



Surveillance – The Stasi and Contemporary Culture

Winter Semester 2021/22: 18 October 2021 - 19 February 2022

CATEGORY

Philosophy and Politics

COURSE STRUCTURE

2 contact hours à 45 min per week (winter semester: 16 weeks)

WEEKLY SCHEDULE

Time

Tuesday 14-16 c.t. (2.15 pm - 3:45 pm)

Place

Hausvogteiplatz 5-7, 10117 Berlin

Room 0323-26

COURSE LANGUAGE

Language requirements

This course is taught in English, including readings in English. For the understanding of the texts and the discussions in class a language level B2 (Common European Framework of Reference for Languages) is required.

TARGET GROUP

International exchange students of all subjects with a strong interest in the course topic. Berlin Perspectives courses are designed for undergraduate students. Master students may participate if their home university agrees. Regular degree-seeking students can select the course within the elective part of their study program (überfachlicher Wahlpflichtbereich üWP).

Undergraduate students of all subjects with an academic background and a strong interest in the various aspects of Culture, Literature, Film and Visual Arts, as well as Surveillance Studies.

CREDITS = 5 ECTS

The Berlin Perspectives courses are offered by the Career Center as part of the elective program üWP. Registration takes place via Agnes.

All courses are accredited according to the European Credit Transfer System (ECTS).

TECHNICAL REQUIREMENTS

- Registration on Moodle (HU's e-learning platform)

in case of online classes

- Fully functional device (laptop, tablet, PC)
- Stable internet connection
- Software: Zoom (video/audio)
- *Recommended* hardware: external headset for better sound quality

EXPECTATIONS & POLICIES

Preparation for lively discussions: be on time, have at least the required readings completed, and points in mind for discussion or clarification.

Assignments: complete all assignments according to the specified requirements on the schedule including handing them over to the lecturer.

Commitment: pay particular attention to the lecturer and respect differences of opinions (classmates', lecturers).

Academic guidelines: Comply with academic integrity policies (such as no plagiarism or cheating, nothing unethical) especially the academic honor code and the student code of conduct.

Attendance policy: Students must contact their class teachers to catch up on missed work – to excuse absence please contact the lecturer.

COURSE DESCRIPTION

What does it mean to live in a surveillance society? How does the digital age challenge questions regarding privacy, individuality and freedom? When does surveillance as care tip over into surveillance as control? And how does the Stasi system of vigilance prefigure contemporary surveillance culture? This course will on the one hand examine the impact of surveillance on society by looking at the multifaceted ways technologies, societies and the arts interact; and on the other hand, reflect on surveillance in a totalitarian context while comparing observation techniques in the GDR with contemporary surveillance methods. We will also explore how surveillance is represented in contemporary literature, film and popular culture. The course will map out important themes with regards to surveillance and its repercussions (e.g., visibility, identity, privacy and control). The course provides an overview of the interdisciplinary field of surveillance and covers the latest research in the following major areas: 1. Relationship between surveillance, power and social control; 2. Histories of Surveillance: GDR and the Stasi (especially in the context of Berlin) 2. The concept of privacy; 3. Surveillance in the arts and popular culture.

COURSE OBJECTIVES AND LEARNING OUTCOMES

The objective of this Bachelor-level course is to equip students with an in-depth understanding of the Stasi and the phenomenon of surveillance and enable them to read, understand and critically reflect on the most recent theoretical research in surveillance studies.

By the end of the course, students will be able to:

- understand the origins of surveillance in contemporary society
- be familiar with the observation methods of the Stasi
- critically assess the changing social processes in surveillance culture
- employ surveillance theories
- examine the effects of surveillance on individuals and cultural production through analyzing novels and

READINGS

Students will be provided with reading material.

ASSIGNMENT INFO

Workload and assignments

In order to be granted 5 ECTS, participants will be asked to

- actively attend all sessions (a minimum of 75% attendance is required for classroom and online sessions)
- prepare and revise the classroom/online sessions
- hand in the following **assignments**:
 - regular mini-presentations and group activities
 - weekly assignments
 - final paper (2000 words)

Failure to fulfil one of the mentioned components results in failure of the class.

Assessment Components

The final grade will be composed of the above-mentioned assignments.

YOUR INSTRUCTOR

Dr. Betiel Wasihun is a Research Associate and Lecturer at the Institute for Philosophy, History of Literature, Science and Technology at the TU Berlin which she joined in 2017 as a IPODI-Marie Curie Fellow. She currently conducts research on surveillance and its cultural and literary manifestations. Before coming to the TU Berlin, she was a Fellow of Lincoln College (2010-15) and a member of the Faculty of Medieval and Modern Languages (2010-17).

COURSE SCHEDULE

General note: students take turns with the weekly assignments.

Week 1

Content/topic: Introduction to "Surveillance Studies" and course outline

Required reading:

- Lyon, David. "The Watched World Today", pp. 11-24.
- Lyon, David. "Surveillance Studies. An Overview", *Surveillance Studies. A Reader*, edited by Torin Monahan and David Murakami Wood, OUP 2018, pp. 18-22.

Group activity: There are cultural differences in the way people deal with surveillance. Discuss with reference to your own experience.

Week 2

Content/topic: Histories of Surveillance I: Understanding the GDR.

Excursion (pandemic permitting): **DDR Museum Berlin** GmbH Karl-Liebknecht-Straße 1 10178 Berlin-Mitte. Questions will be distributed prior to the museum trip.

Alternatively, there will be a **virtual museum tour** and lecture into GDR culture.

Assignment: Prepare individual mini-presentations (max. 5 min) on the basis of the pre-distributed questions on GDR society (for class in week 4). And please prepare 3 questions for the session with the Contemporary GDR witness in week 3.

Week 3

Content/topic: Histories of Surveillance II: Getting more Insight

Class with a **Contemporary GDR witness**.

Week 4

Content/topic: Histories of Surveillance III: Cold War-Era – *The Lives of Others*

Viewing in class (parts for the film) and discussion: *The Lives of Others*, Dir. Florian Henckel von Donnersmarck, 2006, film

Week 5

Content/topic: Histories of Surveillance IV: Berlin Wall and Stasi Methods

Required reading:

- Funder, Anna. "Stasiland. Stories from behind the Berlin Wall", *Surveillance Studies. A Reader*, pp. 83-88.

Excursion (pandemic permitting): **Stasi Museum**, Ruschestraße 103 "Haus 7", 10365 Berlin. Questions will be distributed prior to the museum trip.

Alternatively, there will be a **virtual museum tour** into Stasi practices and files

Assignment: Individual mini-presentations (max. 5 min) on the basis of the pre-distributed questions on the Stasi.

Week 6

Content/topic: "Art after Stasi" (Guest lecture by Karen Louise Grova Søylen, Copenhagen)

- Assignment: Have a look again at Karen Søylen's PPT and discuss the following questions in the forum "Art After Stasi": 1. How do the different artists represent the Stasi? 2. What kind of impact did the GDR regime have on art? 3. What does the term "Stasi Consciousness" mean and how is it depicted in the work of these artists? 4. What is the message of the quote on the final slide: "Surveillance produces not only social control but also an ideoscape and a landscape of moods" (Brighenti)

Week 7

Content/topic: Surveillance Theories I: Panopticon and Societies of Discipline (Bentham, Foucault)

Required Reading:

- Bentham, Jeremy. "Panopticon Or: The Inspection House"
- Foucault, Michel. "Panopticism" (from *Discipline and Punish: The Birth of the Prison*)

Assignment for next week: Read the Foucault texts and highlight important aspects of Foucault's panopticism theory.

Week 8

Content/topic: Surveillance Theories II: Societies of Control (Deleuze)

Required Reading:

- Deleuze, Gilles. "Postscript on the Societies of Control"

Week 9

Content/topic: Surveillance Theories III: Corporate Surveillance and Surveillance Capitalism (Zuboff)

Required Reading:

- Zuboff, Shoshana. "Big other: surveillance capitalism and the prospects of an information civilization" (2015)
- Dave Eggers's novel *The Circle* (2013; selected excerpts)
- Taddicken, Monika. "Privacy, Surveillance, and Self-Disclosure in the Social Web. Exploring the Users's Perspective via Focus Groups"

Group activity: How does Zuboff's concept of Surveillance Capitalism apply to *The Circle*? Discuss.

Week 10

Content/topic: Surveillance Theories IV: Liquid Surveillance (Lyon and Bauman)

Required reading:

- Bauman, Zygmunt, and David Lyon. *Liquid Surveillance. A Conversation*. Polity, 2013 (selected excerpts)

Assignment: Consolidate with the term 'Liquid Surveillance'

Week 11

Content/topic: Surveillance Theories V: Surveillant Assemblage (Haggerty and Ericson)

Required Reading:

- Kevin D. Haggerty and Richard v. Ericson: "The Surveillant Assemblage" (*Surveillance Studies. A Reader*, pp. 47-51)

Group Activity in class: Think of examples of what Haggerty and Ericson call "Surveillant Assemblage" and depict them accordingly to present them in the following class session

Week 12

Content/topic: Surveillance Theories V: "The Viewer Society"

Viewing before class: *The Truman Show*, Dir. Peter Weir, 1998, film

Required Reading:

- Mathiesen, Thomas. "The Viewer Society. Michel Foucault's 'Panopticon' revisited"

Group activity: Discuss Mathiesen's concept of the "Viewer Society" and its representation in *The Truman Show*

Week 13

Content/topic: Guest Lecture "The Future of Surveillance", Arthur Michel Holland (Barcelona)

Week 14

Content/topic: Dystopian Novels: Understanding the genre

Required Reading:

- George Orwell's novel *Nineteen Eighty-Four*, pp. 3-31
- Mike Nellis: "Since Nineteen Eight-Four: Representations of Surveillance in Literary Fiction" (*Surveillance Studies. A Reader*, pp. 394-398)

Group activity: Discuss the role of Big Brother in Orwell's *1984*.

Week 15

Content/topic: Stasi Infiltration of the Prenzlauer Berg Underground Literary Scene I

- Berlin writer Sascha Anderson: former collaborator of the East German Stasi

Week 16

Content/topic: Stasi Infiltration of the Prenzlauer Berg Underground Literary Scene II
& Wrap-Up

- Berlin writer Wolfgang Hilbig's novel *Ich* – Observation, Experience and Imagination