

The Interpretation of Literature

Subtitle: Reading and Writing Across Media

Fall 2012: 8G1:001:025 (ENGL: 1200:0027)

Tuesday and Thursday 11:00-12:15

214 English Philosophy Building

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Course Website: <http://www.craigcarey.net/fall2012/>



What happens to the book in the age of the iPad? Does close reading surrender to hyper-reading; the turn of the page to the click of the button? Have tablets and other digital media fundamentally changed what it means to read and write, or are they simply the most recent shift in a long history of media change? With one eye cast on the digital and another on the media histories that precede it, this class moves from Plato to Edison, from early cave paintings to Google doodles, from the telegraph to the Internet, and from fictional monsters to the violence of Reality TV. In addition to reading conventional literary genres such as novels, stories, and poems, we will also engage new genres such as the blog, digital poetics, interactive fiction, social media, and the YouTube

video. Throughout our travels, we will utilize literature as a unique tool for raising critical questions about the nature of attention, perception, reality, identity, and a host of other ideas historically shaped by technical mediation. Students should come expecting to read and write across a range of media, thinking critically about themselves as public participants in the on-going serialization of their digital lives. Requirements include periodic contributions to a class blog, participation in a class wiki, one formal paper, a multimedia group project, and a final exam.

Required Texts

Printed textbooks are available at the University Bookstore in the Old Capital Mall, and I've also provided links if you prefer to buy them on Amazon. If you purchase them elsewhere, please buy the editions indicated here. All of the other texts can be access through the course website. As indicated in the syllabus, I will require that certain primary texts be printed out and brought to class in some material form. Putting aside a small fund for copies is advised.

1. All assigned stories, essays, videos, and articles listed on the [course schedule](#). You will occasionally be prompted to enter a password to download one of the readings. For this class, the password is: _____

2. Mary Shelley, Frankenstein: The Original 1818 Text, Broadview ISBN 978-1551113081, \$11.95. Buy at the bookstore or on [Amazon](#).
3. Henry James, The Turn of the Screw & In the Cage, Modern Library, ISBN 978-0375757402, \$6.95. Buy at the bookstore or on [Amazon](#).
4. Mark Twain, A Connecticut Yankee in King Arthur's Court, Penguin Classics, ISBN 978-0140430646, \$10.00. Buy at the bookstore or on [Amazon](#).
5. Suzanne Collins, The Hunger Games, Scholastic Press, ISBN 978-0439023528, \$8.99. Buy at the bookstore or on [Amazon](#).

Goals and Outcomes

- To reinforce in students a lifetime habit of frequent, intelligent, and satisfying reading; to make students aware of themselves as critical readers; to provide them with the tools and resources needed to learn how to deal with different kinds of texts; and to help them understand how texts exist within larger historical, social, political, and/or cultural contexts.
- To provide students with a survey of media history and an introduction to the relationship between literature and media; to help them read literature as a media that reflects its own media conditions in history; and to reinforce the significance of literature as a critical tool for understanding their own contemporary media age.
- To prepare students with some of the digital skills necessary to succeed in a 21st century work environment; to make students aware of themselves as public citizens with digital opportunities and obstacles to navigate.
- To introduce students to a wide variety of genres (fiction, drama, poetry, essay, digital poetics, social media, etc.) and their historical significance at different moments in media and literary history.
- Students will use and refine their skills of reading, speaking, and writing across different media, responding critically and sensitively to literary and digital texts; students will also recognize the influence of individual differences (such as gender, ethnicity, geography, and class) on the nature and practice of critical interpretation; and, finally, students will consider the connections between specific texts and broader cultural and media contexts (both historical and contemporary).

Course Requirements

Participation:	20%
Course Blog:	20%
Short Essay:	20%
Review Essay:	10%
Final Project:	20%
Final Exam:	10%

I. Participation

In Class Participation: All students are expected to come to class prepared and on time, ready to participate in the class discussion. While I recognize and value different personalities, I expect every student to contribute to the overall quality of discussions, which means that you should come to

class having thought about the readings and ready to offer your own reflections, comments, analysis, and/or questions. The quality of your contributions is as important as their quantity, but a good rule of thumb is to aim to speak up at least once or twice per class period. This portion of your participation grade will also be influenced by activities we do in class (including reading quizzes if necessary).

Online Participation: The second half of your participation grade consists of the work you'll perform in three rotating activities: collecting relevant materials on our class Pinterest Board; writing and maintaining class notes on our Wiki site; and responding to blog posts with respectful and thoughtful comments. You will be assigned a group on the first day of class and will rotate roles each week accordingly as indicated on the syllabus. Click [here](#) for more details on the weekly roles and responsibilities.

II. Course Blog

Throughout the semester, we will be keeping a class blog where you can critically reflect on issues discussed in or related to course material. Each student is required to write 10 blog posts over the course of the semester and write at least 10-15 substantial comments on their classmate's entries. You may not submit (for credit) more than two blog posts per week, though you're free to write more if you wish. At least five of your posts should be written in the first eight weeks, so do not wait to start writing and commenting.

Each entry should be at least 250 words in length and needs to be posted by midnight the day before the class reading is assigned (e.g., Monday at midnight for Tuesday readings; Wednesday at midnight for Thursday readings). Although the blogs should be written informally, they should be well-written and spell-checked, with no grammatical errors or careless punctuation. Students are required to create tags (as many as you want) for each blog post they submit. Untagged posts will not receive a grade. For more details on how the course blog will work and be evaluated, read the full [Course Blog Assignment](#).

III. Short Essay

In addition to the blog requirements, students will write a short essay (between 1000 and 1500 words) that reflects on one of the early texts assigned for the course. I will provide detailed instructions on this assignment a few weeks into the semester. Student will have plenty of time to workshop the essay and speak with me during office hours for feedback before the final deadline.

IV. Review Essay

Later in the semester, students will write a Review Essay (about 1000 words) of a Reality TV program that they choose to analyze and interpret. It will include images and/or clips and will be featured on a sub-section of the course website. I will provide instructions on this assignment later in the semester, but be thinking about what "reality" program sparks your critical interest. I will leave plenty of time for drafts and revisions.

V. Final Project

Working together in small groups (and as a class), students will be required to design and develop a public project that features the work they have generated over the course of the semester. More details will be provided as the semester unfolds.

VI. Final Exam

The final exam will be discussed in more detail toward the end of the semester. By the time it occurs, you will know what to expect.

Please note: Each student is required by the General Education Literature program to keep a portfolio of all major written assignments for the course (which includes saved copies of your blog posts, one copy of the formal paper and review essay, and copies of your contribution to the final project). In addition to gathering these materials, each must also add to the portfolio a 2-3 page reflective paper discussing what the student has and has not learned during the course. *Note: This is to be more a reflection on the student's own learning processes than an "evaluation" of the course or the instructor.* At the end of the semester, I will require students to turn in to the ICON dropbox the portfolio and their individual reflection. Although required, this is not a graded assignment.

General Course Expectations

Grading

Grades are earned, not given. Grades for this course will be assigned on an A, B, C, D, F scale (with plus and minuses). Students should not expect to earn an A or B by simply completing the assignments and showing up for class. To earn an A, you must produce work that is considered superior or excellent and demonstrates significant effort, focused creativity, and sustained critical thinking. The A student will consistently demonstrate deep critical thinking, sophisticated use of language, and a consistent willingness to ask challenging questions of a text, raising the level of class discussion on a regular basis. To earn a B, you must produce well-crafted work that shows signs of revision, careful thought, and moments of real insight. In addition, you must participate in class discussion on a regular basis. The average grade in this course is a C, which means that you have met all of the basic requirements of the course, produced competent college-level work, and participated in class discussions. A grade of D or lower means that you have not produced college level work, have not contributed to the individual and group assignments, have not made suitable attempts to improve your work, and have not participated in class discussions, thereby failing to meet the minimum requirements for this class.

Grading Scale:

A+ = 98-100	B+ = 87-89.9%	C+ = 77-79.9%	D+ = 67-69.9%
A = 93-97.9%	B = 83-86.9%	C = 73-76.9%	D = 63-66.9%
A- = 90-92.9%	B- = 80-82.9%	C- = 70-72.9%	D- = 60-62.9%

I will not discuss grades until **AT LEAST 24 HOURS** after handing back your work. This is to give you time to carefully review your work and my comments on it. I also will not discuss grades over email. These matters can be discussed during my office hours.

Online Materials

This course requires that all students have access to Google Documents. I will share important documents related to the course and its organization through this platform, so please sign up as soon as possible. Students will also be assigned a WordPress username and password in order to access the course blog. You are welcome to change your assigned password, but please keep the username consistent throughout the semester. We will discuss the use of pseudonyms during the

first week of class. Students will also need to acquire a Pinterest account and have ready access to ICON in order to contribute to the class notes. Finally, students are required to check, read, and contribute to the blog on a regular basis.

Late Work

All assignments are due at the beginning of the class period noted on the syllabus. Papers turned in late will be lowered 10 percentage points, with an additional 10 percentage points for each additional day they are late. This policy applies only to formal papers; I will not accept late work for any other assignments.

Communication

The best way to get in touch with me is to visit me during office hours. During my office hours – or by appointment – I am more than willing to discuss any relevant material pertaining to the class: readings, writings, grade concerns, etc. I encourage you to use me as a resource. The next best way to contact me is by sending an email. When you write to me, please consider your tone and your audience. An email to a professor or instructor shouldn't read the same as your emails to friends. For help, see this [guide to emailing your professors](#). I will always respond to emails within 48 hours, often sooner. But you should not send me an urgent email the night before an assignment is due.

Attendance

Improvement in critical writing and reading depends heavily on your in-class participation and performance, making consistent and regular attendance absolutely necessary. This includes arriving on time, being prepared to discuss assigned readings, and contributing to class activities. If you are unable to attend class, please notify me in advance. You may miss two classes without penalty. Each additional absence beyond the allotted two will lower your final grade by one-third of a letter grade (e.g. A- becomes B+). *Please note:* I make no distinction between excused and unexcused absences, so use your allotted absences wisely.

Whatever the reason for your absence, it is *your* responsibility to cover the material you missed, acquire handouts distributed in class, and acquaint yourself with any announcements made about assignments. I will not make an exception regarding an assignment or its deadline because you were not in class when it was either assigned or changed. If you are absent on a day when written work is due, you should either send it with a classmate or upload it into my ICON dropbox before the start of class on the day it is due. Please do not send me attachments – use the ICON dropbox. Also be aware that I will count excessive or chronic tardiness, in-class naps, and arriving in class unprepared as absences.

Digital Etiquette

To ensure responsible and attentive participation, all cell phones and/or other devices (iPods, etc.) should be turned off *before* you enter the classroom. If your phone rings once during class, we'll laugh and I'll ask you to turn it off. If your phone rings again during the semester, I'll ask you to leave and this will count as an absence. If I see anyone sending text messages during class, I will also provide one warning and then mark you absent.

You may use a laptop or tablet to take notes in class. Indeed, having a portable computer on hand can be a frequent asset in this kind of course. However, in-class laptops also present temptations that many students find irresistible. So to be clear: you may not use a laptop or tablet during class to follow a game, check your friends' statuses on Facebook, respond to email, post a Tweet, etc. Such

activities not only distract you but they distract anyone around or behind you. If you often seem distracted by what's on your screen, I will ask you to put your laptop away, perhaps for the duration of the semester. If the problem continues, I will ask you to leave the class for the day; this will count as an absence.

Academic Honesty

All CLAS students have, in essence, agreed to the College's Code of Academic Honesty: "I pledge to do my own academic work and to excel to the best of my abilities, upholding the IOWA Challenge. I promise not to lie about my academic work, to cheat, or to steal the words or ideas of others; nor will I help fellow students to violate the Code of Academic Honesty." Any student committing academic misconduct is reported to the College and placed on disciplinary probation or may be suspended or expelled (CLAS Academic Policies Handbook).

Please note: Plagiarism means including in your work any material that comes from a source other than yourself without properly citing that source (even if it's just a few words and even if done unintentionally). If you ever have any questions about what constitutes plagiarism or how to cite something, don't hesitate to ask me for help. For more information regarding what is or is not plagiarism, please consult the Gen. Ed. Lit. plagiarism policy. The penalty in this class for plagiarism is a zero on the specific assignment. I am also required to report all incidences of plagiarism to the department's Program Director, who will report the incident to the College of Liberal Arts and Sciences. CLAS then determines if larger consequences are necessary, such as failure of the course, academic probation, and/or expulsion.

The Writing Center

The Writing Center (110 EPB; phone number 319-335-0188) is an incredibly valuable resource for writers of all levels. I strongly recommend that you make appointments to go over drafts of your work before turning it in. Visit <http://www.uiowa.edu/~writingc/> for more details.

Grievances

If you have any concerns about the class, your first step should be to talk with me during my regular office hours or by setting up an appointment. If no satisfactory resolution is gained from meeting with me, you may consult the course supervisor, Professor Brooks Landon (brooks-landon@uiowa.edu) to schedule an appointment to discuss the grading concern or complaint. This email should specify the student's section and instructor and should briefly outline the nature of the concern or complaint.

University Policies & Resources

Administrative Home

The College of Liberal Arts and Sciences is the administrative home of this course and governs matters such as the add/drop deadlines, the second-grade-only option, and other related issues. Different colleges may have different policies. Questions may be addressed to 120 Schaeffer Hall, or see the CLAS Academic Policies Handbook at <http://clas.uiowa.edu/students/handbook>.

Electronic Communication

University policy specifies that students are responsible for all official correspondences sent to their University of Iowa e-mail address (@uiowa.edu). Faculty and students should use this account for correspondences (Operations Manual, III.15.2, k.11).

Accommodations for Disabilities

A student seeking academic accommodations should first register with Student Disability Services and then meet privately with the course instructor to make particular arrangements.

See www.uiowa.edu/~sds/ for more information. I would like to hear from anyone who has a disability which may require seating modifications or testing accommodations or accommodations of other class requirements, so that appropriate arrangements may be made. Please contact me during my office hours.

CLAS Final Examination Policies

There must be a final exam in this course, as required by the College of Liberal Arts and Sciences. All General Education Literature instructors are required to give a final examination that follows CLAS guidelines. Final exams may be offered only during finals week. No exams of any kind are allowed during the last week of classes. Final exams may not be rescheduled for any individual student without permission. The scheduled day and time for the final exam for each section may *not* be changed. The General Education Literature Program requires that the final exam be comprehensive in scope and does not allow take-home final exams.

Making a Suggestion or a Complaint

Students with a suggestion or complaint should first visit with the instructor (and the course supervisor), and then with the departmental DEO. Complaints must be made within six months of the incident (CLAS Academic Policies Handbook).

Understanding Sexual Harassment

Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. See the UI Comprehensive Guide on Sexual Harassment for assistance, definitions, and the full University policy.

Reacting Safely to Severe Weather

In severe weather, class members should seek appropriate shelter immediately, leaving the classroom if necessary. The class will continue if possible when the event is over. For more information on Hawk Alert and the siren warning system, visit the Department of Public Safety website.

Course Schedule

Week 1: Literature and/as Media

August 21: Introduction to Course

- Note card activity. Class expectations. Digital etiquette and online materials.
- Marshall McLuhan, excerpts from [“The Medium is the Message” \(1964\)](#) and [“Is it Natural that one Medium...” \(1967\)](#). Here are the class excerpts in [PDF form](#).
- Robert Lanham, [“Internet-Age Writing Syllabus and Course Overview”](#)
- *Recommended:* Steven Shapin, [“What Else is New? How Uses, not Innovations, Drive Human Technology”](#)

August 23: Past and Future Attention

- Ambrose Bierce, [“The Suitable Surroundings” \(1889\)](#)
- Cathy N. Davidson, excerpt from the [“Conclusion”](#) of *Now You See It: How the Brain Science of Attention Will Transform the Way We Live, Work, and Learn*
- Nicholas Carr, [“Does the Internet Make You Dumber?”](#)

Week 2: From Cave-Painting to Google Doodles

Roles: Collectors (1), Respondents (2), Synthesizers (3), Observers (4)

August 28: Reading and Writing Signs

- Print and read Franz Kafka, [“In the Penal Colony” \(1914\)](#)
- Plato on writing, [from Phaedrus](#)
- Nancy R. Mayer, [“The Mysterious Birth of Art and Design”](#)
- Read the first few paragraphs of Daniel Chandler’s introductory essay, [“Semiotics for Beginners.”](#)
- *Recommended:* Ferdinand de Saussure, [from Course in General Linguistics](#).
- *In Class:* Scenes from Werner Herzog’s *Cave of Forgotten Dreams*

August 30: Writing Machines

- Finish reading [“In the Penal Colony” \(1914\)](#)
- Leonard E. Read, [“I, Pencil”](#)
- Dennis Baron, [“From Pencils to Pixels: The Stages of Literacy Technology”](#)
- Watch Michael Wesch, [“The Machine is Us/ing Us”](#) and [“Information R/evolution”](#)
- *Recommended:* The first section of Bill Burns, [“Edison’s Electric Pen”](#)

Week 3: The Age of Print and Enlightenment

Roles: Collectors (4), Respondents (1), Synthesizers (2), Observers (3)

September 4: Blake’s Bibles

- Tim Carmody, [“10 Reading Revolutions Before E-Books”](#)
- Visit and read the entirety of [“Books Before and After The Gutenberg Bible”](#)

- Read about William Blake’s printing process in [Illuminated Printing](#). *You do not have to memorize the details of the process, but keep a list of the key terms, tools, and technologies as they apply to Blake’s printing process.*
- William Blake, [Songs of Innocence and Experience](#). *Read the 1789 edition from the British Library. Spend time browsing selective poems, comparing different editions, and playing with the archive’s ability to juxtapose different images from different editions. Focus most of your attention on the two title pages and the two frontispieces; both of the poems titled “The Chimney Sweeper”; and “The Tyger” and “London.”*
- *Recommended:* Watch the first nine minutes of Stephen Fry’s television feature on Gutenberg, [“The Machine That Made Us”](#)
- *Recommended:* Peter Stallybrass, from [“Books and Scrolls: Navigating the Bible”](#) (42-47)

September 6: Franklin’s Applications

- Read Benjamin Franklin’s experiments in [“Moral Perfection”](#) (pages 87-99) from *The Autobiography of Benjamin Franklin* (1784)
- Excerpt on Benjamin Franklin’s [writing technologies](#) from James N. Green and Peter Stallybrass, *Benjamin Franklin: Writer and Printer* (pg. 12-17)
- *Recommended:* Check out the sections [“Scientist and Inventor”](#) and [“Printer and Writer”](#) from the website *Benjamin Franklin...In His Own Words*

Week 4: Technology, Invention, and Romanticism

Roles: Collectors (3), Respondents (4), Synthesizers (1), Observers (2)

September 11: The Sublime

- Mary Shelley, *Frankenstein*, Volume I.
- *In Class:* Slide show on the sublime.

September 13: Creation and Remix

- Mary Shelley, *Frankenstein*, Volume II.

Week 5: Monsters and Modernity

Roles: Collectors (2), Respondents (3), Synthesizers (4), Observers (1)

September 18: Prometheus Unbound

- Mary Shelley, *Frankenstein*, Volume III.

September 20: The Cultural Afterlife of Frankenstein

- Finish *Frankenstein*.
- Visit the New York Public Library’s exhibit on the [“Afterlife of Shelley and Frankenstein.”](#) *Read around at your leisure, but focus particularly on the links below.*
- Henry Jenkins, [“The Modern Prometheus: Pushing the Limits of Creation and Remix”](#)
- Madeleine Cohen, [“Spark of Being: Electricity and the Human Body”](#)
- Erminio D’Onofrio, [“Automata and Frankenstein”](#)
- Paul Flaig, [“The Creature in the Cinematic Machine”](#)

Week 6: Whitman's America

Roles: Collectors (1), Respondents (2), Synthesizers (3), Observers (4)

September 25: Singing in the Margins

- Using the WordPress plugin Digress.it, read and comment on Walt Whitman's "[Song of Myself](#)." *You should write at least four substantial comments of a few sentences each: at least one of which should analyze the meaning(s) of a single word and how Whitman's choice of that word adds poetic or historical weight to the line's impact on the reader. Use the [Oxford English Dictionary](#) to explore different historical meanings of the word that Whitman might be exploiting.*
- Recommended: Listen to Robert Hass, "[On Whitman's 'Song of Myself'](#)" (audio)

September 27: Remaking Books and Bodies

- Walt Whitman, "[Passage to India](#)" and "[I Sing the Body Electric](#)"
- Ed Folsom and Kenneth M. Price, "[Walt Whitman](#)." *Read only the three sections titled "The American I," "The First Edition of Leaves of Grass," and "The 1856 Leaves."*
- Ed Folsom, "[Whitman Making Books/Books Making Whitman: A Catalog and Commentary](#)." *Read everything from the beginning to figure 23; you can then skip the rest and just skim the images.*

Week 7: New Spectacles, New Sensations

Roles: Collectors (4), Respondents (1), Synthesizers (2), Observers (3)

October 2: Modern Publicity

- Edgar Allan Poe, "[The Balloon Hoax](#)" (1844)
- Read through the online exhibit, [P.T. Barnum and the Management of Spectacle](#).
- Watch the introduction to [The Lost Museum](#) and then pick a couple of [Exhibits](#) to read and visit. *Come to class prepared to share your discoveries.*
- Listen to Orson Welles, "[War of the Worlds](#)" (Radio Broadcast 1938)

October 4: The Victorian Internet

- Watch the following three videos on the history of the telegraph, posted [here](#).
- Thomas A. Edison, [The Telegraph in America](#) (1879). *Read the first 5 sections.*
- Kate Chopin, "[The Story of an Hour](#)" (1894)

Week 8: Papers, Privacy, and Social Media

Roles: Collectors (3), Respondents (4), Synthesizers (1), Observers (2)

October 9: Relationships and Social Codes

- Henry James, *In the Cage*

October 11: Rewiring the Imagination

- Henry James, *In the Cage*

Week 9: Rewriting Time and Space

Roles: Collectors (2), Respondents (3), Synthesizers (4), Observers (1)

October 16: Love's Labour's Lost

- Henry James, *In the Cage*
- **First Blog Audit Due.**

October 18: Ingenuity and Invention

- Mark Twain, *A Connecticut Yankee in King Arthur's Court*

Week 10: Technology and War

Roles: Collectors (1), Respondents (2), Synthesizers (3), Observers (4)

October 23: The End of Chivalry

- Mark Twain, *A Connecticut Yankee in King Arthur's Court*

October 25: "Hello-Central"

- Mark Twain, *A Connecticut Yankee in King Arthur's Court*
- **Short Essay Due.**

Week 11: Mark Twain and the End of "Man"

Roles: Collectors (4), Respondents (1), Synthesizers (2), Observers (3)

October 30: Markup Twain

- Mark Twain, *A Connecticut Yankee in King Arthur's Court*
- Visit "[Mark Twain in His Times](#)" online. Pay particular attention to the section dedicated to *A Connecticut Yankee*, especially "Selected Illustrations" and "MT, His Time, & the Machine"

November 1: Back to the Future

- Finish Mark Twain, *A Connecticut Yankee in King Arthur's Court*

Week 12: The Reproduction of Sound and Image

Roles: Collectors (3), Respondents (4), Synthesizers (1), Observers (2)

November 6: The Phonographic Mind

- Edward Bellamy, "[With the Eyes Shut](#)" (1898), originally published in *Harper's Monthly*. The story is also available through [Project Gutenberg](#).
- Ambrose Bierce, "[A Benign Invention](#)" (1911)
- Watch Gizmodo, "[Take Me To a Future Where Books Act Like This](#)"
- *Recommended:* Benjamin Kunkel, "[Goodbye to the Graphosphere](#)"
- *Recommended:* Craig Mod, "[Books in the Age of the iPad](#)"

November 8: The Mind in the Mirror

- Brothers Grimm, [“Little Snow-White”](#)
- Ray Bradbury, [“The Veldt”](#)
- Lewis Mumford, [“Glass and the Ego”](#) from *Technics & Civilization*
- Kevin Kelly, [“Reading in a Whole New Way”](#)
- Watch [“A Day Made of Glass \(1 and 2\)”](#) and [“Project Glass”](#)
- Watch the short film [“Sight”](#) (directed by Eran May-raz and Daniel Lazo)

Week 13: Reality Hunger

Roles: *Collectors (2), Respondents (3), Synthesizers (4), Observers (1)*

November 13: Base and Superstructure

- Suzanne Collins, *The Hunger Games*
- David Shields, [“Reality TV”](#) from *Reality Hunger: A Manifesto*

November 15: The Ethics of Performance

- Finish *The Hunger Games*
- Ned Vizzini, [“A Grosser Power: A Contrarian Look at *The Hunger Games*”](#)
- Stanley Fish, [“Staging the Self: *The Hunger Games*”](#)

Week 14: Thanksgiving Break

November 20: Thanksgiving

November 22: Thanksgiving

Week 15: Electronic Literature

November 27: Digital Poetics

- For an introduction to Electronic Literature, watch [“E-Literature Explained”](#) and then read Stephanie Strickland’s [“Born Digital”](#)
- Watch at least two [“Single Sentence Animations”](#) from *Electronic Literature*
- Ingrid Ankersen and Megan Sapnar, [“Cruising”](#)
- Sharif Ezzat, [“Like Stars in a Clear Night Sky”](#)
- Robert Kendall, [“Faith”](#)
- Dan Waber, [“Strings”](#)
- **Review Essay Due.**

November 29: Digital Narrative

- Kate Pullinger, [“Inanimate Alice”](#) (Watch only Episode #4: Hometown)
- Roderick Coover, [“Voyage Into the Unknown”](#)
- Christine Wilks, [“Fitting the Pattern”](#) with Emily Dickinson’s [“Don’t put up my Thread and Needle.”](#) Read the three definitions of [“text”](#) in the Oxford English Dictionary. Pay

particular attention to the etymology of the word. How does the meaning of the word shed light on the poetic expressions created by Wilks and Dickinson? In what ways do their creations exploit, expand, and stretch the literal and metaphoric meanings of text?

- Lance Olsen and Tim Guthrie, [“10:01”](#)

Week 16: Final Records and Reflections

December 4: Off-Loading Memory

- Samuel Beckett, [Krapp's Last Tape](#)
- Workshop the Final Projects

December 6: Live Media

- Samuel Beckett, [Krapp's Last Tape](#)
- Watch Atom Egoyan's [film version of Krapp's Last Tape](#), starring John Hurt.
- Workshop the Final Projects
- **Second Blog Audit Due.**

Final Exam: To be announced.