

The Interpretation of Literature

Subtitle: Reading and Writing Across Media

Spring 2013: 8G1:001:017

Tuesday and Thursday 9:00-10:15

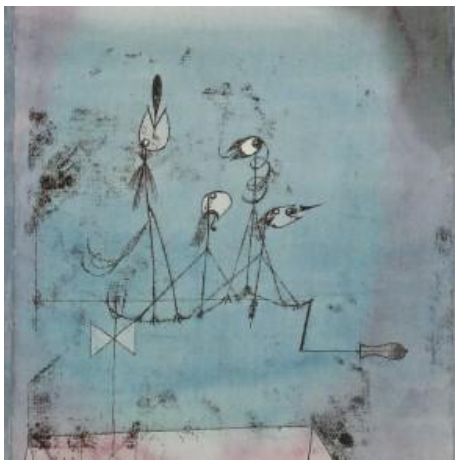
12 English Philosophy Building

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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 ongoing 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](#).
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. Suzanne Collins, The Hunger Games, Scholastic Press, ISBN 978-0439023528, \$8.99. Buy at the bookstore or on [Amazon](#).
5. Janet E. Gardner, Reading and Writing About Literature: A Portable Guide, Bedford/St. Martins, ISBN 978-1457606496, \$12.50. 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%
Reality TV Essay:	20%
Formal Essay:	20%
Final Exam:	20%

I. Participation (20%)

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 the rotating weekly roles. You will be assigned a group on the first day of class and will rotate roles each week accordingly as indicated on the syllabus. See [Weekly Roles and Responsibilities](#) for more details.

II. Course Blog (20%)

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 can be written at any time in response to any class reading or discussion that sparks your interest. The only exceptions are the weeks when you and your group members are listed as bloggers on the syllabus. For those weeks, your blog needs to be posted by midnight the day before the class reading is assigned (e.g., Monday at midnight for the Tuesday readings; Wednesday at midnight for the 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 [Blog Assignment](#).

Halfway into the semester, you will be asked to perform a Blog Audit of your own posts. Here is the full description of what this involves: [Blog Audit](#).

III. Reality TV Essay (15%)

For the first major writing assignment, students will write a critical analysis (about 1000 words) of a Reality TV program that they choose to analyze and interpret. It will include images and/or video clips and will be featured on a sub-section of the course website. Here is a full description of the assignment: [Deconstructing Reality TV](#).

IV. Formal Essay (20%)

In addition to the blog and the Reality TV essay, students will also write a longer essay between 1000 and 1500 words that compares and contrasts two of the texts assigned for the course. I will provide detailed instructions on this assignment later in the semester. Before the final deadline, student will have plenty of time to draft the essay, workshop it in class with their peers, and speak with me during office hours.

V. Final Project (15%)

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 (10%)

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.

Week 1: Literature and/as Media

January 22: Introduction to Course

1. Note card activity. Class expectations.
2. Introduction to course, course website, and digital etiquette and online materials.

January 24: Past and Future Attention

1. Sign up and familiarize yourself with the website and course blog. Read the course policies and assignments, fill out your profile, and come to class with any questions.
2. Sign up for Google documents, which we will use to organize groups and other activities.
3. Read the following excerpts by Marshall McLuhan, taken from "The Medium is the Message" (1964) and "Is it Natural that one Medium Should Appropriate and Exploit Another?" (1967).
4. Watch two short video clips of McLuhan trying to explain his famous metaphor, "the medium is the message." This one from 1974, and this one from 1978.
5. Read Nicholas Carr, "Does the Internet Make You Dumber?" *How does Carr's article relate to McLuhan's insights about media? Is the Internet a good example to illustrate McLuhan's famous dictum that "the medium is the message"? How so?*
6. *In Class:* Watch the first five minutes of this interview with McLuhan.

Week 2: Writers and Writing Technologies

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

January 29: The Invention of Writing

1. Ambrose Bierce, "The Suitable Surroundings" (1889). Print out the story, read it twice, and bring your marked up copy to class. Before reading the story, read page 6-12 in Gardner's *Reading and Writing about Literature*.
2. Read Plato on writing, from Phaedrus
3. Read page 1-13 of Nancy R. Mayer's "The Mysterious Birth of Art and Design." Then skim the rest of the images.
4. *Optional:* Dennis Baron, "From Pencils to Pixels: The Stages of Literacy Technology"
5. *In Class:* Watch Michael Wesch, "The Machine is Us/ing Us" and "Information R/evolution." Watch scenes from Werner Herzog's *Cave of Forgotten Dreams*.

In Class Material: Original Publication of "The Suitable Surroundings"

January 31: Writing Machines

- Charlotte Perkins Gilman, "The Yellow Wallpaper" (1892), reprinted in Gardner's *Reading and Writing about Literature*, page 75-89. If you wish, you can also read the story as it first appeared in *The New England Magazine*. Regardless, be sure to check out the images in The New England Magazine edition.

In Class Material: Gilman's "Why I Wrote "The Yellow Wallpaper""

Week 3: Paper Machines

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

February 5: Marking in the Margins

- Read and mark up the following digital edition of Gilman's "[The Yellow Wallpaper](#)" (1892). Use the digital interface to interact with the text, marking it up with observations, points, definitions, questions, or anything else that adds to the text. Each student is responsible for at least five different comments. Feel free to include links to outside research or any other material that sheds light on the story. If you wish, you may also write about the experiment in communal reading for one of your blog posts.

February 7: Industrial Print

1. Herman Melville, "[The Tartarus of Maids](#)"
2. Visit and read around in "[Books Before and After The Gutenberg Bible](#)"
3. *Optional:* Watch the first nine minutes of Stephen Fry's television feature on Gutenberg, "[The Machine That Made Us](#)"
4. *Optional:* Peter Stallybrass, from "[Books and Scrolls: Navigating the Bible](#)" (42-47)

Week 4: Technology, Invention, and Romanticism

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

February 12: Creation and Remix

- Mary Shelley, *Frankenstein*, Preface, Letters, and Volume I. (Start at page 45 and read to page 115. The preface and letters are part of the narrative. Don't skip them.)

In Class Material: [Drawing Electricity from the Sky](#)

February 14: The Sublime

1. Mary Shelley, *Frankenstein*, Volume II, Ch. 1-2
2. *In Class:* [Slide show on the sublime.](#)

In Class Material: [Frankenstein at the Movies](#)

Week 5: Monsters and Modernity

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

February 19: Prometheus Unbound

- Mary Shelley, *Frankenstein*, Finish Volume II.
- **Deadline to sign up for the Reality TV Assignment**

In Class Material: The Symbolic, the Real, and the Imaginary and Technological Sublime

February 21: Fatalism and Fate

- Mary Shelley, *Frankenstein*, Volume III, Ch. 1-5.
- Read "The Evolution of the Novel: Composition, Publication, Reception, Revision," "A Note on the Text," and the "Brief Chronology" (p. 32-44 in the Introduction)
- Watch the short video Climbing by media-artist Jesse McLean. Then complete the brief assignment.

In Class Material: What is bibliography?

Week 6: Composition, Publication, and Reception

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

February 26: Primary Documents - Special Collections Visit (Meet in the third floor hall of the main library)

1. Prepare for Special Collections Visit.
2. Read Summer of Love: The Romantics at Lake Geneva and The Making of Frankenstein
3. Read the two articles on Percy Shelley and Mary Shelley featured on the New York Public Library Bibliion website.
4. Keep reading *Frankenstein*.
5. *Writing Reference:* Read the section on "Prewriting" (page 21-28) in the *Portable Guide*.

In Class Material: Notes on Textual Criticism, What is bibliography?

February 28: Cultural Afterlife of *Frankenstein*

1. Finish *Frankenstein*.
2. Visit and read around the New York Public Library's exhibit entitled the "Afterlife of Shelley and Frankenstein." Read around at your leisure. Choose one of the articles and write a short blog about it. Introduce the article's topic, position, and angle on Frankenstein, and then offer your own critical response: questions, observations, evidence from the novel, or other topics that intersect with the article. Those with a technological perspective on the novel include the following: 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."
3. *Writing Reference:* Read section on "Drafting" (page 32-37) in the *Portable Guide*.

In Class Material: Frankenstein Adaptations

Week 7: “I would prefer not to.”

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

March 5: The Culture of the Copy

1. Herman Melville, “Bartleby, the Scrivener: A Story of Wall Street” (1853)
2. *In class:* Workshop Reality TV essays
3. **Rough Draft of Reality TV Essays Due.**

March 7: Occupy Reality

1. Herman Melville, “Bartleby, the Scrivener: A Story of Wall Street” (1853)
2. *In class:* Workshop Reality TV essays

Week 8: Cinematic Time

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

March 12: To be announced

1. In class screening. Film to be announced.
2. First Blog Audit Due.
3. *Writing Reference:* Read section on “Revising and Editing” (page 32-37) in the *Portable Guide*.

March 14: To be announced

1. In class screening. Film to be announced.
2. **Reality TV Essays due.**

Week 9: Spring Break

No Weekly Roles.

March 19: Spring Break

March 21: Spring Break

Week 10: New Spectacles, New Sensations

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

March 26: Telegraphic Time

1. Watch the following three videos on the history of the telegraph, posted here.
2. Thomas A. Edison, The Telegraph in America (1879). *Read the first 5 sections.*

3. Kate Chopin, "The Story of an Hour" (1894). To practice close reading, please print out the story and read it two times, then mark it up in the margins with comments, questions, observations, definitions, etc. Bring your marked copies to class on Tuesday.
4. **Blog post on the film due.**

March 28: Henry James and the Sentence

- Henry James, *In the Cage*, Ch. 1-4

In Class Material: Jamesian Consciousness

Week 11: Papers, Privacy, and Social Media

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

April 2: Relationships and Social Codes

- Henry James, *In the Cage*, Ch 5-14

April 4: Rewiring the Imagination

- Henry James, *In the Cage*, Ch. 15-19

Week 12: Writing about Literature

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

April 9: Love's Labour's Lost

- Henry James, *In the Cage*, Ch. 20-27 (Finish the novella)

April 11: Writing Workshop

- Read "Tips for Writing about Literature" (page 40-49) in the *Portable Guide*
- *In class:* Writing Workshop

Week 13: The Reproduction of Sound and Image

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

April 16: The Phonographic Mind

1. Edward Bellamy, "With the Eyes Shut" (1898), originally published in *Harper's Monthly*. The story is also available through Project Gutenberg. *Print, read, and bring to class.*
2. Ambrose Bierce, "A Benign Invention" (1911)
3. *Optional:* Benjamin Kunkel, "Goodbye to the Graphosphere"
4. *Optional:* Craig Mod, "Books in the Age of the iPad"

In Class Material: A Visual History of Audio Recording, 19th Century Music and Laughter, Edison's 50 Names for the Phonograph, Siri - iPhone Commercials

April 18: The Mind in the Mirror

1. Brothers Grimm, "Little Snow-White". *Print, read, and bring to class.*
2. Lewis Mumford, "Glass and the Ego" from *Technics & Civilization*
3. Watch "A Day Made of Glass (1 and 2)" and "Project Glass"
4. Watch the short film "Sight" (directed by Eran May-raz and Daniel Lazo)
5. *Optional:* Kevin Kelly, "Reading in a Whole New Way"

In Class Material: Selections from Mumford's Technics & Civilization and discussion questions on the videos.

Week 14: Reality Hunger

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

April 23: Base and Superstructure

1. Suzanne Collins, *The Hunger Games*
2. David Shields, "Reality TV" from *Reality Hunger: A Manifesto*

April 25: The Ethics of Performance

1. Finish *The Hunger Games*
2. Ned Vizzini, "A Grosser Power: A Contrarian Look at *The Hunger Games*"
3. Stanley Fish, "Staging the Self: *The Hunger Games*"

Week 15: Electronic Literature

Roles: This week all groups are synthesizers; everybody should contribute to the class notes.

April 30: Digital Poetics

1. For an introduction to Electronic Literature, watch "E-Literature Explained" and then read Stephanie Strickland's "Born Digital"
2. Watch at least two "Single Sentence Animations" from *Electronic Literature*
3. Ingrid Ankerson and Megan Sapnar, "Cruising"
4. Sharif Ezzat, "Like Stars in a Clear Night Sky"
5. Robert Kendall, "Faith"

In Class Material: Brian Kim Stefans, Star Wars, one letter at a time

May 2: Digital Narrative

1. Kate Pullinger, "Inanimate Alice" (Watch only Episode #4: Hometown)
2. Lance Olsen and Tim Guthrie, "10:01"
3. 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?

Week 16: Final Records and Reflections

May 7: Off-Loading Memory

1. Samuel Beckett, Krapp's Last Tape. *Print, read, and bring to class.*
2. Workshop the Final Papers

May 9: Live Media

1. Samuel Beckett, Krapp's Last Tape
2. Watch Atom Egoyan's film version of Last Tape, starring John Hurt.
3. Workshop the Final Papers
4. **Final Papers Due.**

Final Exam: To be announced.