

# AML2410: Issues in American Literature and Culture— Between Page and Screen

Section 5700  
MWF, 7  
MAT 113

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**Office Hours:** TUR 4412;  
MW, 8 (or by appointment)

## Course Description

With the arrival of film technology around the turn of the 20th century, print literature faced a dramatic challenge to its reign over artistic representation. Since that media shift, there have been countless critical and creative interests in adapting linguistic expression from page to screen. But more compellingly, there are literary explorations of what print literature can best depict if we treat the page *as* screen. In this course, we will therefore read literary artifacts that investigate the aesthetic and political issues of American culture between page and screen.

Our readings will survey a variety of texts which demonstrate how the book defines itself as its own uniquely “visual” technology worth studying alongside optical media, as well as how that optical media dialogues with the book as technology and influence. As we read and learn from the work of great writers both creative and scholarly, in-class assignments will regularly be employed to facilitate writing instruction and create a space for writing practice. Major assignments will include regular discussion posts on specific topics, a multimodal project, and two analytical papers engaging the critical conversations discussed throughout the semester.

## Required Texts

All required print texts for this course will be available through the UF Bookstore in the Reitz Union, or online via [www.uf.bkstr.com](http://www.uf.bkstr.com).

Brown, Bob. *The Readies*. Edited by Craig Saper, Baltimore: Roving Eye Press, 2015. ISBN: 0692388036.

Cha, Theresa Hak Kyung. *Dictee*. Berkeley, Los Angeles: University of California, 2009. ISBN: 0520261291.

Danielewski, Mark Z. *House of Leaves*. New York: Pantheon, 2000. ISBN: 0375703764.

Morrison, Toni. *The Bluest Eye*. Vintage, 2007. ISBN: 0307278441.

Rankine, Claudia. *Citizen: An American Lyric*. Graywolf Press, 2014. ISBN: 1555976905.

Reed, Ishmael. *Mumbo Jumbo*. Scribner, 1996. ISBN: 0684824779.

Ward, Lynd. *God's Man*. Dover Publications, 2004. ISBN: 0486435008.

**\*Other assigned readings will be made available via Canvas\***

**All born-digital texts we will study in this course are compatible with current versions of macOS and Windows operating systems.**

## **Assignments (see below for Assessment Rubric)**

### **(1000 total points possible)**

#### **200** Textual Analysis

You will analyze one literary text assigned in class in an argumentative paper that explores how it is influenced by and in conversation with screen media. It is *not* a plot summary, but an in-depth analysis of both form and content. Your paper should utilize one theoretical essay assigned in class to develop your discussion. It must be **1000** words.

#### **250** Multimodal Project

You will analyze one literary text assigned in class in a multimodal project created through the graphic design app Adobe Spark ([spark.adobe.com](http://spark.adobe.com)) that explores how print literature engages particular political issues of visually mediated culture. Your project should incorporate one outside scholarly source and be analytical as well as innovative in its interactive, aesthetically pleasing format. Your project should engage the equivalent effort of **1500** words.

#### **300** Research Paper

You will compose a research paper that takes up an issue discussed in our critical texts and demonstrated in our literary texts. Your paper should present an original argument that engages larger critical conversations by citing at least *two* theoretical essays assigned in class and at least *two* other scholarly sources found through your own research in its discussion of one or more of our assigned electronic works. It must be **2000** words.

#### **150** Discussion Posts

You will contribute posts due periodically to our discussion board on Canvas. In these discussion posts, you should respond to the assignment's topical questions and assert

why your answers encourage further critical reflection. Each of the posts must be **150** words, for a total of **1500** words.

### **100** Participation

You must be an active and engaged part of the course to not only receive participation credit but to ensure that our course will be an academically fruitful experience. This grade will be gauged by not only your attendance, but your contribution to in class group activities and larger discussions. **To guarantee receipt of a full grade, you must contribute within class meaningfully at least once a class period.** (To “contribute meaningfully” may include asking questions that clarify or kickstart further discussion)

## **Course Schedule (Subject to Change)**

### **Week 1:**

**1/8** Course Introduction

**1/10** “The Prehistory of Film and Literature,” Timothy Corrigan

**1/12** “In Dreams Begin Responsibilities” (1937), Delmore Schwartz

### **Week 2:**

**1/15** (Martin Luther King Day)

**1/17** *Tender Buttons*, “Objects” (1914), Gertrude Stein

**1/19** *Tender Buttons*, “Objects” (1914), Stein; “Grammar in Use”: Wittgenstein/Gertrude Stein/Marinetti,” Marjorie Perloff

### **Week 3:**

**1/22** *Paterson*, “Book I” (1946), William Carlos Williams

**1/24** *Paterson*, “Book I” (1946), Williams; “Epic Encounters: The Modernist Long Poem Goes to the Movies” (excerpt), Marsha Bryant

**1/26** *The Readies*, 1-40 (1930), Bob Brown

### **Week 4:**

**1/29** *The Readies*, 41-52 (1930), Bob Brown; “Reading Machines: MACHINE POETRY AND EXCAVATORY READING in William Poundstone’s electronic literature and Bob Brown’s Readies” (excerpt), Jessica Pressman

**1/31** “The Cut Up Method” (1963), William S. Burroughs

**2/2** *Konfessions of an Elizabethan Fan Dancer* (1973), bpNichol

### **Week 5:**

**2/5** *God’s Man*, “I. The Brush,” “II. The Mistress” (1929), Lynd Ward

**2/7** *God’s Man*, “III. The Brand” (1929), Ward; “Setting the Record Straight,” Scott McCloud

**2/9** *God’s Man*, “IV. The Wife,” “V. The Portrait” (1929), Ward

### **Week 6:**

**2/12** “Untranslatability and the Transposition of Media” (excerpt), Friedrich Kittler

**2/14** “Florida” (1978), Kathy Acker; “You Must Remember This” (1987), Robert Coover

**2/16** *Dictee*, vii-60 (1982), Theresa Hak Kyung Cha  
- **Textual Analyses DUE**

### **Week 7:**

**2/19** *Dictee* 61-120 (1982), Cha

**2/21** *Dictee*, 121-179 (1982), Cha; “‘The Remnant is the Whole’: Collage, Serial Self-Representation, and Recovering Fragments in Theresa Hak Kyung Cha’s *Dictee*,” Nicole McDaniel

**2/23** *The Bluest Eye*, 1-58 (1970), Morrison

### **Week 8:**

**2/26** *The Bluest Eye*, 59-94 (1970), Morrison

**2/28** *The Bluest Eye*, 95-163 (1970), Morrison

**3/2** *The Bluest Eye*, 164-206 (1970), Morrison; “It’s Lit! How Film Finally Learned to Light Black Skin,” Nadia Latif

**Week 9:**

**3/5** (Spring Break)

**3/7** (Spring Break)

**3/9** (Spring Break)

**Week 10:**

**3/12** *Mumbo Jumbo*, 1-95 (1972), Ishmael Reed

**3/14** *Mumbo Jumbo*, 96-160 (1972), Reed

**3/16** *Mumbo Jumbo*, 161-218 (1972), Reed

**Week 11:**

**3/19** *Citizen: An American Lyric*, 1-66 (2014), Claudia Rankine

**3/21** *Citizen: An American Lyric*, 67-136 (2014), Rankine

**3/23** *Citizen: An American Lyric*, 136-161 (2014), Rankine; “B®anding Blackness: Biometric Technology and the Surveillance of Blackness” (excerpt), Simone Browne

- **Multimodal Projects DUE**

**Week 12:**

**3/26** *House of Leaves*, Foreword-40 (2000), Mark Z. Danielewski

**3/28** *House of Leaves*, 41-106 (2000), Danielewski

**3/30** *House of Leaves*, 107-245 (2000), Danielewski

**Week 13:**

**4/2** *House of Leaves*, 246-312 (2000), Danielewski

**4/4** *House of Leaves*, 313-383 (2000), Danielewski

**4/6** *House of Leaves*, 384-490 (2000), Danielewski

**Week 14:**

**4/9** *House of Leaves*, 491-566 (2000), Danielewski

**4/11** *House of Leaves*, 567-656 (2000), Danielewski

**4/13** *House of Leaves*, 657-709 (2000), Danielewski; "Inhabiting *House of Leaves*," N. Katherine Hayles

**Week 15:**

**4/16** "Watching Textual Screens Then and Now: Text Movies, Electronic Literature, and the Continuum of Countertextual Practice," Steven Wingate

**4/18** *Dakota* (2002), *Nippon* (2003), *Traveling to Utopia: With a Brief History of the Technology* (2005), Young Hae Chang Heavy Industries

**4/20** *The Jew's Daughter* (2000), Judd Morrissey & Lori Talley

**Week 16:**

**4/23** *Between Page and Screen*, Amaranth Borsuk & Brad Bouse; "The Posthuman Reader in Postprint Literature: *Between Page and Screen*," Pressman

**4/25** Course Conclusion

**4/27** (Reading Day)

- **Research Papers DUE**