

This is a draft. Changes may occur.

CL 48G.01 Literature as Media: How Texts Matter
Class Time: M 10-11:00; W 13-15:00
Office Hours (TB 440): TBA, By appointment
Email: j.kismetbell@boun.edu.tr



Course Description

From magic spells and blue jackets to Martians and green rabbits, this course offers students of literature an introduction to some central concerns in Media Studies and their application to literary criticism and the study of literary works. Following Marshall McLuhan’s now-famous maxim that “the medium is the message,” we will shift our focus from *what* a literary work means to *how* a medium expands and limits the possibilities of meaning. This course is structured around four components: 1) central concepts in media studies, 2) media analyses of literary works, 3) reflection projects for experimenting with various media modalities, 4) a final paper where students can explore a literary work through the lens of media.

Texts and Resources

The course packet will be available at the Boğaziçi University library copy shop. Supplemental information will be available on my website: www.jamesonkismetbell.com

Grade Structure and Scale

Participation	10%
Reflections (4)	20%
Quizams (3)	30%
Final Paper	40% (Proposal & Bibliography, First Draft, Final Draft)

Expectations

Students are expected to attend each class having read both theoretical and literary works, as well as participate in “reflection projects” where we will experiment with various media by which literary works are created and consumed. In addition to following a roughly historical path, the semester will be structured around key concepts in media studies. We will apply these concepts to both familiar and unfamiliar forms of “literature” to both evaluate their usefulness and foreground the material or object-quality of literary creations. There will be **quizams** (short exams or long quizzes) at the end of each unit as well as a final paper due at the end of the semester.

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Grading Scale

- AA 100-90: Exceeded course expectations and offered an outstanding performance in class participation, quizzes, writing, and other assignments.
- BA 89-85: All course expectations were met with an excellent performance in class participation, quizzes, writing, and other assignments.
- BB 84-80: Very good performance. Most course expectations were met with above average performance in class participation, quizzes, writing, and other assignments.
- CB 79-75: Good performance: Most course expectations were met with above average performance in class, quizzes, writing, and other assignments.
- CC 74-70: Average performance. Some course requirements were not met and student performance in class, quizzes, writing, and other assignments was neither remarkable nor inadequate.
- DC 69-65: Inadequate performance. Many course requirements were not met and student offered a below average performance in class, quizzes, writing, and other assignments.
- DD 64-60: Inadequate performance. Most course requirements were not met. Performance in class, quizzes, writing, and other assignments barely merited a passing grade.
- FF 59-0: Fail.

Attendance

In order to participate, your body needs to be present in class; therefore, full attendance is expected. Those who do not attend 75% of the class will not be allowed to submit a final paper. Please see me if you are experiencing trouble in this regard.

Academic Integrity (Plagiarism)

I expect all submitted work to be solely your own. In the event that you use someone else's ideas or information, or if you use wording that is not your own, you MUST provide a citation with a consistent style (MLA, Chicago, etc.). Representing someone else's work as your own is plagiarism and is a breach of academic integrity. (When in doubt, cite!) Plagiarism will automatically receive an F on the assignment. Depending on the severity, student may possibly fail the course. Repeat offenders will be referred to the department and faculty disciplinary committees.

To encourage academic honesty and communication, all writing will be submitted through <http://www.turnitin.com/>

Introduction

Week 1 Re/Dis-orientation: Media Studies and Literature

Sept 24 Introduction and syllabus

Sept 26 Key terms and concepts

Suggested Readings:

Critical Terms for Media Studies, edited by W.J.T. Mitchell and Mark B. N. Hansen, The University of Chicago Press, 2010.

Section I: Concepts and Methods

Week 2 Media Studies Methods

Oct 1 Marshall McLuhan, "The Medium is the Message" from *Understanding Media*, Cambridge: MIT Press, 1964/1994. pp. 7-22.

Oct 3 McLuhan *cont.*
Key terms and concepts (cont.)

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Reflection 1: Media at Hand, Eye, Ear...

Suggested Readings:

Janine Marchessault, *Marshall McLuhan: Cosmic Media*. London: Sage, 2005.

Marshall McLuhan and Quentin Foire, *The Medium is the Massage*. Corte Madera: Ginko Press, 1967.

Week 3 Re-Media-ting Cultural Objects

Oct 8 Stuart Hall, *Doing Cultural Studies: The Story of the Sony Walkman*. London: Sage Publications, 1997, 8-40

Oct 10 Stuart Hall, (cont.)

Suggested Readings:

Cary Nelson, Paula Treichler, and Lawrence Grossberg, "Cultural Studies: An Introduction," in *Cultural Studies*, edited by Cary Nelson, Paula Treichler, and Lawrence Grossberg, (New York: Routledge, 1992), 1-23.

Section II: Prior to 1450

Week 4 The Spoken World

Oct 15 Marshall Poe, "Homo Loquens" from *A History of Communications: Media and Society from the Evolution of Speech to the Internet*. Cambridge: Cambridge University Press, 2011: 26-60.

Oct 17 "Genesis," from *The Bible* (NIV)

Anonymous, *Merseburg Incantations* (9-11th centuries)

Reflection 2: Re-media-tion

Suggested Readings:

Plato, *Phaedrus*.

Marshall McLuhan, "The Spoken Word, The Written Word, Paper Routes," *Understanding Media*.

Cambridge: MIT Press, 1964/1994, 77-106

Francis Yates, *The Art of Memory*. Chicago: Chicago University Press, 1966.

Walter Ong, "Transformations of the Word and Alienation," in *Interfaces of the Word* (Ithaca: Cornell,

1977); Walter Ong, "Some Psychodynamics of Orality," *Orality and Literacy*, 31-36.

Week 5 Writing: The Graphic World

Oct 22 Walter Ong, "Writing Restructures Consciousness," from *Orality and Literacy*. New York: Routledge, 1982, 77-101.

Oct 23 Walter Ong (cont.)

Petrarch, "Preface," from *Familiar Letters* (15th century)

Suggested Readings:

Marshall Poe, "Homo Scriptor," from *A History of Communications: media and Society from the Evolution of Speech to the Internet*. Cambridge: Cambridge University Press, 2011, 61-101.

Week 6 Exam

Oct 29 (Republic Day) No Class

Oct 31 **Quizam 1**

Section III: Typographic Man 1500-1900

Week 7 Coordinating Sight and Sound

Nov 5 Bruno Latour, "Visualizing Cognition: Drawing Things Together." *Knowledge and Society Studies in the Sociology of Culture Past and Present* 6 (1988), 1-40.

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Nov 8 George Wither, *A Collection of Emblemes, Both Ancient and Modern* (1635)
Proposal & Bibliography Due

Suggested Readings:

Samuel Edgerton, *The Renaissance Rediscovery of linear Perspective*. New York: Basic Books, 1976.
Marshall McLuhan, *The Gutenberg Galaxy*. Toronto: University of Toronto Press, 1962.

Week 8 The Novel, or *Longing Eyes*

Nov 12 Goethe, *Die Leiden des Jungen Werther* (*The Sorrows of Young Werther*)
Nov 14 Goethe, *Die Leiden des Jungen Werther* (*The Sorrows of Young Werther*)

Reflection 3 Object as Archive

Suggested Readings:

Friedrich Kittler, "The Mother's Mouth," *Discourse Networks 1800-1900*. Stanford: Stanford University Press, 25-70.

Hawton K, Williams K. "Influences of the media on suicide: Researchers, policy makers, and media personnel need to collaborate on guidelines." *BMJ: British Medical Journal*. 2002; 325 (7377): 1374-1375.
<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC1124845/>

Week 9 The Novel (cont.)

Nov 19 Goethe, *Die Leiden des Jungen Werther* (*The Sorrows of Young Werther*)
Nov 21 Goethe, *Die Leiden des Jungen Werther* (*The Sorrows of Young Werther*)

Quizam 2

Suggested Readings:

Friedrich Kittler, "Authorship and Love," *Theory, Culture, and Society*, 2015; Vol 32 (3) 15-47.

Section IV: 1850-Present

Week 10 Serial Novels, or *Impossible Imaginations*

Nov 26 H.G. Wells, *War of the Worlds*. London: Pearson's Magazine, April-December, 1897.

Nov 28 H.G. Wells, *War of the Worlds* (cont.)

First Draft Due

Suggested Readings:

Linley, Margaret, *Media, Technology, and Literature in the Nineteenth Century*. London: Routledge, 2011.

Week 11 Serial Novels (cont.)

Dec 3 H.G. Wells, *War of the Worlds* (cont.)

Dec 5 H.G. Wells, *War of the Worlds* (cont.)

Reflection 4 Presenting the Past

Suggested Readings:

Friedrich Kittler, "Gramophone, Film, Typewriter." Trans. Dorothea von Mücke and Philippe L. Similon. *October*, Vol. 41. (Summer, 1987), 101-118.

H.G. Well's War of the Worlds. <https://www.bl.uk/romantics-and-victorians/articles/an-introduction-to-the-war-of-the-worlds>
<https://www.bl.uk/collection-items/the-war-of-the-worlds-from-pearsons-magazine>

Week 12 Electronic Literature, or *Tickling the Archive*

Dec 10 Will Crowther, *Colossal Cave Adventure*, 1976.

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Dec 12 Hayles, "Print is Flat, Code is Deep." *Poetics Today* 2004, 25:1.

Suggested Readings:

Jussi Parrika, *What is Media Archeology?* Cambridge: Polity, 2012.

Week 13 Bio Literature, or *Green Bunnies*

Dec 17 Eduardo Kac, "Genesis" and "Alba"

Dec 19 Wrapping up

Quizam 3

Suggested Readings:

Eugene Thacker. "What is Biomedica?" *Configurations* 2003, 11: 47-49.

Eduardo Kac. *Media Poetry: An International Anthology*. Bristol: Intellect, 2007.

Final Paper Submission: TBA