

LMC 2000 Syllabus

Introduction to Literature, Media, and Communication, 3 credits

Fall 2026, Georgia Tech

Instructor Information

Instructor

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Description

As the introductory course to the School of Literature, Media, and Communication, LMC 2000 introduces students to key texts and modes of analysis associated with the study of literature, film, digital media, and communication. All sections of LMC 2000 share this focus.

This particular section of LMC 2000 begins with questions of form and experience: what *happens* when we read or write a text, and what kind of organizing principles does reading and writing lend to experience? How might feelings—joy, love, gratitude, loneliness, grief, longing, and more—derive from texts, and how might feelings give rise to the interpretation and creation of texts? How can literature, media, and communication offer both pleasure and peril, seduction and meaning? Through case studies, histories, and theories—of literature, digital media, film, gaming, photographs, design, and nature—we will answer, complicate, and expand these questions. This class makes a grounded argument for the vitality of studying--and making!—literature, media, and communication, as a means of grasping and participating in our changing world.

In relation to canonical and new texts, which consider community and mass culture, this class also foregrounds originality, authenticity, uniqueness, and singularity as they pertain to your specific voice and curiosity, your employability and preparedness. Even though you're likely taking LMC 2000 towards the beginning of your Georgia Tech career, this class foregrounds how this field might open fulfilling possibilities for your post-Georgia Tech future—and, more immediately, to help you make choices about major threads, internships, and activities. For example, our class will feature a “vocational showcase,” in which you—working together in peer groups—will introduce the class to LMC-related jobs and careers. In addition to quizzes and an essay, you will complete a series of discussion posts, geared toward facilitating interaction with your peers about ideas/media objects about which you care, and our semester will culminate in a final project that derives from your imagination and concerns. Given the enormity of the subject of Literature, Media, and Communication, this class cannot begin to exhaust the topic—and thus it attempts to introduce you to frameworks, questions, structures, histories, and ways of reading that might shape your experience of literature, media, and communication throughout your forthcoming Georgia Tech education and in your life thereafter.

This section of LMC 2000 thus functions as an **orientation** (to LMC as a field and as a Georgia Tech school), a **practicum** (in which you discern what LMC means to you, and we practice *studying* LMC), and a **gateway** (this class prepares you for more advanced LMC classes, and you will meet a cohort with whom you will move forward in LMC as an intellectual community). We will challenge ourselves with texts new and familiar, as we learn how to wield and cultivate superpowers of close analysis, critical thinking, and media making.

I regard our classroom as a learning community, and our collective experience can be as rewarding and meaningful as we decide to make it. Implicit in this syllabus is a claim that I want to make explicit: I teach toward our classroom as a site of inimitable experience, wherein we can have conversations and cultivate ideas otherwise not possible through reading Wikipedia, watching YouTube, or using Chat GPT. What can each of us bring to a dynamic exchange, to our embodied and in-process learning? What kinds of work can you make that's *yours*, that's unique, sensitive, conscientious, perceptive, and reflective? What kinds of ideas can we develop that are *ours* as an historic group of students and professor who have never been together in quite this

arrangement before? Let all of us learn and teach, work and study, toward helping the singularity of this occasion be noteworthy as a site of discovery and discernment.

Course Learning Outcomes

By the end of this course, students will be able to:

- understand the LMC curriculum by way of the Threads model
 - describe the various areas of humanities work being done in LMC, with special emphasis on the connections among these areas
 - use key critical terms and concepts relevant to LMC scholarship and humanities scholarship in general
 - appreciate professional, critical humanities scholarship
 - have a clearer sense of their future as LMC majors in terms of research, scholarship, and writing
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Course Materials

Toni Morrison, *Recitatif*

Virginia Woolf, *Mrs. Dalloway*

Additional readings, as posted/linked in Canvas

Barthes, Roland. "From Work to Text"

Barthes, Roland. "Leaving the Movie Theater"

Bennett, Joshua. "Why So Many MIT Students Are Writing Poetry," *The Atlantic Monthly*

Bishop, Elizabeth. "One Art"

Clarke, Bruce. "Communication"

Eichhorn, Kate. *The End of Forgetting: Growing Up with Social Media*

Gitelman, Lisa. *Always Already New: Media, History, and the Data of Culture*

Goggin, Joyce. "Transmedia, Storyworlds, Literary Theory, Games"

Green, John. "Super Mario Kart" and "Tetris," *The Anthropocene Reviewed*

Hall, Stuart. "Encoding/Decoding."

Hopkins, Gerard Manley. "Spring and Fall"

Kimmerer, Robin Wall. "Learning the Grammar of Animacy"

Lahiri, Jhumpa. "Hell-Heaven"

Lee, Li-Young. "From Blossoms"

Madrigal, Alexis C. "When the Revolution Was Televised."

Miller, J. Hillis. "Narrative"

Mitchell, W.J.T. "Representation"

Nabokov, Vladimir. "Signs and Symbols"

Peters, John Durham, *Speaking Into the Air: A History of the Idea of Communication*

Powers, Richard. "Nicholas Hoel" (*The Overstory*)

Schultz, Kathryn. "When Things Go Missing"

Sedgwick, Eve Kosofsky. *Touching Feeling*

Smith, Zadie. "Joy"

Smuts, Aaron. "What Is Interactivity?"

Sontag, Susan. "Against Interpretation."

Steigler, Bernard. "Memory"

Wilbur, Richard. "Love Calls Us to the Things of This World"

Woolf, Virginia. "The Cinema"

Zevin, Gabrielle. *Tomorrow and Tomorrow and Tomorrow*

Films

After Life (Hirokazu Kore-eda, 1998) [available via Kanopy]
Lovers Rock (Steve McQueen, 2020) [in-class screening]
Portrait of a Lady on Fire (Céline Sciamma, 2019)
Selma (Ava DuVernay, 2014)
WALL-E (Andrew Stanton, 2008) [available via Swank]

Assignments

- Discussion Posts (20%)
- Vocational Showcase Presentation (8%)
- Quizzes (30%): three will be given, and the top two scores will be recorded
- Essay (18%)
- Final Project (15%)
- Classroom Engagement (9%): This class expects your prepared, thoughtful, and respectful participation. Your discussion contributions need to reflect your careful reading, screening, and thinking about class materials. Engagement doesn't mean simply TALKING but also LISTENING, responding to, and asking questions of your colleagues and professor. Substantive participation involves respect for each other's ideas alongside careful attention to the assigned texts/films. Your classroom engagement should demonstrate:
 - Careful reading of texts and screening of films before coming to class (unless otherwise indicated in the syllabus);
 - Preparedness to be an involved discussant and engaged listener (not a spectator);
 - Active thinking about questions and issues raised during class;
 - Courage in trying out your own ideas, exercising vulnerability, and asking for help;
 - Respect for the ideas and worth of others in the discussion; and
 - Effort and thoughtfulness on any written exercises assigned to prepare you for discussion.

To earn engagement points, you should be involved in every class. An "A" is reserved for the student who—even if not always speaking—contributes substantive ideas and asks earnest and thoughtful questions (an "A" student expresses an alertness and engagement that is contagious; an "A" student is a leader, whether by speaking or by modeling a thoughtful listening; an "A" student's contributions reveal their thoughtful engagement with the course outside of class, i.e. familiarity with readings and film). A "B" looks like well-meaning but inconsistent engagement, with comments offered sporadically (maybe every other class) but also sometimes with distraction or inattention. A "C" goes to students who are present and who might go through the motions but who seem not wholly intellectually engaged ("C" students are comfortable letting other students carry the responsibility for discussion). A "D" or "F" goes to students who show up but who work against the focus of the class, through a negative contagion of disengagement. I appreciate how we all have good days and bad days (the same applies to me!), and this engagement grade looks for trends over time and not isolated incidents.

Attendance Policy: This class expects that you will be present for our meetings. Absences for religious holidays and observances, Georgia Tech athletic competitions (for athletes), illness, and sanctioned school functions will be excused (with notice). You can achieve the objectives of this course only through regular, responsible attendance and active engagement during our meetings. Students who miss more than three classes without documentation of illness or family emergency will see a lowered final grade, and students who miss more than six classes for any reason may fail the course. Students who are absent do not have the option of accessing a recorded class or participating remotely.

Core IMPACTS statement and Learning Outcomes

This is a Core IMPACTS course that is part of the Humanities area. Core IMPACTS refers to the core curriculum, which provides students with essential knowledge in foundational academic areas. This course will help students master course content, and support students' broad academic and career goals.

This course should direct students toward a broad Orienting Question:

How do I interpret the human experience through creative, linguistic, and philosophical works?

Completion of this course should enable students to meet the following Learning Outcome:

- Students will effectively analyze and interpret the meaning, cultural significance, and ethical implications of literary/philosophical texts or of works in the visual/performing arts.

Course content, activities and exercises in this course should help students develop the following Career-Ready Competencies:

- Ethical Reasoning
 - Information Literacy
 - Intercultural Competence
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Grading Scale

Your final grade will be assigned as a letter grade according to the following scale:

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|---|---------|
| A | 90-100% |
| B | 80-89% |
| C | 70-79% |
| D | 60-69% |
| F | 0-59% |

Course Policies and Expectations

CANVAS

Outside of our physical class meetings, you will be expected to consult Canvas to read announcements, post your discussion ideas, submit your assignments, and access readings. You are responsible for keeping up with the course via Canvas.

OFFICE HOURS

Please feel welcome to make an appointment for my [office hours](#), where you're welcome to bring questions, ideas, and concerns. You don't have to be struggling—or flourishing, for that matter—in the class to visit.

LATE WORK

Your discussion posts must be submitted on time because the point of the assignment is regular engagement, and your final project must be submitted on time because I must turn in final grades. A discussion post submitted within 24 hours after the deadline loses one full grade; two days late, loses two grades, and so forth. Given that the course takes your two of three highest quiz grades towards your final grade, if you miss taking a quiz, that will be the quiz grade that you drop.

ACADEMIC INTEGRITY

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. [Review Georgia Tech's Honor Code](#) and the [student Code of Conduct](#). This class upholds Georgia Tech's commitment "to cultivate a community based on trust, academic integrity, and honor." Towards that end, I will strictly enforce the honor code, and all violations will be reported to the Dean of Students' Office, who will investigate the incident and identify the appropriate penalty for violations. While group project assignments expect that students collaborate (on an original presentation), and while I encourage shared film screenings, your submitted writing and media projects must be your own original work, and you are responsible for whatever work you submit as yours. For more details, see <http://policylibrary.gatech.edu/student-affairs/academic-honor-code>

ON GENERATIVE ARTIFICIAL INTELLIGENCE (GAI)

I appreciate that GAI grows more "intelligent" by the day, and our future involves learning to work with this technology; yet the uniqueness of your own perception is worth learning to express within compelling prose. Toward this end, I've tried to build assignments that foreground human creativity and that hope for—more than grammatically-smooth but outsourced prose—a messiness and boldness that's wholly *yours*. Come to the writing process from a place of honesty, as a chance to take what's circling in you as an inchoate idea and press it into phrases and sentences that are true to your thinking. Approach writing as a process of thinking and refining your thoughts. I want to be neither your police nor your fool, and I trust you to make good choices. You'll have the rest of your life to explore what's possible with GAI, so let's take this semester to strengthen the writing that you can make of your own accord. *In other words, write without the assistance of GAI.* You are responsible for every assignment that you submit that bears your name, and you will be expected to understand and stand by—and be able to talk freely and easily about—all ideas within your prose. Writing that suggests a student's sophisticated understanding of cinematography, in contrast with that same student's confusion about basic cinematographic principles during class or in office hours, indicates a possible breach of academic integrity. I am *all for learning and progress*, but please make sure that it's *yours*.

INCLEMENT WEATHER AND DIGITAL LEARNING DAYS

In the case of inclement weather or an event that impacts campus operations, we will either pivot to digital instruction (provided we have internet and health) or cancel class. Unless you hear from me otherwise (via Canvas announcements), assume that we will be meeting in-person for our class.

STUDENT-FACULTY EXPECTATIONS AGREEMENT

At Georgia Tech, we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. [The Student-Faculty Expectations](#) articulate some basic expectations that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek. Therefore, I encourage you to remain committed to the ideals of Georgia Tech while in this class.

MOBILE DEVICES IN CLASSROOM

I appreciate that laptops and tablets can streamline students' access to reading materials, and these devices can also help you engage in the class through taking notes. These devices can also become sites of distraction: you will find it hard to participate in discussion, when tempted by the allure of YouTube highlights; and, by extension, I will lose my focus when I sense your losing yours. In short, use your laptops and tablets with discretion. If you have your screen open, I expect that you are engaging with class material (i.e. you shouldn't be completing homework for another class, writing your friends/family, scrolling social media, or watching videos unrelated to class). Please know that attention is contagious, and your distraction also diminishes the quality of your peers' focus. Use good judgment, and be respectful of the lived experience of the classroom.

Resources

UNDERGRADUATE STUDENT ACADEMIC SUCCESS RESOURCES

A list of resources for undergraduate students' academic success and information about advising can be found at [Success at Tech](#).

COMMUNICATION CENTER

I encourage your visiting the Communication Center, where they can help your ideas take written and visual form. Their website reads: "The CommLab is similar to a writing center, but in addition to helping students with essays, research papers, and other written work, we also provide feedback and guidance on individual and group presentations, poster design, slide decks, and anything else writing and communication oriented. Our trained consultants can help you with any project, assignment, or other task that relates to writing and communication." See <http://www.communicationcenter.gatech.edu/>

LEARNING SUPPORT AND ACCOMMODATIONS

In keeping with Georgia Tech's policies and my own values, I welcome students with disabilities to this class. Though I am imperfect and always learning, I aim to provide equal access and a culture of inclusion without altering the essential elements of coursework. Please feel welcome to talk with me about any barriers this class creates for your learning. Students experiencing academic barriers due to disability or chronic medical conditions should contact the Office of Disability Services at disabilityservices.gatech.edu or call the office at 404.894.2563 or in person at Smithgall Student Services Building, 353 Ferst Drive, Suite 221. If you have already registered with the Office of Disability Services and have obtained an accommodation letter, please meet with me during office hours as early in the semester as possible to discuss implementing your accommodations.

STUDENT WELL-BEING

As your professor and fellow human, I am concerned about your overall physical, social, and mental well-being. A [comprehensive list](#) of wellness-related resources has been compiled and maintained by the Office of the Vice President for Student Engagement and Well-being. <https://students.gatech.edu/student-resource-guide>

