School of Literature, Media, and Communication

**LMC 2850: Seminar in Literature, Media, and Communication**

**Course Prerequisites: LCC 2100 or LCC 2700 or LMC 2800**

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

**Course Description**:

This course will allow students to build on their shared knowledge of literature, media, and communication by reinforcing key principles in each discipline as it introduces texts and problems that add complexity and nuance to disciplinary understanding. This course will provide a survey of intellectual movements in which to position specific textual/media analyses, and it will encourage close reading and active viewing skills to provide students with confidence in their ability to interpret cultural artifacts. Finally, the course will include a major research project that will obligate students to integrate secondary source materials with a recognized system of documentation. Intended for students in their second year, the LMC Seminar will prepare majors for more specialized content in upper division classes.

**Learning Outcomes**:

Students who take this course will be able to

* Analyze literary, cinematic, and non-fiction texts to perceive literal meaning and non-literal implications or underlying assumptions
* Understand literary and cinematic genres and the conventions that define them
* Position literary, cinematic, and non-fiction texts within larger cultural and intellectual movements
* Recognize influential thinkers across time and across cultural boundaries, and articulate the key concepts introduced by those figures
* Conduct humanities research in which an original thesis is placed in conversation with primary and secondary critical texts and in which the contributions of other critics are acknowledged with a recognized system of documentation

**Required Texts:**

A course packet to reflect a survey of intellectual movements, according to the specific interests of the collective LMC faculty. Readings would likely include works by Aristotle, Herodotus, Augustine, Aquinas, Machiavelli, Bacon, Montaigne, Newton, Hobbes, Locke, Jefferson, Hume, Kant, Arnold, Darwin, Marx, Bazin, Chomsky, Saussure, Barthes, Derrida, Jameson, Foucault, McLuhan, Rich, Butler.

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

*Keywords*, Raymond Williams

Fiction, film, and creative non-fiction to be determined by the instructor

**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:

History and Art in the Ancient World

One or more of these possible texts:

Aristotle

Herodotus

Sophocles: *Oedipus Rex*

Week 2:

Medieval Perspectives

One or more of these possible texts:

Augustine

Aquinas

Chaucer: selections from *Canterbury Tales*

Weeks 3 & 4:

One or more of these possible texts:

Renaissance Perspectives

Machiavelli

Montaigne

Bacon

Shakespeare: *Henry IV, Part 1*

Week 5:

Enlightenment Perspectives

One or more of these possible texts:

Hobbes

Newton

Rousseau

Jefferson

Voltaire

Franklin: excerpts from *The Autobiography*

Weeks 6 & 7:

19th Century Perspectives

One or more of these possible texts:

Kant

Marx

Darwin

Arnold

Wordsworth

Shelley

Hazlitt

Poe: selected short fiction

Various Authors: Selected Poems

Bronte: *Jane Eyre*

Lumière: selected films

Meliés: selected films

Weeks 8 & 9:

20th and 21st Century Perspectives

One or more of these possible texts:

Bazin

Chomsky

Said

Saussure

Jameson

Barthes

Derrida

Gibson: *Neuromancer*

Munro: selected short fiction

Hitchcock: *Vertigo*

Weeks 10-15:

A unit, to be determined by the instructor, that draws on the history of ideas and focuses on cultural artifacts from within a specific moment or that illustrate a theme or idea from across literary/cultural periods. The instructor may elect to add texts to individual periods throughout the class, instead of saving this unit for the final weeks.

A sample unit might focus on the notion of “journey” and include the following works:

Selections from Homer, *The Odyssey*

Selections from Chaucer, *Canterbury Tales*

Selections from Dante, *The Inferno*

Selections from Hakluyt’s *Narratives*

Selections from Voltaire, *Candide*

Selections from Swift, *Gulliver’s Travels*

Jane Austen, *Persuasion*

Jack Kerouac, *On the Road*

Ridley Scott, dir. *Thelma and Louise*