

media in literature

studying media history and theory through poetry and prose

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If we listen to the space between Emily Dickinson's words, we can hear a telegraph clicking. Similarly, we hear a film projector rolling underneath *Gravity's Rainbow*, while, down in DeLillo's *Underworld*, televisions are blaring and cell phones are chirping. Thanks in large part to language and literary scholars such as Friedrich Kittler and Katherine Hayles, "the nexus of literature, media, and theory has become one of the most exciting topics of contemporary literary scholarship" (Menke 34). Working at the media/literature interface can challenge us to make connections between an era's media landscape and the conventions and styles of its literary creations. By reading various works of literature in concert with literary historical and theoretical texts, and media historical and theoretical texts, we will assess how media landscapes and literary cultures are mutually constructed. We'll focus on works by Laurence Sterne, Herman Melville, Henry James, Joseph Conrad, T.S. Eliot, James Joyce, Jack Kerouac, William Gaddis, Thomas Pynchon, Don DeLillo, and John Barth, but we'll also draw on historical and theoretical texts by a variety of media and literary scholars.

evaluation.

Attendance and Participation. 20%. You are permitted two excused absences. Any unexcused absences, and all absences in excess of two, will negatively impact your grade.

Reading Journal. 20%. On our class's website, you can keep a multimedia record of your processes of engaging with the course material, and drawing connections to relevant outside texts, things, and experiences. You're encouraged to post photos and audio clips and virtual trinkets – but please make sure to exercise the linguistic parts of your brain (i.e., write something!) in at least half of your submissions. Aim for at least 12 entries – that's a little less than one per week – over the course of the semester, and aim for at least half of that 12 – or six – by the semester's midpoint... just so you're not playing catch-up at the end.

Application Exercise: 20%. By mid-semester we will have identified myriad parallels between a particular media culture, or ecology, and the literature that culture produces. I now encourage you to think about some of those forces at play at the media/literature interface, and apply them to another realm of cultural creation. Think about what impact the telegraph might have had on pop music...or choreography... or painting. An Australian Creative Media Masters Student wrote a thesis examining the impact of the Internet on opera, and proposing an Internet opera: http://www.toysatellite.org/agarton/MA/project/report/proj_report.pdf. How might the mid-century television wave have inspired book jacket design? How might handheld devices be influencing typographers – or composition teachers? (See the prospectus for this upcoming book: <http://www.u.arizona.edu/~kimmehea/going/goingwireless.htm#changing>.) Are motion graphics, or kinetic texts, filtering into other once-static textual realms? This assignment is intended to be a creative application – maybe even a case study of a single piece – but you are still expected to support your claims and, if possible, back them up with a little research. Your work can be presented **in any form** – as a **six- to eight-page paper, on a website, in a multimedia production**, etc. Due WEEK 9.

Final Project. 40%. This final project will give you the opportunity to delve deeply into a research area of personal interest. You should begin thinking about potential topics immediately—but you must make sure to email me a one-paragraph proposal *before* WEEK 11. The final project could be presented in a **fifteen-page paper**, or as a **creative project with three-page accompanying text**.

week 1. introductions.

week 2. oral culture and epic form.

Read for Class:

- Excerpts from Homer, *The Iliad*, Robert Fagles, Trans. (New York: Penguin Classics, 1998).

Discuss in Class:

- Milman Parry, *The Making of Homeric Verse: The Collected Papers on Milman Parry*, Adam Parry, Ed. (Oxford University Press, 1971)
- Albert B. Lord, *The Singer of Tales*, Stephen Mitchell and Gregory Nagy, Eds. (Harvard University Press, 2000).
- Walter J. Ong, *Orality and Literacy* (New York: Routledge, 2002).

week 3. the printed text.

Read for Class:

- Desiderus Erasmus, “Festina Lente” In *The Adages of Erasmus* (Toronto: University of Toronto Press, 2002).
- Excerpts from Ludovico Ariosto, *Orlando Furioso*, Guido Waldman, Trans. (New York: Oxford University Press, 2002).

Discuss in Class:

- David Quint, *Origin and Originality in Renaissance Literature: Versions of the Source* (Yale University Press, 1983).
- Donald Beecher, Massimo Ciavolella, and Roberto Fedi, Eds., *Ariosto Today: Contemporary Perspectives* (Toronto: University of Toronto Press, 2003).

week 4. finding the nexus of literature, media, and theory.
precursors to hypertext.

Read for Class:

- Michael Giesecke, "Literature as Product and Medium of Ecological Communication," Trans. Michael Wutz and Geoffrey Winthrop-Young, *Configurations* 10 (2003): 11-35.
- Excerpts from Neil Rhodes and Jonathan Sawday, Eds., The Renaissance Computer: Knowledge Technology in the First Age of Print (New York: Routledge, 2000).

week 5. early modern hypertext.

Read for Class:

- Excerpts from Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* (1759-1767).
- Alfred, Lord Tennyson, *In Memoriam* (1850).

Discuss in Class:

- David R. Hammontree, "Tristram Shandy in Hypertext":
<http://www.english.ilstu.edu/students/drhammo/tristram/>
- Margaret Anne Doody, *The Story of the Novel* (New Brunswick, NJ: Rutgers University Press, 1997).
- Michael McKeon, *The Theory of the Novel: A Historical Approach* (Baltimore, MD: Johns Hopkins University Press, 2000).
- Georg Lukacs, *The Theory of the Novel* (Cambridge, MA: MIT Press, 1974).
- M. M. Bakhtin, *The Dialogic Imagination: Four Essays*, Michael Holquist, Ed.; Vadim Liapunov and Kenneth Brostrom, Trans. (Austin, TX: University of Texas Press, 1982).
- Walter Cohen, "Don Quijote and the International History of the Novel" *Early Modern Culture* (2004):
<http://eserver.org/emc/1-4/cohen.html>.
- Excerpts from George P. Landow, *Hypertext 2.0: The Convergence of Contemporary Critical Theory and Technology* (Baltimore, MD: Johns Hopkins Press, 1997).

week 6. the telegraph.

Read for Class:

- Herman Melville, "Bartleby, the Scrivener: A Story of Wall-Street" (1853):
<http://www.gutenberg.org/etext/11231>.
- Anthony Trollope, "The Telegraph Girl" In John Sutherland, Ed., *Later Short Stories* (Oxford: Oxford University Press, 1995)
- Henry James, "In the Cage" (1908): <http://www.gutenberg.org/etext/1144>.
- Selections from R.W. Franklin, Ed., *The Poems of Emily Dickinson*, Variorum Edition (Cambridge, MA: Harvard University Press, 1998).

Discuss in Class:

- Excerpts from Friedrich A. Kittler, "1800" In *Discourse Networks 1800/1900*, Michael Metteer, Trans. (Stanford, CA: Stanford University Press, 1990): 3-176.
- Richard Menke, "'Framed and Wired': Teaching 'In the Cage' at the Intersection of Literature and Media" *The Henry James Review* 25 (2004): 33-43.
- Jay Clayton, "The Voice In the Machine: Hazlitt, Hardy, James" In Jeffrey Masten, Peter Stallybrass, and Nancy Vickers, Eds., *Language Machines: Technologies of Literary and Cultural Production* (New York: Routledge, 1997): 209-232.
- Jerusha Hull McCormack, "Domesticating Delphi: Emily Dickinson and the Electro-Magnetic Telegraph" *American Quarterly* 55:4 (December 2003): 569-601.

week 7. the gramophone.

Read for Class:

- Excerpts from Joseph Conrad, *Heart of Darkness* (1902): <http://www.gutenberg.org/etext/526>.
- T.S. Eliot, *The Waste Land* (1922): <http://www.gutenberg.org/etext/1321>.

Discuss in Class:

- Friedrich A. Kittler, "Introduction" and "Gramophone" In *Gramophone Film Typewriter*, Trans. Geoffrey Winthrop-Young and Michael Wutz (Stanford, CA: Stanford University Press, 1999): 1-114.
- Ivan Kreilkamp, "A Voice Without a Body: The Phonographic Logic of *Heart of Darkness*" *Victorian Studies* 40:2 (<http://iupjournals.org/victorian/vic40-2.html>)
- Juan A. Suarez, "T.S. Eliot's *The Waste Land*, the Gramophone, and the Modernist Discourse Network" *New Literary History* 32 (2001): 747-768.
- Excerpts from Manju Jaidka, *T.S. Eliot's Use of Popular Sources* (Lewiston: Edwin Mellen Press, 1997).

week 8. the typewriter.

Read for Class:

- Excerpts from e.e. cummings, *Complete Poems*, Ed., George James Firmage.
- Ezra Pound, *The Cantos of Ezra Pound* (New Directions, 1996).
- Eugene Ionesco, *The Bald Soprano*, Robert Massin, Designer (Grove Press, 1982).

Discuss in Class:

- Friedrich A. Kittler, "Typewriter" In *Gramophone Film Typewriter*, Trans. Geoffrey Winthrop-Young and Michael Wutz (Stanford, CA: Stanford University Press, 1999): 183-263.
- Jennifer Wicke, "Vampiric Typewriting." *ELH* 59 (1992): 467-493.
- Michael Hennessy, "Technology and Modernism" *Contemporary Literature* 29:1 (Spring 1988): 129-132.

- Greg Camfield, "Typewriter" In *The Oxford Companion to Mark Twain* (Oxford University Press, 2003).
- Mark Twain, "The First Writing Machines" In *My Unpublished Autobiography*: <http://www.online-literature.com/Twain/318/>.
- Thomas D. Zlatich, "Language Technologies in A Connecticut Yankee" In *Nineteenth-Century Literature* 45:4 (March 1991): 453-477.
- Excerpts from Johanna Drucker, *The Visible Word: Experimental Typography and Modern Art, 1909-1923* (Chicago: University of Chicago Press, 1996).

week 9. the typewriter, cont'd.

Read for Class:

- Excerpts from James Joyce, *Ulysses* (1922): <http://www.gutenberg.org/dirs/etext03/ulyss12.txt>.

Discuss in Class:

- Jacques Derrida, "Ulysses Gramophone: Hear Say Yes In Joyce," Tina Kendall, Trans. In Bernard Benstock, Ed., *James Joyce: The Augmented Ninth* (Syracuse, NY: Syracuse University Press, 1988): 27-75.
- Charles Rossman, "The New 'Ulysses': The Hidden Controversy" *The New York Review of Books* 35:19 (December 8, 1988).
- Jorn Barger, "Editing Ulysses: The Issues" (June 1995): <http://www.robotwisdom.com/jaj/ulysses/editing.html>.
- John Ryder, "Editing Ulysses Typographically," *Scholarly Publishing* 18 (January 1987): 108-124.

week 10. film.

Screen In Class: *Tristram Shandy: A Cock and Bull Story*

Read for Class:

- Excerpts from Jack Kerouac, *Visions of Cody*.
- Excerpts from William Gaddis, *JR*.

Discuss in Class:

- Friedrich A. Kittler, "Film" In *Gramophone Film Typewriter*, Trans. Geoffrey Winthrop-Young and Michael Wutz (Stanford, CA: Stanford University Press, 1999): 115-182.
- Michael North, "Words in Motion: The Movies, the Readies, and 'the Revolution of the Word'" *Modernism/Modernity* 9:2 (2002): 205-223.

week 11. “information multiplicity.”

Read for Class:

- John Johnson, *Information Multiplicity: American Fiction in the Age of Media Saturation* (Baltimore: Johns Hopkins University Press, 1998).

wks 12-14. “information multiplicity.”

As a class, we’ll consider the following options, plus any that you propose, and set our agenda for the next three weeks. Take a look here -- <http://www.themodernword.com/scriptorium/index.html> -- for some other ideas.

- John Barth, “Click”: <http://www.tnellen.com/cybereng/barth.htm>
 - Laura Shackelford, “Narrative Subjects Meet Their Limits: John Barth’s ‘Click’ and the Remediation of Hypertext” *Contemporary Literature* XLVI:2 (2005): 275-310.
 - John Barth, *Lost in the Funhouse: Fiction for Print, Tape, Live Voice* (New York: Doubleday, 1968/1988).
- Don Barthelme, ??
- William Burroughs, *Naked Lunch*
- Mark Danielewski, *House of Leaves*
 - Mark B. N. Hansen, “The Digital Topography of Mark Z. Danielewski’s *House of Leaves*” *Contemporary Literature* XLV:4 (2004): 597-636.
- Don DeLillo, *Libra*, *White Noise*, *Cosmopolis*, or *Underworld*
 - Jerry A. Varsava, “Saturated Self: Don DeLillo on the Problem of Rogue Capitalism” *Contemporary Literature* (2005): 78-107.
- David Foster Wallace, *Infinite Jest*, *Girl With Curious Hair*, or *Consider the Lobster*
- Joseph McElroy, *Lookout Cartridge*
- Thomas Pynchon, *The Crying of Lot 49*, *Gravity’s Rainbow*, or *Vineland*

week 15. texts both corporeal and virtual.

- N. Katherine Hayles, “Translating Media: Why We Should Rethink Textuality” *The Yale Journal of Criticism* 16:2 (2003): 263-290.
- Excerpts from N. Kathrine Hayles, *Writing Machines* (Cambridge, MA: MIT Press, 2002)
- Excerpts from Jay David Bolter, *Writing Space: The Computer, Hypertext, and the History of Writing* (Hillsdale, NJ: Lawrence Erlbaum, 1991).
- Anna Gunder, “Forming the Text, Performing the Work – Aspects of Media, Navigation, and Linking” *Human IT* 2/3 (2001): 81-206.
- Rita Raley, “Reveal Codes: Hypertext and Performance” *Postmodern Culture* 12:1 (2001).
- N. Katherine Hayles, “Print Is Flat, Code Is Deep: The Importance of Media-Specific Analysis” *Poetics Today* 25:1 (Spring 2004): 67-90.

- Excerpts from N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (Chicago: University of Chicago Press, 1999)

supplemental reading.

- Mark Hansen, *Embodying Technesis: Technology Beyond Writing* (Ann Arbor, MI: University of Michigan Press, 2000).
- Jane Yellowlees Douglas, *The End of Books – or Books Without End? Reading Interactive Narratives* (Ann Arbor: University of Michigan Press, 2000).
- Jerome McGann, *Radiant Textuality: Literature after the World Wide Web* (New York: Palgrave, 2001)
- Jerome McGann, *The Textual Condition* (Princeton, NJ: Princeton University Press, 1991).
- Peter Shillingsburg, *Scholarly Editing in the Computer Age: Theory and Practice*, 3rd ed. (Ann Arbor, MI: University of Michigan Press, 1996)
- Theo Elm and Hans H. Heibel, Eds., *Medien und Maschinen: Literatur im Technischen Zeitalter* (Friburg: Rombach, 1991).