**Code and Poetry – Digital and Analog Lecture 10-06-14**

* Distinction between theory and method
  + Theory: models of how the world works, model-building; models can be corrected; removed from the world and its physical confines to an extent, but must be tested against actual conditions (method/practice)
  + Method/practice: testing actual conditions
* Last class: medium is not the message, instead medium-mode-message. Media as platform for preservation of self, reading and writing of self
* Intuitions about digital and analog are often misled
  + Heidegger’s suspicion that (digital) technology is removing us from humanity by turning us into a standing reserve. Kittler follows in Heidegger’s path. The digital is putting us under control.
  + Critique is overstated because of the lack of understanding regarding difference between digital and analog
  + To what extent is the universe predetermined/deterministic and thus digital?
* Media, mode, and message
  + Playing Bach on violin:
    - Media: wood, air, metal (where)
    - Mode: music (mode attunes listener to how to proceed) (how)
    - Message: Third Symphony (what)
  + Using violin for Morse code:
    - Media: same
    - Mode: Morse (listen to it differently)
    - Message: secret message
  + Violin recording on tape:
    - Media: wood, air, metal, tape
    - Mode: music, but on tape (also listened to differently)
    - Message: Third Symphony
  + Digital recording of violin:
    - Media: wood, metal, air; magnetic storage media (in digital mode) – the two mediums have to be attuned to the mode
    - Mode: music; digital mode
    - Message: Third Symphony
  + Something about digital has to do with being multi-modal
  + Digital is somewhat media-independent – lets you leave the physical world
  + Language (taking a picture of a novel), music notation can fit the definition of the digital mode
    - The essence of digitality is to make something visual that can be stored, transmitted
    - Digital: granular, discrete, symbolic
    - Kittler thinks the digitality of computers differs from the digitality of language
      * But digital (computers) being used for control is not something new – language also used for control
  + Digital
    - Device, binary, computational, code/decode, discrete
    - Often we reserve it particularly for computers, wouldn’t think to put language in there
  + A digital bit is a unit of information - a gate that’s either open or closed to complete or not complete the circuit (1 or 0)
  + A bite is eight bits in a row (minimum necessary for the alphabet)
  + At the very foundations of the terminal lies some idea of textuality
  + Discrete state system allows for reproducibility (gate open or closed), continuous state system is more difficult/impossible (gate open just a little bit)
  + What is a continuous experience? Is life a continuous experience?
    - Brains are not discrete state machines
    - When there’s no self-identity and if there’s no separation between medium and mode, it’s probably analog
    - Human intelligence is intimately tied into its medium (the brain)
    - Each being projects its sense of time and space. What does time mean for a tick? What is an event? When it smells blood and detects warmth (an animal walks by) it is an event. It can sit for a very long time doing nothing and waiting for an animal. It seems discrete compared to our experience. But compared to some beings we’re slow-moving/still much of the time – seem discrete. There’s discreteness/continuity in our life
  + Music, language, numerals – all digital
* “Analog and Analog”
  + Not defining like a dictionary – common features (213)
    - Flawless copying possible (213). A painting can’t be perfectly copied – something essential to humans can’t be abstracted (like Walter Benjamin’s aura)
      * Because text is digital, you can account for some squiggles on the page and such and still have it be “flawless” (just like a gate can be slightly more or less open)
    - Copyability, complexity, and medium independence (can abstract) (214)
  + “What counts as success for write and read procedures?” (215)
    - Shape and form abstracted from the medium is the form
    - Reader trying to figure out the kind of token supplied
    - What the writer produced must be properly recognized by the reader
    - Write conditions/procedures precise, read conditions not so much (or vice versa)
  + 218 (last paragraph)
    - Although chips and sand for betting both seem discrete, chips can be precisely counted by us while sand can’t
    - User-dependence regarding how the user is able to make use of the substance (to us, sand seems analog, but to a tick who knows)
  + Analog (220)
    - Definition of analog not even possible
    - Intellimotion on TVs – film filmed at 20 frames/second, tv filmed at 25-60 fr/sec
      * Smart tvs think that frames are good, so when they encounter a low frame count they will insert a frame in between to make it look more continuou
      * TV vs film
        + Acculturation/attunement: film looks more artistic, when more frames are included it looks like a soap opera
        + We like to fill in the gaps ourselves – we don’t like them being filled in for us