What happens to literature when text moves from page to screen? What opportunities and challenges do interactive narratives present for those who write, read, and study fiction? This course invites students of all majors and levels of technical expertise into a critically intensive, historically ranging, hands-on learning environment to explore how technology has transformed the way literary fiction is consumed, produced, and distributed in the digital age. Combining the critical insights of humanist inquiry with the “design-and-build” impulses of engineering, the team-taught course challenges students to transform theory into praxis by using digital tools to generate new knowledge about literary texts and to produce both creative and critical works in collaboration with students from different methodological backgrounds.

Students will encounter a number of different media forms— including 20th and 21st century literature both “analog” and digital, hypertexts, games, and digital art—and engage with the various theories and methods used by digital humanists to study American literature and culture. Rich theoretical readings, ranging from narratology and quantitative analysis to cultural studies, will inspire students to interpret and create media with a critical eye. Students will produce their own works of electronic literature by experimenting with a variety of platforms, eventually expanding one of these creative options to develop a significant digital project.

Beyond providing English majors a contemporary American option for the post-1789 literature requirement, the course satisfies the major’s Theory and/or Rhetoric requirement and the Media, Folklore, and/or Culture requirement. It also counts towards the Digital Humanities minor.

**Course Requirements**

This course is conducted entirely online, which means you do not have to be on campus to complete any portion of it. You will participate in the course using Canvas, UO’s learning management system (https://canvas.uoregon.edu).

All required readings and course material are available on Canvas under the relevant module/lesson.
You will need to have a reliable internet connection, up-to-date browser, operating system and some additional software on your computer to take this class. Check the UO Distance Education page ([https://de.uoregon.edu/](https://de.uoregon.edu/)) for hardware & software requirements.

**Learning Objectives**

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

✦ identify how digital tools and media technologies function in society, academic culture, and/or scholarly research
✦ identify and analyze how digital tools and technologies operate,
✦ use and engage with digital tools effectively, ethically, and thoughtfully
✦ identify how digital tools are applied to subjects in academic humanities

**Course Structure + Expectations**

**ANNOUNCEMENTS**

Announcements will be posted in Canvas when necessary. They will appear on your dashboard when you log in and/or will be sent to you directly through your preferred method of notification. Please make certain to check them regularly, as they will contain any important information about upcoming projects or class concerns.

**EMAIL**

In this course we will use the CONVERSATIONS feature on the help corner (located in the upper right hand navigation links) to send email for private messages. You can either check your messages in the CANVAS system or set your notifications to your preferred method of contact. Please check your messages regularly. When submitting messages, please do the following:

✦ Put a subject in the subject line that describes the email content with your name, week and message subject. For example: YOURNAMEWK2ASSIGNMENT.
✦ Send email only to CONVERSATIONS and not to the instructor’s UO email account. Ensure that both instructors’ names are included in the “To” line of your message.
✦ Do not send messages asking general information about the class, please post those in the QUESTION FORUM (see below).
✦ Do not submit your assignments via message; submit them via the Canvas assignment.
✦ Make certain to check your messages frequently.

**QUESTIONS**

In online courses it is normal to have many questions about things that relate to the course, such as clarification about assignments, course materials, or assessments. Please post these in the QUESTION FORUM which you can access by clicking the DISCUSSIONS button in the course navigation links. This is
an open forum, and you are encouraged to give answers and help each other. For each clear and comprehensive answer you give, you can receive 1 extra credit point for the course (up to 5 points maximum).

**DISCUSSION FORUMS**
Discussion Forums are a way for you to engage with each other about the course content. Each lesson module will have a dedicated discussion forum. You can also access each forum by clicking on the DISCUSSIONS button in the course navigation links. In order to get full credit for each discussion, you will need to post a thoughtful, well-written response to the question and respond to two of your classmates’ answers.

**TURNAROUND/FEEDBACK**
During the week (M-F) we will check CONVERSATIONS throughout the day. If you have a concern and send us a message, you can expect a response within two days. Please allow extra time if sending a message over the weekend.

**IMPORTANT DATES**
The due dates for your assignments can be found in the CALENDAR in the navigation links at the left side of your screen, as well as in each lesson module. Please review these.

**Method of Assessment**

**WEEKLY ASSIGNMENTS**
Each week you will need to complete the following:

+ Read/watch the assigned course material posted on the relevant module.
+ Post in the weekly Discussion Forum by Friday at 11:59pm PT (Pacific Time). Instructions are posted on the Forum.
+ Respond to two other students’ posts in the Discussion Forum by the following Monday at 12:00 noon PT.
+ Complete projects or activities by dates listed on each module (projects will usually be due on Mondays at 12:00 noon. Not every week or module has an assignment or activity).

**SPECIAL PROJECTS**
There will be 4 projects for this course. Detailed instructions and grading rubrics will be available on Canvas.

**Project 1. Mini Twine Story. (Due Week 3)** For this project, students will use the web-based, open-source tool “Twine” to create a short original hypertext narrative. In addition to the hypertext link to their story (it can be private or public), students will submit a brief written reflection, discussing the creation process and the product in relation to 1-2 critical or creative texts we have read so far in the course.

**Project 2. Tracery “Story Generator”. (Due Week 5)** Students practice using a Javascript library to generate text as the basis for a simple story or plotline. In addition to sharing their JSON text and sample
output (it can be private or public), students will submit a brief creative and critical analysis, discussing the creation process and the product in relation to 1-2 critical or creative texts we have read so far in the course.

**Project 3. DIY Predictive Keyboard. (Due Week 9)** Students will learn to “scrape” the web for large textual datasets and use them for the basis of their own predictive keyboard app. In addition to their app link (it can be private or public), students will submit a brief creative and critical analysis, discussing the creation process and the product in relation to 1-2 critical or creative texts we have read so far in the course.

**Final Project. (Due Wed. of Finals Week)** Students will expand one of their earlier 3 projects into a larger stand-alone work, gaining additional expertise with the specific platform they have chosen by completing a series of activities and conducting further research. They will also submit a 5-6 page critical “artist’s statement”; details and expectations will be posted on Canvas.

**GRADING BREAKDOWN**
- Discussion Forum Participation: 25%
- Project 1: 10%
- Project 2: 15%
- Project 3: 15%
- Final Project: 35%

**Additional Course Policies**

**NETIQUETTE**
When posting on the discussion boards and chat rooms it is important to understand how to interact with one another online, netiquette. You can read more about the rules of netiquette at http://www.albion.com/netiquette/index.html.

**COURSE PARTICIPATION POLICY**
Participation is essential to your success in this class. In distance education courses you are required to participate just as if you were in a face-to-face course. This means that in order to get full credit for participation, you will have to complete your discussion assignments, lesson assignments and other assigned activities in a timely manner. Consistent failure to participate in class will result in being dropped from the course.

**LATE WORK**
Late work will not be accepted. Assignments will not be available after the deadline. If you have an extenuating circumstance, please contact instructors by private message before the assignment is due to make alternate arrangements.

**DROPPING**
All distance education courses follow the UO Distance Education Policy for Auditing, Enrolling in, and Dropping DE courses. In order to avoid getting an F for the course, it is your responsibility to officially withdraw from the class prior to the deadline.

Students who do not participate in class – that is, who consistently do not complete assignments, respond to forums or turn in other work – will be dropped from the class for non-participation.
ACADEMIC INTEGRITY
All work must adhere to standards of academic honesty outlined in the Student Conduct Code. Plagiarism will result in failure of the course and additional sanctions as determined by the Office of Student Conduct and Community Standards.

ACCESSIBLE EDUCATION
In compliance with UO policy and equal access laws, we are available to discuss appropriate academic accommodations that may be required for student with disabilities. Requests for academic accommodations are to be made during the first two weeks of the quarter. Students are encouraged to register with the Accessible Education Center to verify their eligibility.

TECH SUPPORT
If you need technical assistance at any time during the orientation or to report a problem you can contact UO's Technical Support Desk (541-346-HELP (4357), service.uoregon.edu).

It is also helpful if you let us know what kinds of technical difficulties you encounter so that we can continue to improve the course.

ADDITIONAL STUDENT RESOURCES
The UO Distance Education Department has resources to help you with your online learning experience. Check out their website at https://de.uoregon.edu/
## Schedule

### What is a text?

**Week 1: January 7**

| | Tabbi, Ed. Introduction to Bloomsbury Handbook of E-Lit (PDF)  
| | Wittig, *Is Life Like a Book or a Smart Phone? Why Form in Fiction Matters* (Film, 17m)  
| | Marino, 60-second seminar, “What is Electronic Literature?”  |

| Experience | Play/read/watch the following works of Electronic Literature  
| | Stuart Molthrop, *Victory Garden* ([sample](http://www.victorygarden.com/)) OR Joyce, Afternoon OR Patchwork (Storyspace)  
| | Stratton et al, Unknown  
| | Joyce, Twelve Blue  
| | Fisher, these waves of girls  
| | Description of Fruin's Screen  |

| Share/Connect | Post reading response to discussion forum by Friday, January 11, 2019 @ 11:59pm.  
| | Post 2 response to classmates on discussion forum by Monday, January 14, 2019 @ 12:00pm (noon).  |

### What is a reader?

**Week 2: January 14**

| Read/Watch/Play/Experience | Excerpts, Rabinowitz, *Before Reading*: Chapter 1, “Starting Points”  
| | Cayley, *The Readers Project*  
| | Hayles, *How we read: close, hyper, machine*  
| | Herrnstein Smith, *What was close reading?*  
| | Jenkins, “How Fan Fiction Can Teach Us a New Way to Read Moby-Dick (Part Two)”  |

| Share/Connect | Post reading response to discussion forum by Friday, January 18, 2019 @ 11:59pm.  
| | Post 2 response to classmates on discussion forum by Monday, January 21, 2019 @ 12:00pm (noon).  |

**Week 3: January 21**

| Read/Watch/Play/Experience | Montfort, *Riddle Machines: The History and Nature of Interactive Fiction*  
| | Read *Zork Instruction Manual* & Play *Zork*  

Gamebook/Interactive Fiction texts:  
- Ben Crispin, “The Idealist”  
- *Sphinx*  
- *Detectiveland*
### Share/Connect
- Post reading response to discussion forum by Friday, January 25, 2019 @ 11:59pm.
- Post 2 response to classmates on discussion forum by Monday, January 28, 2019 @ 12:00pm (noon).

### Project Due
**Mini Twine Story (Project 1) due by Monday, January 28, 2019 @ 12:00pm (noon).**
- Watch “Getting Started with Twine 2.1” (13 minutes)
- Watch Twine 2 Tutorial
- Read and follow along with Twine 2 “How to Create Your First Story” (or This guide to using Twine made with Twine)
- Refer to The Twine 2 Guide for more information or if you get stuck
- Write a creative and critical analysis (see Canvas assignment for instructions)
- Submit your assignment via the Canvas Assignment Link

### From “Analog” to Digital Literature

#### Week 4: January 28

<table>
<thead>
<tr>
<th>Read/Watch/Play/Experience</th>
<th>Burroughs, The Cut-Up Method of Brion Gysin</th>
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<tbody>
<tr>
<td></td>
<td>Podcast: General Introduction to Oulipo in 15 minutes (audio)</td>
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<tr>
<td></td>
<td>An (extremely) brief introduction to Oulipo</td>
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<td></td>
<td>“Six Selections by the Oulipo” (in The New Media Reader)</td>
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<td>Includes Primary Text: DIY Version of Quineau's <em>Cent mille milliards de poèmes</em></td>
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<tr>
<td></td>
<td>and English language e-versions of Quineau:</td>
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<td></td>
<td>Example 1 (a “slot machine” version)</td>
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<td></td>
<td>Example 2 (click “Random Selection”);</td>
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<td></td>
<td>Example 3 (click “New Poem” after setting language to “English” and clicking “Translate” (unless you can read French))</td>
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<td>Mini Activity (cut up Quineau &amp; photograph result - see discussion forum instructions)</td>
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<td></td>
<td>e.e. cummings, r p o p h e s s a g r (and page proof)</td>
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<td>Niss with Deed, “Oulipoems”</td>
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<thead>
<tr>
<th>Share/Connect</th>
<th>Post reading response to discussion forum by Friday, February 1, 2019 @ 11:59pm. <strong>Note specific instructions for this forum; involves a hands-on “cut-up” activity</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Post 2 response to classmates on discussion forum by Monday, February 4, 2019 @ 12:00pm (noon).</td>
</tr>
</tbody>
</table>

#### Week 5: February 4

Read/Watch/Play/Experience
- Aquilina, “Electronic Literature and the Poetics of Contiguity” (PDF in Bloombury pp. 201-216)
  - Montfort, “Sea and Spar Between”
  - “Pry”
- Kemaldar, *Introduction to and example of “Code Poetry”*
  - Primary: LoveBits
- Marino, “Why we must read the code”
- Rob Wittig, “Literature and Netprov in Social Media: A Travesty, or, in Defense of Pretension (PDF)
  - Fall of the Site of Marsha

Share/Connect
- Post reading response to discussion forum by Friday, February 8, 2019 @ 11:59pm.
- Post 2 response to classmates on discussion forum by Monday, February 11, 2019 @ 12:00pm (noon).

Project Due
*Tracery “Story Generator” (Project 2) due by Monday, February 11, 2019 @ 12:00pm (noon)*
Create your own “story generator” using *this Tracery tutorial*. (share your JSON text and sample output, along with critical analysis). Detailed instructions will be available on Canvas.

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**Hypertexts & Cybertexts**

**Week 6: February 11**

**Read/Watch/Play/Experience**
- Coover, “*The End of Books*” (1992)
- Ensslin and Skains, “Hypertext: Storyspace to Twine” (in Bloomsbury, 295-310) - good introduction to historical overview
- Excerpt of Deleuze and Guattari, *A Thousand Plateaus*
- Van Hulle, “*Hypertext and Avant-texte in Twentieth-Century and Contemporary Literature*”
  - with Coover, “The Babysitter”
- Gervais, *Is There a Text on This Screen? Reading in an Era of Hypertextuality*
  - with primaries Hegiroscope, 2translation, Perte de Temps, (and original Baudelaire Poem, *L’Horloge (The Clock)*,

**Share/Connect**
- Post reading response to discussion forum by Friday, February 15, 2019 @ 11:59pm.
- Post 2 response to classmates on discussion forum by Monday, February 18, 2019 @ 12:00pm (noon).

**Week 7: February 18**
### Read/Watch/Play/Experience

- (Re) watch
  - Joyce, afternoon
  - Morrissey and Talley, *The Jew’s Daughter*
- Punday, “Narrativity” (in Bloomsbury Handbook); make PDF
  - along with text “Today I Die” (2009) (requires Flash)

### Share/Connect

- Post reading response to discussion forum by Friday, February 22, 2019 @ 11:59pm.
- Post 2 response to classmates on discussion forum by Monday, February 25, 2019 @ 12:00pm (noon).

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### Digital Humanities Methodologies + Distant Reading

**Week 8: February 25**

<table>
<thead>
<tr>
<th>Read/Watch/Play/Experience</th>
<th>Share/Connect</th>
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</thead>
<tbody>
<tr>
<td>Kirschenbaum, <em>What Is Digital Humanities and What’s It Doing in English Departments?</em></td>
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<tr>
<td>Explore “Around DH in 80 Days” (read the About page first, then go to the Home page and explore a few projects)</td>
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<tr>
<td>Hoover, “Quantitative Analysis and Literary Studies”</td>
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<tr>
<td><strong>Activity: Basic Text Visualization with Voyant</strong></td>
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<tr>
<td>Read Calado, “Using Voyant-Tools to Formulate Research Questions for Textual Data”</td>
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<tr>
<td>Watch Voyant tutorial (short) or tutorial (long)</td>
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<tr>
<td>Experiment with tool using sample Corpses (instructions on Canvas)</td>
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<tr>
<td>Post reading response to discussion forum by Friday, March 1, 2019 @ 11:59pm. (Note instructions on forum relating to “Around DH in 80 Days” and Voyant Activity)</td>
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<tr>
<td>Post 2 response to classmates on discussion forum by Monday, March 4, 2019 @ 12:00pm (noon).</td>
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### The Future of Literature

**Week 9: March 4**

<table>
<thead>
<tr>
<th>Read/Watch/Play/Experience</th>
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<tbody>
<tr>
<td>Roh, “Unwrapping the eReader: On the Politics of Electronic Reading Platforms’’ (Bloomsbury)</td>
</tr>
<tr>
<td>Wolf, “<em>Reader Come Home</em>” Excerpt” (read the excerpt as well as the article)</td>
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<tr>
<td>The Literary Potential of Emojis</td>
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<tr>
<td>Flood, “Emojis worth a thousand words: classic novels retold in smileys”</td>
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<tr>
<td>skim through Twitter hashtag #emojireads</td>
</tr>
<tr>
<td>Kriss, “Emojis Are the Most Advanced Form of Language Known to Man”</td>
</tr>
<tr>
<td>Read the Emoji Wikipedia Entry (Sections 1-5, and 8)</td>
</tr>
<tr>
<td>Stark and Crawford, “The Conservatism of Emoji: Work, Affect, and Communication” (Optional)</td>
</tr>
</tbody>
</table>
### Share/Connect
- Post reading response to discussion forum by Friday, March 8, 2019 @ 11:59pm.
- Post 2 response to classmates on discussion forum by Monday, March 11, 2019 @ 12:00pm (noon).

### Project Due
**DIY Predictive Keyboard (Project 3) due by Monday, March 11, 2019 @ 12:00pm (noon)**
- [Read Feeding AI and Neural Networks with Information](#)
- See example project, “Neural Neighbors: Capturing Image similarity” (Yale Digital Humanities Lab)
- Lewis-Kraus, “The Great A.I. Awakening”
- Watch Botnik Video Tutorial
- Write critical analysis

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## Final Projects

### Week 10: March 1

<table>
<thead>
<tr>
<th>Read/Watch/Play/Experience</th>
<th>Do additional activities and research for, and work on, your final project of choice (see specific requirements for each final project option on Canvas)</th>
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</thead>
<tbody>
<tr>
<td>Make/Write</td>
<td>Final Projects due Wednesday of Finals Week (March 20, 2019 @ 12pm noon)</td>
</tr>
</tbody>
</table>