School of Literature, Media, and Communication

**LMC 2800: Introduction to Literature, Media, and Communication**

**Course Prerequisite: English 1102**

**Core Area Fulfilled by this Class: C, Humanities**

**Course Description:**

This course will introduce students to some fundamental principles of the fields of literature, media, and communication, and it will illustrate that these fields can overlap productively to provide a humanistic perspective on a technological world.

**Learning Outcomes**:

Students who take this course will be able to

* Understand, across all media (e.g. books, film, broadcast, digital/new media) what constitutes a primary text and a secondary, critical response
* Analyze literary and non-fiction texts to perceive literal meaning and non-literal implications or underlying assumptions
* Apply critical theory to creative texts and other cultural artifacts
* Recognize influential figures in the fields of literary studies, media studies, and communication and articulate their unique contributions to their fields
* Communicate, in writing, the intellectual connections between literature, media, and communication, as they apply to creative and non-fiction texts
* Recognize that cultural artifacts are the product of a specific social context and that they necessarily reflect that context, although they may also aspire to transcend their specific time and place

**Required Texts**:

Selections from *Performance Studies: An Introduction*, Richard Schechner

Selections from *Film Art*, David Bordwell and Kristin Thompson

Selections from the *New Media Reader*, Noah Wardrip-Fruin and Nick Montfort

Selections from *Understanding Scientific Prose*, Jack Selzer

*A Glossary of Literary Terms*, M.H. Abrams

*The Tempest*, William Shakespeare

*The New Atlantis*, Francis Bacon

*Lawrence of Arabia* (1962), Dir. David Lean

*Frankenstein*, Mary Shelley

*Blade Runner* (1982), Dir. Ridley Scott

*The Fellowship of the Ring* (2001), Dir. Peter Jackson

*Blendie*, Kelly Dobson

“This Exquisite Forest,” Chris Milk

Minecraft

**Assignments and Grading**: Students will take two in-class exams and write one 5-7-page paper for this class. Instructions for these assignments will be given at appropriate times in the semester. You will have ample opportunity to discuss all assignments with the instructor and with your peers before they are due; thus, ALL GRADES FOR THIS COURSE ARE FINAL. Please note that failure to complete any major component of the course may result in failure of the course as a whole.

The following are the percentages for each assignment:

* Exam 1 25%
* Exam 2 25%
* Final Paper 40%
* Participation 10%

**Participation:** First of all, participation assumes presence; that is, you must show up to class on time on a regular basis. You are allowed three free absences to do with as you please. Beginning with your fourth absence, your overall *final* grade will be lowered by 50 points for each absence. For example, a 920 (A) would become an 870 (B) if you were absent four times.

*If you miss six or more classes, you run the risk of failing the course as a whole.* If you have an illness or family emergency that prevents you from attending class, contact the instructor as soon as possible by email. If you are late for class, it is your responsibility to make sure that you are not recorded as absent. If you miss a class for any reason, it is your responsibility to find out what you missed *before* the next class.

In addition to attendance, your participation grade will be based on the following criteria:

* Doing the readings and assignments
* Actively participating in class discussions and assignments
* Actively participating in all small-group activities (workshops, etc.)

Your participation grade will be negatively affected by any forms of behavior that disrupt the classroom experience, including:

* Failure to do the readings
* Failure to be courteous to others when talking in class or posting online
* Disrupting class in nonverbal ways (Reading the paper, checking your cell phone, doing homework, or sleeping in class. If you get caught doing these things you will be counted absent for the day.)

**Students with Disabilities** should self-report to the Access Disabled Assistance Program for Tech Students (ADAPTS) through any of the following channels:

ADAPTS

220 Student Services Building

Atlanta, GA 30332-0285

404.894.2564 (voice)/404.894.1664 (voice/TDD)

http://www.adapts.gatech.edu/guidebook.html

**Scholastic Dishonesty and Academic Misconduct**: All of the writing you submit for this course must be your own. If you are suspected of plagiarizing all or part of a project, (passing off someone else’s writing as your own), your name and the project in question will be submitted to the Dean of Students, who will then take the appropriate disciplinary action. The Georgia Tech honor code (http://www.honor.gatech.edu) defines academic misconduct as:

* Possessing, using, or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included in an academic course;
* Substitution for, or unauthorized collaboration with, a student in the commission of academic requirements;
* False claims of performance or work that has been submitted by the claimant;
* Alteration of any academic grade or rating so as to obtain unearned academic credit;
* Deliberate falsification of a written or verbal statement of fact to a member of the faculty so as to obtain unearned academic credit;
* Forgery, alteration, or misuse of any institute document relating to the academic status of a student.

**Weekly Schedule**

Week 1:

Shakespeare, *The Tempest*

Week 2:

Paul Brown, “’This Thing of Darkness I Acknowledge Mine’: *The Tempest* and the Discourse of Colonialism”

Deborah Willis, “Shakespeare’s *Tempest* and the Discourse of Colonialism”

Selections from *A Glossary of Literary Terms*, M.H. Abrams

Week 3:

Selections from *Performance Studies: An Introduction*, Richard Schechner

Selections from *Film Art*, David Bordwell and Kristin Thompson

Week 4:

*Lawrence of Arabia*

Selections from the *New Media Reader*, Noah Wardrip-Fruin and Nick Montfort

Week 5:

*The New Atlantis*

Selections from *Understanding Scientific Prose*, Jack Selzer

Evelyn Fox Keller, “Baconian Science, the Arts of Mastery and Obediance”

Week 6:

Continue Selzer and Keller

Exam 1

Week 7:

*Frankenstein*

Week 8:

Selection from *Madwoman in the Attic*, Sandra Gilbert and Susan Gubar

Week 9:

Selections from *Performance Studies: An Introduction*, Richard Schechner

Week 10:

Selections from *Film Art*, David Bordwell and Kristin Thompson

Week 11:

*Blade Runner*

Selections from the *New Media Reader*, Noah Wardrip-Fruin and Nick Montfort

Week 12:

Stephen Jay Gould, “The Monster’s Human Nature”

Nancy Shepherd Hughes, “The Global Traffic in Human Organs”

Week 13:

Selections from *Understanding Scientific Prose*, Jack Selzer

Week 14:

Excerpts from J.R.R. Tolkien, *The Fellowship of the Ring*

*The Fellowship of the Ring* (2001)

Week 15:

Dungeons and Dragons

Selections from the *New Media Reader*, Noah Wardrip-Fruin and Nick Montfort

Week 16:

*World of Warcraft*

Selections from the *New Media Reader*, Noah Wardrip-Fruin and Nick Montfort

Exam 2

All final papers are due to the instructor at the scheduled final exam time for this class.