
C O U R S E S Y L L A B U S
E N G 4 0 0 : L I T E R A T U R E , M E D I A , M O D E R N I T Y

Professor Craig Carey
Office Phone: (601) 266-4072
craig.carey@usm.edu

Office: LAB 342
Office Hours: T 2:30-3:30 and
W 2:00-4:00; and by appt.

*“The very idea of writing...cannot be separated from the materials and techniques with which we write,
and genres and styles of writing are as much determined by technology as by other factors.”*
– Jay David Bolter

COURSE INFORMATION:

Term: Fall 2013

Time: Tuesday and Thursday 11:00 a.m. – 12:15 p.m.

Location: LAB 367

Course Website: <http://eng400.tumblr.com/>

REQUIRED TEXTS AND MATERIALS:

Please buy the editions indicated below. To save money, you can download an Open Access Edition of *Digital Humanities* at <http://mitpress.mit.edu/books/digitalhumanities-0>.

- All assigned texts, PDFs, videos, and other materials listed on the course reading schedule.
- Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket and Related Tales* (Oxford World's Classics), 978-0199540471
- Nathaniel Hawthorne, *The House of Seven Gables* (Norton Critical Edition), 978-0393924763
- Henry James, *The Turn of the Screw & In the Cage*, Modern Library, 978-0375757402
- Pauline Hopkins, *Of One Blood; or, the Hidden Self* (Wash. Square Press), 978-0743467698
- Burdick, et al., *Digital Humanities* (The MIT Press), 978-0262018470

COURSE DESCRIPTION:

ENG 400. Explores various literary topics in a seminar setting. Repeatable to six hours. Prerequisites include ENG 101, 102, & 203 & Senior standing.

COURSE OVERVIEW:

This course surveys the intersections between literature and new media in the nineteenth century. We will move from romanticism to modernism while investigating the boundaries of literature in a century marked by unprecedented technological change. How does the introduction of new media, from early print to the development of the telegraph, phonograph, typewriter, phonograph, and cinema, shape how writers experiment with literary form? What does it mean to read literature in the context of technology and media history, reflecting on literature as a medium among other media? Related to these questions, we will also investigate how literary style has adapted to the emergence of new media in history. We'll approach these questions through a combination of literary, historical, and theoretical texts: readings in media theory and media history; case studies of literature situated on the threshold of media change; and contemporary debates about the role of new media and digital humanities in literary study. The course will provide students with a set of theoretical and practical tools that they can use in their future studies and careers. Seminar requirements include two presentations, short writing exercises, a research blog, and a final research paper on a topic related to their interests in literature and media.

COURSE GOALS AND OBJECTIVES:

By the end of the course, students will have improved their ability:

- To read across a variety of genre and media produced at different historical junctures.
- To contextualize literary forms of expression in the broader context of media history.
- To read closely and critically and to express their arguments in both speech and writing.
- To think critically about the complex relationship between literature and media in history.
- To reframe interpretative questions through the use of digital tools and technologies.
- To navigate the expanding world of digital scholarship and utilize its digital resources.

STUDENT LEARNING OUTCOMES:

- Students will demonstrate the ability to develop and focus on one topic in writing assignments and present ideas in an organized, logical and coherent form. (1a)
- Students will demonstrate the ability to develop and focus on one topic in speaking assignments and present ideas in an organized, logical, and coherent form. (1b)
- Students will demonstrate the ability to use Standard English grammar, punctuation, spelling and usage. (1c)

SENIOR CAPSTONE REQUIREMENTS:

As a senior capstone course, the following requirements apply to this course:

- A minimum grade of C is required in the course.
- Students will write at least 5000 words over the course of the semester. In this class, the word requirement is distributed across blog posts, short writing assignments, and a final paper.
- Students will give two graded speeches or oral communication equivalents. In this course, the speeches consist of a group presentation on a digital archive and a final individual presentation on their work in progress.

COURSE REQUIREMENTS:

PARTICIPATION:	20%
COURSE BLOG:	20%
FORMAL PRESENTATIONS:	20%
INFORMAL EXERCISES:	10%
FINAL PAPER:	30%

PARTICIPATION (20%):

Students are expected to come to class prepared and on time, ready to actively participate in the seminar discussions. 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 reflections, analysis, comments, research, and questions. The quality of your contributions is as important as their quantity. Your participation grade will also be influenced by in-class activities (including reading quizzes if and when I find them necessary).

COURSE BLOG (20%):

Throughout the semester, students will maintain an individual reading and research blog in which they share comments and questions about the weekly readings, as well as periodic developments about their research and archival discoveries. I ask you to blog in this course for a number of reasons.

1. All writing – including academic writing – is being radically reshaped by online modes of publication. Professionals and academics are now maintaining personal research blogs as a way to test, develop, and share evolving ideas in online communities.
2. Writing for a public audience has become an essential skill in the 21st century workplace.

3. Blogs help to foster a creative academic community, allowing students to connect with each other and larger communities outside of the physical classroom.
4. Blogging allows for a wider spectrum of participation in the class, opening new forms for all students to participate in the evolving discussion.
5. Blogs provide you with an opportunity to experiment with your writing, composing arguments that integrate links, quotations, images, video, and other media as evidence.
6. Blogs provide a unique platform in which to discuss issues related to literature and media, the subject of the course. Given our discussions of digital media, it makes sense that we actively experiment with digital forms of writing and thinking.

Blogs only work when sustained by an energetic community. They feed off participation, collaboration, and sharing. Every student is required to consistently post their own material and comment on the posts of their colleagues. Given the evolving nature of blogs, it is perfectly acceptable to write in a less formal voice than you would use to write a formal essay. With that said, every post should be clear, thoughtful, and free of careless mistakes (grammar, spelling, etc.). More details about the blog will be provided to students during the first week of class.

FORMAL PRESENTATIONS (20%):

Students will give two formal presentations over the course of the seminar. The first presentation will be given with a partner and will introduce, synthesize, and review a digital archive in the field of literature, media, and/or the digital humanities. The second presentation will take place during the final week of classes and will involve sharing your research in progress. Essentially a short version of the final paper, the presentation will provide you with a chance to share and synthesize your research in another medium, translating your written ideas into a public presentation. More details about the style, form, and logistics of the presentations will be provided as the semester unfolds. I will provide a detailed assessment rubric for both oral presentations.

INFORMAL EXERCISES (10%):

In addition to maintaining an individual blog, students will also complete informal assignments that are designed to give them practical, hands-on experience with some of the methods addressed in the seminar. These reading, writing, and speaking exercises will allow students to experiment with new methods of literary analysis and familiarize themselves with new methodologies practiced in the digital humanities. At least two of these assignments will include an exercise in “distant reading,” as well as a brief research assignment involving nineteenth-century periodicals.

FINAL PAPER (30%):

As the culmination of the course, students will write a final research paper between 8 and 12 pages on a topic related to their interests in literature and media. Details will be provided as the course unfolds.

POLICIES AND PROCEDURES:

GRADING

Grades are earned, not given. Students should not expect to earn a grade of an A by simply completing the assignments and showing up for class. I use a standard 100-point grading scale in which 90-100=A, 89-80=B, and so forth.

- A work is considered superior or excellent. The student demonstrates deep critical thinking and sophisticated use of language.
- B work is above average. It still meets the standards of A work but may not have the same level of excellence or consistency.
- C work indicates satisfactory, college-level work.
- D and F grades represent work that is below college level.

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 written comments on it. I also will not discuss grades over email. These matters can be discussed during my office hours or by appointment.

LATE WORK

All assignments are due at the beginning of the class period noted on the syllabus. Assignments turned in late will be lowered one letter grade per calendar day the assignment is late. The same rule applies for all assignments submitted electronically.

ATTENDANCE

The attendance policy is that there is no distinction between “excused” and “unexcused” absences. Every student is allowed a maximum of 3 absences. Any absence over that number will count directly against your final grade. I will deduct 5 percentage points from your *final grade* for every absence starting with your fourth. If you anticipate an absence, you may send me an email as a courtesy, but please do not ask me to provide you with material that you missed. Rely on your classmates to provide you with any notes, assignments, and announcements that you miss. I will not make an exception regarding an assignment or deadline because you were not in class when it was assigned or changed. If you are absent on a day when written work is due, you should either send it with a classmate or email it to me as an attachment before the start of class on the day it is due. Also be aware that I count excessive tardiness as an absence.

EMAIL

I am happy to respond to questions by e-mail, and I try to do so whenever possible within 24-48 hours. Before you contact me, however, please make sure the information you are seeking can’t be located either on the syllabus or by asking one of your classmates first. When writing email, students should conform to acceptable email etiquette and use a salutation, correct language, and a closing with their full name.

ASSISTANCE

I enjoy working with students to help improve their skills. I encourage you to use me a resource. Feel free to stop by my office hours or to make an appointment to discuss your assignments anytime before they are due. I am also more than happy to help you brainstorm research ideas.

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. However, in-class laptops also present temptations that many students find irresistible. So to be clear: you may not use a laptop or tablet in 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.

STUDENT CODE OF CONDUCT

USM’s policy is that students conduct themselves in a respectful manner in keeping with the academic environment. Among other things, this means maintaining polite discourse in class discussion and a non-combative attitude with both the instructor and fellow classmates. I reserve the right to ask any student not adhering to this behavior to leave the classroom and/or to drop the course.

STUDENT RESOURCES FOR WRITING AND SPEAKING ASSIGNMENTS

As a student at The University of Southern Mississippi, you have access to individualized assistance with writing and speaking assignments for any course through the University's Writer Center and Speaking Center on both the Hattiesburg and Gulf Coast campuses. The centers offer personalized assistance at any stage of the writing or speaking process. Whether you want help brainstorming for topic ideas, developing an outline, conducting research, or learning proofreading or presentation skills, the centers can help you become a more effective writer and speaker. The Speaking Center also offers practice rooms for recording presentations and working with delivery aids (PowerPoint and Internet access are available). The centers are centrally located in Cook Library on the Hattiesburg campus (first floor just past Starbucks) and in the Gulf Park Library on the Gulf Coast campus. For more information or to schedule an appointment, please call, come by, visit online or join us on Facebook.

Speaking Center: <http://www.usm.edu/speaking-center>. Cook Library 117. 601.266.4965

Writing Center: www.usm.edu/writing-center. Cook Library 112. 601.266.4821

Gulf Coast Speaking & Writing Center: www.usm.edu/gc/speakandwrite. GP Library 107. 228.214.3411

PLAGIARISM

Plagiarism, which is the presentation of someone else's words or ideas as your own, is a serious offense in the academic community and will not be tolerated. Plagiarism is defined in the USM Undergraduate Bulletin as follows: "Plagiarism is scholarly theft, and it is defined as the unacknowledged use of secondary sources. More specifically, any written or oral presentation in which the writer or speaker does not distinguish clearly between original and borrowed material constitutes plagiarism. Because students, as scholars, must make frequent use of the concepts and the facts developed by other scholars, plagiarism is not the mere use of another's facts and ideas. However, it is plagiarism when students present the work of other scholars as if it were their own work. Plagiarism can be committed in a number of ways:

1. Reproducing another author's writing as if it were one's own;
2. Paraphrasing another author's work without citing the original;
3. Borrowing from another author's ideas, even though those ideas are reworded, without giving credit; and
4. Copying another author's organization without giving credit.

Please feel free to ask if you are ever unsure about what constitutes plagiarism and or if you need help in synthesizing, quoting, and/or citing a source. For more information on plagiarism, visit the USM library website's section on plagiarism: <http://www.lib.usm.edu/legacy/plag/whatisplag.php>. The library website also offers a Plagiarism Tutorial: <http://www.lib.usm.edu/legacy/plag/plagiarismtutorial.php>

ACADEMIC DISHONESTY

Academic dishonesty can take the form of plagiarism and/or cheating, neither of which will be tolerated. The following is from the USM Undergraduate Bulletin: "When cheating is discovered, the faculty member may give the student an F on the work involved or in the course. If further disciplinary action is deemed appropriate, the student should be reported to the Dean of Students. In addition to being a violation of academic honesty, cheating violates the Code of Student Conduct and may be grounds for probation, suspension, and/or expulsion. Students on disciplinary suspension may not enroll in any courses offered by The University of Southern Mississippi."

STUDENTS WITH DISABILITIES

This course follows all university regulations for students with disabilities. If a student has a disability that qualifies under the American with Disabilities Act (ADA) and requires accommodations, he/she should contact the Office for Disability Accommodations (ODA) for information on appropriate policies and procedures. Disabilities covered by ADA may include learning, psychiatric, physical disabilities, or

chronic health disorders. Students can contact ODA if they are not certain whether a medical condition/disability qualifies.

Address: The University of Southern Mississippi
Office for Disability Accommodations
118 College Drive # 8586
Hattiesburg, MS 39406-0001

Telephone: (601) 266-5024 or (228) 214-3232 *Fax:* (601) 266-6035

Individuals with hearing impairments can contact ODA using the *Mississippi Relay Service* at 1-800-582-2233 (TTY) or email Suzy Hebert at Suzanne.Hebert@usm.edu.

CHANGES

All parts of the syllabus and the course, including the schedule, are subject to change to meet the needs of students in the course.

PAPER FORMAT

In order to help me grade fairly, all assignments (except those complete in class) must be typed, double-spaced, and in Times New Roman 12-point font with one-inch margins. Assignments of more than one page must be stapled.

Course Schedule

Week 1

8/22 Introduction to course and each other. Review course logistics and course website.

Week 2

8/27 Old Media, New Media – What is Media?

- 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). (online)
- John Peters, “The Oldness of New Media” (PDF). *Print, read, and bring to class.*
- Peter Stallybrass, from “Books and Scrolls: Navigating the Bible” (42-47) (online)

8/29 How We Read: Past, Present, and Future

- N. Katherine Hayles, “How We Read: Close, Hyper, Machine” (PDF)
- Matthew Griffin, “Literary Studies +/- Literature: Friedrich A. Kittler’s Media Histories” (online)
- Ambrose Bierce, “The Suitable Surroundings” (online). *Print, read, and bring to class.*

Week 3

9/03 What is Writing?

- Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*, Preface and Ch. 1-3, pp. 1-34
- James Gleick, “The Persistence of the Word,” *The Information: A History, A Theory, A Flood*, 28-50 (PDF). *Print, read, and bring to class.*

9/05 Old Narratives, New Methods

- Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*

Week 4

9/10 The Secrets of Cryptography

- Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*

9/12 Descent into Chaos

- Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*
- *In Class: Scenes from Werner Herzog’s Cave of Forgotten Dreams*

Week 5

9/17 The Data of Literature

- *Digital Humanities*, pp. 122-123; pp. 3-26; and pp. 47-49 (“The Animated Archive”)
- Nathaniel Hawthorne, “The Intelligence Office” (1844) (online)
- Sections 15, 26, and 33 from Walt Whitman’s “Song of Myself” (copy)
- Selected “Nature” poems from *The Poems of Emily Dickinson* (copy)
- Emily Dickinson’s *Herbarium*. Read online: <http://pds.lib.harvard.edu/pds/view/4184689>

9/19 Archiving the 19th Century

- Explore the *Dickinson Electronic Archives* and *The Walt Whitman Archive* (online)
- Ed Folsom, “Database as Genre: The Epic Transformation of Archives” (online)

Week 6

9/24 Images and Mirrors

- Lewis Mumford, “Glass and the Ego” from *Technics & Civilization* (online). *Print, read, and*

bring to class.

- Entries for “mirror stage” and “imaginary” in *A Dictionary of Lacanian Psychoanalysis* (online). *Print, read, and bring to class.*
- Watch “A Day Made of Glass” and “Project Glass” (online)
- Watch the short film “Sight” (online; directed by Eran May-raz and Daniel Lazo)

9/26 Through a Glass Darkly

- Brothers Grimm, “Little Snow-White”
- *Digital Humanities*, pp. 29-40.

Week 7

10/01 **Presentations on Digital Archives**

10/03 Photographic Forms

- Nathaniel Hawthorne, “Preface” to *The House of Seven Gables*, pp. 3-4
- Excerpts from “Daguerreotype and Other Technologies,” pp. 293-302 in *Seven Gables*
- Oliver Wendell Holmes, “The Stereoscope and the Stereograph” (online)

Week 8

10/08 Nathaniel Hawthorne, *The House of Seven Gables*, Ch. 1-4, pp. 5-52

10/10 Nathaniel Hawthorne, *The House of Seven Gables*, Ch. 5-11, pp. 52-123

Week 9

10/15 Nathaniel Hawthorne, *The House of Seven Gables*, Ch. 12-15, pp. 123-169. Also read Nathaniel Hawthorne, “Love is the True Magnetism,” pp. 307-309 in *Seven Gables*

10/17 FALL BREAK

Week 10

10/22 Finish *The House of Seven Gables*. **Exercise in Distant Reading Due.**

10/24 Telegraphic Realism

- Henry James, *In the Cage*, Ch. 1-4
- Thomas A. Edison, *The Telegraph in America* (1879). Read the first 5 sections.

Week 11

10/29 Henry James, *In the Cage*, Ch. 5-14

10/31 Henry James, *In the Cage*, Ch. 15-19

Week 12

11/05 Technology and the Body

- Kate Chopin, “The Story of an Hour” (1894) (online). *Print, read, and bring to class.*
- Wolfgang Schivelbusch, Ch. 8, “The Accident” and Ch. 9 “Railroad Accident, ‘Railway Spine’ and Traumatic Neurosis,” from *The Railway Journey: The Industrialization of Time and Space in the 19th Century* (PDF)

11/07 **Periodical Research: Show and Tell**

Week 1311/12 Mediums, Memory, and Mysticism

- Pauline Hopkins, *Of One Blood; or, the Hidden Self*, Ch. 1-7, pp. 1-62
- Freud, "A Note upon the 'Mystic Writing Pad'" (1925) (online)

11/14 Pauline Hopkins, *Of One Blood*, Ch. 8-12, pp. 63-102**Week 14**11/19 Race and Media Archaeology

- Pauline Hopkins, *Of One Blood*, Ch. 13-19, pp. 103-164
- Walter Benjamin, "Excavation and Memory" (1932) (online)

11/21 Pauline Hopkins, *Of One Blood*, Ch. 20-24, pp. 165-193**Week 15**11/26 Electricity and Wireless Communication

- William Crookes, "Some Possibilities of Electricity," *Fortnightly Review*, 1892 (online)
- Rudyard Kipling, "Wireless" (1902) (online)
- Ambrose Bierce, "A Wireless Message" (1905) (online)

11/28 THANKSGIVING HOLIDAYS

Week 1612/03 **Research Presentations**12/05 **Research Presentations****Exam Week: Final Papers Due**