COURSE DESCRIPTION
This class will explore what Steve Mann has called "inverse surveillance" or "sousveillance" -- the practice of watching from below (sous-) rather than above (sur-). We will explore the cultural and political implications of sousveillance, an act which tends to be discussed as empowering when manifest as a "taking-back" of cameras or the rising-up of "little brother," but which also unfolds in an era of increased self-surveillance, encouraged by both the government and the culture of participatory and 'transparent' media. We'll read a variety of classic texts on surveillance, panopticism, scopophilia, and vision, and combine theoretical discussion with extensive case studies of artists whose engage with surveillance--some of whom will visit our class to discuss their work. Students may complete either a research paper or sousveillance-related creative work as their final project. These projects will be presented in an off-site public conference on Saturday, April 26. The structure of this class emphasizes active group discussion and a high level of intellectual engagement. Among our objectives will be an analysis of contemporary art and political policies through the lens of media studies, which will involve a concerted effort to engage with theoretical texts and to stay abreast of news related to surveillance and privacy issues.

COURSE POLICIES
Attendance is mandatory for all class sessions, including the final conference. Lateness is unacceptable. Students with two or more absences, or who fail to complete and turn-in all assignments on-time, will not pass the class. Assigned readings should be brought to every class. Printed writing assignments are due in-class, at the beginning of the session on the specified due dates. No late or e-mailed papers will be accepted, and all papers must be typed and proofread, with numbered and stapled pages.

A Note on Classroom Conduct:
If all goes as planned, this will be a very fun class with a lot of lively
discussion. Students are expected to participate in class, not only by showing up but also by paying attention and contributing to discussions. While educated debate is encouraged, students are expected to be respectful of each others' work and ideas, to contribute constructive criticism as appropriate, and to generally contribute to the class by keeping up with the readings and assignments. Students should exercise decorum with regard to the use of mobile devices and laptops. Those using either for activities unrelated to class discussion will be asked to leave. This class will be an opportunity to read some intriguing texts, review some great art, and to have very smart, engaging discussions about them. The atmosphere of the class will be that of a workshop in which we are all learning from each other. This will require your complete commitment.

A Note on Plagiarism & Academic Dishonesty:
Plagiarism will not be tolerated, under any circumstances. Students who plagiarize will automatically fail the class and it will be at the instructor's discretion to report the student to the university. There is no such thing as "only plagiarizing a little." Plagiarism includes stealing paper /project topics and the ideas of others, as well as specific language. If you have any questions as to what constitutes plagiarism or how to properly cite your colleagues or reference resources, see me and/or turn to these helpful online resources:

http://www.reshall.berkeley.edu/academics/resources/plagiarism/
http://www.lib.berkeley.edu/TeachingLib/Guides/Citations.html

ASSIGNMENTS & GRADING
Attendance and class participation will constitute 40% of your grade. The remaining 60% will be determined according to your performance in each of the following assignments.

Readings: Students will be assigned readings and creative projects to review. All students should be prepared to discuss all readings and projects, every week. Please come to class with discussion questions in-hand. Insightful discussion of these assignments is included in evaluation of participation.

Article Presentation (5% of grade): Students will be required to bring in at least on contemporary article on a surveillance- or privacy-related issue, during the semester, and to present the issues raised, in a group discussion.
Because of the timeliness factor at play, these will be unscheduled presentations, so students should take initiative in looking for articles and starting discussions.

**Portfolio Presentation & Response Paper (20% of grade):** At the beginning of the semester, students will select one artist or group on which to lead a 20-30 minute discussion. On the day of this oral presentation, students must also turn in an 8-page (double-spaced, typed) paper written in response to the artists' work, using the vocabulary and issues raised in our reading assignments and class discussions to critique the work. The selected artist's work must relate directly to surveillance, privacy, or watch-dogging. A list of suggested artists will be available and topics should be pre-approved. If you are unsure as to whether an artist's work is appropriate, just ask.

**Final project (20% of grade):** Students will have the option of completing either a 20-page paper or a creative project, at the end of the semester. All topics must be pre-approved and prospectuses will be due after mid-term. Papers must involve a significant research component and should focus on an explicit thesis related to surveillance. They should demonstrate a familiarity with the semester's readings while incorporating additional outside references. Creative projects must address surveillance-related issues, but may take any number of forms, including but not limited to a performance, video, website, or software program. All projects must be complete by the end of the semester. Projects in proposal form will not meet the basic requirements for this assignment. Additional instructions for these assignments will be distributed prior to the proposal deadlines and we will hold in-class brainstorming and critique sessions throughout the semester.

**Final project presentation at conference (15% of grade):** Students will have the unique opportunity of presenting their final projects in a public setting, at an all-day conference to be held at The Change You Want to See, in Williamsburg, Brooklyn. The conference will take place on Saturday, April 26th, and attendance is mandatory. Students will be grouped into panels according to affinities in their projects and should expect to present for 15-20 minutes each, followed by a round of Q&A for the panelists.

**Grading Scale:**
A = Excellent. High level of engagement with assignments and sustained effort to bring insight to readings and projects.
B = Good. Engaged with the materials, with a slightly lesser level of original criticism.
C = Average/ meets minimum requirements. Completes assignments with minimal original contributions.
D = Below Average, unacceptable. Lack of regard for course goals or policies; lack of effort.
F = Complete Failure. Student does not complete all assignments, or completes very poor work. Student does not recognize course goals or policies.

**COURSE SCHEDULE**

*In this class, we'll be reading a variety of theoretical & historical texts. Additional reading suggestions (non-required reading) will be presented in class. We will also look closely at art projects that relate to these themes and URLs / documentation of these works will be distributed in advance of class discussion. This schedule is subject to change.*

1.25 Introductions, overview of selected surveillance-related art projects, review of Steve Mann's notes on "equivalence": http://wearcam.org/anonequity.htm

2.1 Reading: "Panopticism," Chapter 3 of Michael Foucault's *Discipline & Punish* http://foucault.info/documents/disciplineAndPunish/foucault.diciplineAndPunish.panOpticism.html;
"A Diagram of Panoptic Surveillance," Greg Elmer (Reader)

2.8 Readings: "Visual Pleasure and Narrative Cinema," Laura Mulvey (Reader)


2.22 No class (Make-up session: Course conference, 4/26)

2.29 Reading: "Pleasure and the Panoptic Principle," Peter Weibel
(Reader);
"Big Brother, or, the Triumph of the Gaze over the Eye," Slavoj Zizek
(Reader)

3.7 Class will meet off-site, at the "Radars and Fences" conference

3.14 Class visits: Tad Hirsch & Richard Pell (Institute for Applied Autonomy)
    Pre-break brainstorm on final projects
    Reading: Selections from *Electronic Civil Disobedience*, by Critical Art Ensemble (Reader)

3.21 No class (Spring Break)

3.28 PROPOSALS DUE: Final projects (must be emailed prior to the beginning of class)
    In-class workshop on final projects

4.4 Reading: "Jenni’s Room: Exhibitionism and Solitude," Victor Burgin (Reader);
    Class visits: Aaron Gach (Center for Tactical Magic-TBC), Michael Mandiberg

4.11 Reading: "9/11, Synopticon, and Scopophilia: Watching and Being Watched," David Lyon (Reader);
    "Resisting Surveillance," David Lyon (Reader)
    Class visit: Beka Economopolous and Jason Jones (Not An Alternative/ The Change You Want to See)

4.18 Advanced case-study: Illegal Wiretaps
    Readings: Selections from EFF's Hefting vs. At&T case resources
    http://www.eff.org/nsa/hepting

4.25 Last session on the floor. Summary readings and conference prep TBD.

4.26 (SATURDAY) Class conference at The Change You Want to See, Brooklyn, NY

5.2 No class (Make-up session: Course conference, 4/26)