computing in the United States* (Cambridge: Oxford University Press, 2018).

Roberts, Sarah T. *Behind the Screen: Content Moderation in the Shadows of Social Media* (New Haven: Yale University Press, 2019).

Rockwell, Geoffrey and Stefan Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities* (Cambridge: The MIT Press, 2016).

Schrock, Andrew R. *Civic Tech: Making Technology Work for People* (Long Beach: Rogue Academic Press, 2018).

Scott, D. Travers. *Pathology and Technology: Killer Apps and Sick Users* (New York: Peter Lang, 2018).

Scott, Suzanne. *Fake Geek Girls: Fandom, Gender, and the Convergence Culture Industry* (New York: New York University Press, 2019).

Siegel, Greg. *Forensic Media: Reconstructing Accidents in Accelerated Modernity* (Durham: Duke University Press, 2014).

Spigel, Lynn. *Make Room for TV: Television and the Family Ideal in Postwar America* (Chicago: University of Chicago Press, 1992).

Spigel, Lynn. *Welcome to the Dreamhouse: Popular Media and Postwar Suburbs* (Durham: Duke University Press, 2001).

Srnicek, Nick. *Platform Capitalism* (Malden: Polity, 2016).

Starosielski, Nicole. *The Undersea Network* (Durham: Duke University Press, 2015).

Sterne, Jonathan. *The Audible Past: Cultural Origins of Sound Reproduction* (Durham: Duke University Press, 2003).

Striphas, Ted. *The Late Age of Print: Everyday Book Culture from Consumerism to Control* (New York: Columbia University Press, 2011).

Thystrup, Nanna Bonde. *The Politics of Mass Digitization* (Cambridge: The MIT Press, 2018).

Turner, Fred. *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism* (Chicago: University of Chicago Press, 2008).

Vaidhyanathan, Siva. *The Googlization of Everything (And Why We Should Worry)* (Berkeley: University of California Press, 2012).

Vaidhyanathan, Siva. *Anti-Social Media: How Facebook Disconnects Us and Undermines Democracy* (New Haven: Yale University Press, 2018).

Wernimont, Jacqueline. *Numbered Lives: Life and Death in Quantum Media* (Cambridge: The MIT Press, 2018).

Winner, Langdon. *The Whale and the Reactor: A Search for Limits in an Age of High Technology* (Chicago: University of Chicago Press, 1989).