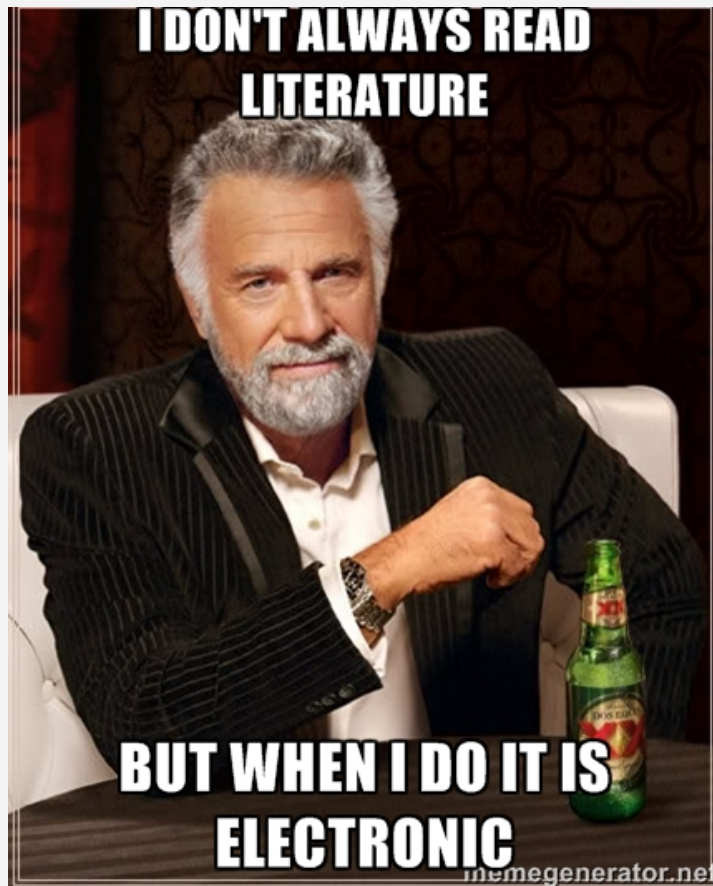


Reading and Writing Electronic Literature



ENGL 305: Topics in Humanities Computing

Syllabus url:

<http://tinyurl.com/m5arnrk>

Class Blog:

engl306s15baldwin.wordpress.com

Professor Sandy Baldwin

TR 10:00-11:15

Spring 2015, G18 Colson Hall

Office: G20 Colson

Hours: TR 11:30-12:30

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(use this email *only*)

Description

Course Catalog Description: Topics include: literary studies (electronic publications, web-based interactive fiction, poetry, drama, nonfiction), creative writing in digital media, composition online, pedagogy, cultural studies of electronic media, online communications, language studies. Topics rotate; check with the instructor for current topic.

This semester's topic is electronic literature or *e-lit*. What is electronic literature? It may be a feminist memoir in the form of a hypertext clickable version of the author's body (*my body - a wunderkammer* by Shelley Jackson); or a jazz-syncopated Flash video update of Ezra Pound from South Korea (*Dakota* by Young Hae Chang); or a recombinatory code poem about a gorge in Taiwan, which in turn leads to countless remixes of the code into new poems ("Taroko Gorge" by Nick Montfort, and many remixed versions); or a Twitterbot that mashes up Walt Whitman's *Leaves of Grass* and FML (@FMLWhitman by Mark Sample). E-lit may

use code, video games, Pinterest, text messages (you name it ...).

One goal of this course is understanding e-lit: what it is and how it is defined. To get things started, here are three common definitions of e-lit:

- 1) "Electronic literature, or e-lit, refers to works with important literary aspects that take advantage of the capabilities and contexts provided by the stand-alone or networked computer." See the Electronic Literature Organization, the leading organization studying e-lit, <http://eliterature.org/what-is-e-lit/>.
- 2) E-lit is "born digital" literature, literature that originates in digital form and is in some way only possible in that form.
- 3) E-lit is all writing on the computer and network (and perhaps all writing today). Remember, one meaning of "literature" is simply "it is written."

Notice the different implications and possibilities of each definition! Another guiding direction of the course is difference between **production** and **reception**. To understand e-lit means understanding how works are produced, created, and distributed (production); but also received, read, made communal, and archived (reception). Finally, a framing question: how is understanding of e-lit, and the production/reception of e-lit, conditioned by contexts, such as privilege, medium, and history? **You will study all of these in this course, including making your own e-lit.** The primary resource for the course will be the ELO's Electronic Literature Organization's Collections <<http://collection.eliterature.org/>>.

WordPress Site

Your WordPress site will be the primary venue for presenting your work (e.g. blog posts, links to drafts, etc.). See the [WordPress FAQ](#) (attached to this syllabus) to set up your site. Your site must be set up and the url sent to Sandy by class time on *January 20*. The site will be a public representation of your work in the course.

Assignments

1. Your own version of [Taroko Gorge](#). It must include your own vocabulary, your title, your color scheme, and some variation in the layout/syntax. Draft due on January 29. Final due on February 5. (20%)
2. Twine narrative. Use [Twine](#) to author a narrative with at least 20 nodes, 10 images, 10 uses of variables (set, if, etc.). Twine [FAQ](#) here. Draft due on February 24. Final due on March 3. (20%)
3. Electronic Literature Directory and ELMCIP entries. Three original entries (one into each databases and a third into one or the other, each about 300 words). Proposal (500 words total) due March 17. Final due April 7. (20%)
4. Creative project. Your own creative project. Suggestions: use [Zeega](#), or [Google Maps](#), or [Prezi](#), or [Telescopic Text](#), or a video game, or [Pinterest](#), or [Creativist](#), or a meme generator, or ... Proposal (500 words) due for commentary and critique on April 23. Final due April 30. (20%)
5. Blog posts throughout the semester in response to syllabus prompts. (20%)

Note: Works can be revised for an improved grade, but only on consultation with the professor.

Grade Descriptors

Think of grading as a *contract*. The percentages described above, the descriptors below, and the criteria for participation and attendance below, tell you *exactly* what you need to do to get and A, B, C, D, or F grade. The following are general descriptors for for grading work.

A Outstanding: represents superlative participation in all course activities; all assigned work completed, with very high quality in all course work.

B Excellent: represents above-average participation in all course activities; all assigned work completed, with consistently high quality in course work.

C Average: represents good participation in all course activities; all assigned work completed, with generally good quality overall in course work.

D Below average: represents uneven participation in course activities; some gaps in assigned work completed, with inconsistent quality in course work.

F Inadequate: represents minimal participation in course activities; serious gaps in assigned work completed, or very low quality in course work.

Participation

300-level writing classes are intensive and focused on students' majors and future directions, i.e. they are not surveys. As such, in-class activities and discussion are a primary means of instruction and learning. All students are expected to conduct themselves like professionals in the course. Participation includes but is not limited to coming to class prepared and with all the work due; participating in class activities; and maintaining a courteous and considerate attitude in class (for example: cell phones on silent). All work should be turned in promptly, on the due date, with the proper formatting, and with attention to spelling and grammar.

Completing ungraded writing such as drafts and other short writings is assumed as part of your participation. Every failure to participate in the above manner will lower your overall final grade by 1/3 of a grade (e.g. from an A to an A-, and so on).

Attendance

Attending class and participating in the class activities is indicative of professional conduct and is a basic courtesy to others in the class. You are expected to attend every class. Every unexcused absence or failure to participate after the second week – starting with class on January 19 – will lower your overall final grade by 1/3 of a grade (e.g. from an A to an A-, and so on). I am happy to discuss the absence policy. I will determine what constitutes an excused absence.

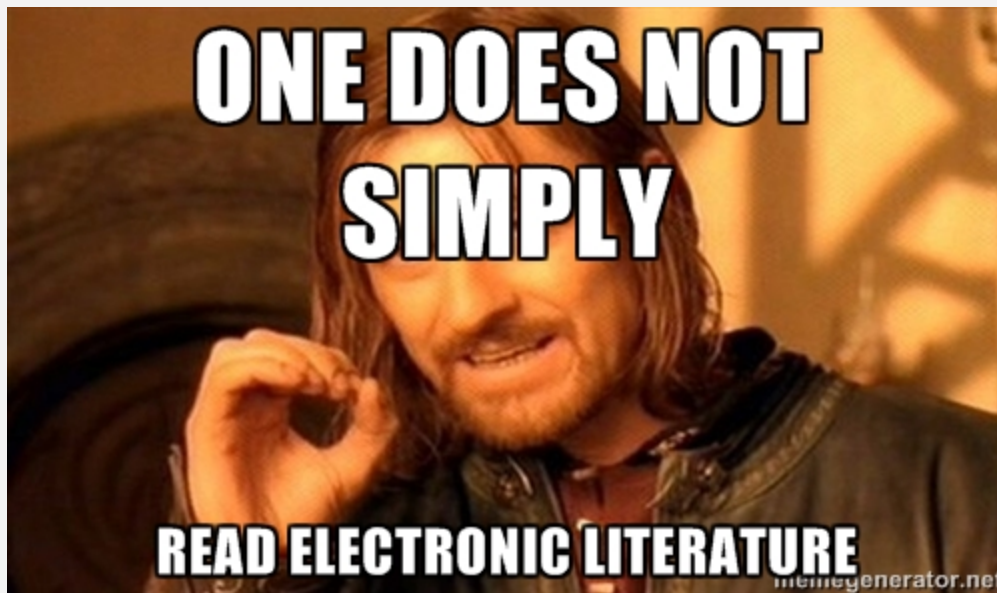
Academic Integrity Policy

“Faculty, students, and administrators share the responsibility to maintain the University’s academic integrity. It is essential that grades measure the achievement of the individual student. Academic dishonesty includes the following: plagiarism; cheating and dishonest practices in connection with examinations, papers, and projects; and forgery, misrepresentation, and fraud. Cheating and plagiarism are condemned at all levels of University life. Refer to the official University policy on cheating and plagiarism available in the

University's catalogs, and the Academic Integrity/Dishonesty Policy." - Policy listed in the [WVU Faculty Handbook](#)

Diversity Statement

"The West Virginia University community is committed to creating and fostering a positive learning and working environment based on open communication, mutual respect, and inclusion. If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements with the Office of Accessibility Services (304-293-6700). For more information on West Virginia University's Diversity, Equity, and Inclusion initiatives, please see <http://diversity.sandbox.wvu.edu/ddei>."



Schedule

All assignments and readings are due at the beginning of class on the date listed. You must be prepared to discuss the readings in the class they are due. Unless otherwise discussed or arranged, assignments delivered after the due date are considered late and will not be accepted.

Date	Topics	Reading	Due
Jan 13	Introduction. Go over syllabus.	Electronic Literature Explained. Telescopic Text.	
Jan 15	Reading e-lit. Discuss Jackson and YHC. How do we read	Jackson, my body and YHC, Dakota	

	these? Making a wordpress site.		
Jan 20	Continued: How do we read e-lit? Introduction to Taroko Gorge.	Hayles, “Electronic Literature: what is it?” Montfort, Taroko Gorge	WordPress site. Blog post on how to read Taroko Gorge.
Jan 22	Continue on reading and making.	Daly, First Draft and Sample, Twitterbots , on Sample and more on Sample	
Jan 27	JR Carpenter (Skype with author). Continue making your Taroko Gorge.	JR Carpenter, Lucky Soap	Blog responding to one of Carpenter’s works
Jan 29	Workshop		Your Taroko Gorge draft due.
Feb 3	Introduction to Twine	Hudson, The Video Game Technology for All	
Feb 5	Guest lecture: Dr. Gaudette on web comics		Your Taroko Gorge due.
Feb 10	Politicizing e-lit. More Twine.	Marino, Show of Hands , Daniel and Loyer, Public Secrets , and Katko, Up Against the Screen Motherfuckers	Blog responding to one of today’s works
Feb 12	More Twine.	Kate Pullinger, Inanimate Alice 1 and Inanimate Alice 4	
Feb 17	Interactive Fiction. More Twine.	Short, Galatea , Mateas, Facade	Blog responding to Galatea or Facade
Feb 19	Guest Lecture: Dr. Gaudette on web comics		Blog responding to web comics
Feb 24	Workshop		Twine draft due
Feb 26	Stephanie Strickland (Skype with author).	Strickland, “Writing The Virtual.” The Ballad of Sand and Harry Soot ,	Blog responding to one of Strickland’s works

		slippinglimpse , Sea and Spar Between	
Mar 3	Introduction to ELD/ELMCIP	Waber, Strings , Stefans, The Dream Life of Letters and Star Wars One Letter at a Time	Twine project due
Mar 5	Games and interfaces. Jason Nelson (Skype with author).	Baldwin, Basra , Nelson, Digital Creatures	
Mar 10	Haptic, gestural, 3D	Angel and Gibbs, At the Time of Writing , Wardrip-Fruin, Screen , Fisher, Andromeda and Borsuk, Between Page to Screen	Blog responding to one of today's works
Mar 12	Visualizing e-lit institutions	Rettberg, " Visualizing Networks of Electronic Literature " and Walker-Rettberg, " An Emerging Canon "	
Mar 17	Workshop		ELMCIP/ELD proposals due
Mar 19	Workshop	Play with Language is a Virus .	
Mar 24	Spring Break		
Mar 26	Spring Break		
Mar 31	Code	Cramer, " Digital Code and Literary Text ," Beiguelman, Codemovie 1 , Mez, crossing ova , Montfort, ppg256 and Jacobs, Semantic Disturbances	Blog responding to one of today's works
Apr 2	Jhave (Skype with author).	Jhave, " The Assimilation of Text by Image ," " Reading the wind , Glia and old Glia	

Apr 7	Introduction to final project	Reptile Resistance , Loyer, Upgrade Soul and Lewis, mobile apps	Final ELMCIP/ELD posts due
Apr 9	Global e-lit. Presentation by Kwabena Opoku-Agyemang	ELO Collections	
Apr 14	Post digital	Florian Cramer, “Post Digital Writing” http://www.electronicbookreview.com/thread/electropoetics/postal and “What is ‘post-digital’?”	Blog post responding to Cramer
Apr 16	Post-Digital	Goldsmith, Printing the Internet , Ubermoergen, The Project Previously known as Kindle forkbomb , and Barber, Night Moves	
Apr 21	Workshop		Proposal for creative project, 500 word blog post.
Apr 23	Workshop		
Apr 28	Workshop		
Apr 30	Last class		Final creative project due.
May 5	Last chance to turn in revisions		

