

# ENG1131: Writing Through Media—Electronic Literature

Section 1363  
MWF, 4; T, E1-E3  
WEIL 408D

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**Office Hours:** TUR 4412;  
MWF, 2-3 (or by appointment)

## Course Description

Literature as a discipline is often “bound” within a print-based expectation, even as we increasingly write about it with and in relation to computing technologies. In this course, the literature we encounter will not just reside on a page, but across screens, across networks. This genre, called electronic literature, has been developing its canon from the 1980s through subsequent advancements in digital technology, even up to new digital works which continue to be composed today. We will sample celebrated works from the history of electronic literature, including technologically influenced print texts, examples from the *Electronic Literature Collection*, and various digital media extending from there.

As we survey these works, we will “write through media” by composing our own exercises in electronic literature and scholarship through assignments that explore the possibilities of digital media craft. Course screening times will be dedicated to collaborative reading/viewing electronic works, and to workshopping with required software for composition. We will regularly “read together” to emphasize the diversity of experiences interactive texts may solicit, and to compare the differing resolutions each of you may reach to the shared resolutions we arrive at as a group. You should thus gain appreciation for the analysis and composition of electronic literature in its many forms.

## Course Outcomes

By the end of ENG 1131, you should be able to:

- engage confidently with the criteria of electronic literature
- expand your literary and computational frameworks of literary media
- analyze the composition, not just the content, of our assigned texts
- respond critically to course concepts through electronic composition
- improve your skill as a writer across print and digital forms

## 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).

Borsuk, Amaranth and Brad Bouse. *Between Page and Screen*. Los Angeles: Siglio, 2012. ISBN: 9780986176425.

Plascencia, Salvador. *The People of Paper*. Boston: Houghton Mifflin Harcourt, 2006. ISBN: 0156032112.

In addition to these print works, you will need to create a STEAM account at [store.steampowered.com](http://store.steampowered.com) to purchase these digital games we will be discussing at length.

Harvey, Auriea and Michaël Samyn. *The Path*. Tale of Tales, 2009.

Pope, Lucas. *Papers, Please*. 3-9-0-9, 2013.

Wreden, Davey and William Pugh. *The Stanley Parable*. Galactic Café, 2013.

**\*Other assigned print and electronic readings will be made available via Canvas\***

**All electronic texts we will study in this course are compatible with current versions of Mac OS and Windows operating systems.**

## **Assignments**

**(1000 total points possible)**

**200** Twine Composition

You will create an interactive text through the hypertext editor Twine ([twinery.org](http://twinery.org)) to demonstrate how to sustain a thematic chain of ideas through non-linear storytelling strategies and electronic platforms. Your work should engage the equivalent effort of **1500** words.

**250** Scalar Project

You will create a critical multimedia project through the digital publishing platform Scalar ([scalar.usc.edu](http://scalar.usc.edu)) to explore how to make academic arguments in electronic environments. Your project may concern a topic of your choosing provided it fully utilizes the potential of Scalar's software, and critically considers that potential as part of your project's scope. Your work should engage the equivalent effort of **1500** words.

**150** Netprov Presentation

You and a group member will prepare a netprov (internet improvisation) presentation highlighting an electronic work not assigned in class. Your presentation should be both informative concerning the chosen work and performative in utilizing the hybrid netprov and public presentation formats. Your work should engage the equivalent effort of **1000** words.

### 300 Academic Paper

You will compose an academic 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 *three* theoretical essays assigned in class and at least *three* other scholarly sources found through your own research in its discussion of one or more of our assigned electronic works. It must be at least **2000** words.

### 100 Participation

You must be an active and engaged part of the course in class and out to not only receive participation credit but to ensure that our course will be an academically fruitful experience. This grade will be gauged by in class group activities and larger discussions, and out of class discussion posts on Canvas. **To guarantee receipt of a full grade, you must contribute within class meaningfully at least once a class period.**

### Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

### Assessment Rubric

Grades will be given for each major assignment and correspond to the criteria shown below. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester. In order to receive the grade in the left hand column, the assignment must meet ALL of the criteria in the description.

Grade	Description
A	<ul style="list-style-type: none"><li>• Follows ALL instructions specific to the assignment rubric</li><li>• Generates and elaborates on original ideas relevant to the course content</li><li>• Assignment is mechanically sound and free of distracting grammatical, stylistic, and/or technical errors</li><li>• Assignment displays clear organizational forethought including attention to transitions, introduction, and conclusion.</li></ul>

	<ul style="list-style-type: none"> <li>• Assignment is properly formatted in MLA or other style guide approved by instructor</li> <li>• Assignment incorporates source material appropriately and effectively</li> <li>• Assignment provides evidence to support claims</li> </ul>
<b>B</b>	<ul style="list-style-type: none"> <li>• Follows most instructions specific to the assignment rubric</li> <li>• Incorporates and elaborates ideas relevant to the course content</li> <li>• Assignment may have a few minor errors but is free of distracting grammatical, stylistic, and/or technical errors</li> <li>• Assignment has an identifiable organizational structure</li> <li>• Assignment has a few minor formatting issues</li> <li>• Assignment incorporates source material appropriately</li> <li>• Assignment provides evidence to support most of its claims</li> </ul>
<b>C</b>	<ul style="list-style-type: none"> <li>• Follows some instructions specific to the assignment rubric</li> <li>• Incorporates ideas relevant to the course content</li> <li>• Assignment has a few distracting grammatical, stylistic, and/or technical errors</li> <li>• Assignment has an identifiable organizational structure</li> <li>• Assignment has a few minor formatting issues</li> <li>• Assignment incorporates source material</li> <li>• Assignment provides evidence to support some of its claims</li> </ul>
<b>D</b>	<ul style="list-style-type: none"> <li>• Follows very few instructions specific to the assignment rubric</li> <li>• Incorporates ideas irrelevant to the course content</li> <li>• Assignment has numerous distracting grammatical, stylistic, and/or technical errors</li> <li>• Assignment has an unclear organizational structure</li> <li>• Assignment has formatting issues</li> <li>• Assignment incorporates no (or very little) source material</li> <li>• Assignment provides little to no evidence to support its claims</li> </ul>
<b>E</b>	<ul style="list-style-type: none"> <li>• Does not follow instructions specific to the assignment rubric</li> <li>• Incorporates no ideas relevant to the course content</li> <li>• Assignment has numerous distracting grammatical, stylistic, and/or technical errors</li> <li>• Assignment has no identifiable organizational structure</li> <li>• Assignment has numerous formatting issues</li> <li>• Assignment incorporates no source material</li> <li>• Assignment provides no evidence to support its claims</li> </ul>

## **Course Policies**

### **Attendance**

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Attendance is required. If you miss more than **six** classes during the semester, you will *fail the class*. I exempt from this policy only those absences involving university-sponsored events, such as athletics and band, and religious holidays. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed.

If you are absent for any reason, it is still your responsibility to remain aware of due dates and turn work in on time. You should contact fellow students to learn what you missed in class that day. In-class work cannot be made up.

If you enter class after roll has been called, you are late, which disrupts the entire class. Two instances of tardiness count as one absence. Should you reach the maximum number of absences via frequent instances of tardiness, I will deduct *one letter grade* per additional offense.

### **Classroom Behavior**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Many of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own.

### **Classwork**

All written assignments are due at the beginning of class on their assigned deadlines via Canvas. I will not accept hard copies of your work. Late work will be docked ten points for every day it is late until it loses all credit.

In-class assignments will consist of group activities and larger classroom discussion. Be prepared for each class by doing the assigned reading and being ready to contribute to class in a meaningful way each day.

### **Provisions for Students with Documented Disabilities**

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>.

## **Harassment**

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.hr.ufl.edu/eo/sexharassment.htm>.

## **Academic Honesty**

All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration see: <https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>

## **Composition (C) and Humanities (H) Credit and Writing Requirement**

This course can satisfy the General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>.

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/writing-and-math-requirement.aspx>.

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

**8/22** Course Introduction

**(8/23)** Screening Introduction

**8/24** “Electronic Literature: What is It?”, N. Katherine Hayles

**8/26** *The Jew’s Daughter*, Judd Morrissey

**8/29** *Twelve Blue*, Michael Joyce

**(8/30)** *Twelve Blue*, Joyce

**8/31** “No Sense of an Ending: Hypertext Aesthetics”, Espen Aarseth; *Twelve Blue*, Joyce

**9/2** *My body—a Wunderkammer*, Shelley Jackson

**9/5** (Labor Day)

**(9/6)** “Contexts for Electronic Literature: The Body and the Machine”, Hayles;  
*Separation/Séparation*, Annie Abrahams

**9/7** *Loss of Grasp*, Serge Bouchardon and Vincent Volckaert

**9/9** *With Those We Love Alive*, Porpentine

**9/12** “Indistinguishable from Magic: Invisible Interfaces and Digital Literature as Demystifier”, Lori Emerson; *Up Against the Screen Mother Fuckers*, Justin Katko

**(9/13)** Twine Tutorial

**9/14** *Dakota; Traveling to Utopia: With a Brief History of the Technology*, Young Hae Chang Heavy Industries

**9/16** (No class meeting — Milligan is attending a conference)

**9/19** “The Coding and Execution of the Author”, Nick Montfort; *Translation*, John Cayley

**(9/20)** Mandatory Conferences

**9/21** *Taroko Gorge*, Montfort et. al.

**9/23** *Prosthesis*, Ian Hatcher

**9/26** “The Pleasure of the Text Adventure”, Montfort; *Galatea*, Emily Short

**(9/27)** Twine Presentations

**9/28** *Galatea*, Short

- **Twine Compositions DUE**

**9/30** *Blueful*, Aaron Reed

**10/3** “Of Windsighs and Wayfaring: Blue Lacuna, an Epic Interactive Fiction”, Astrid Ensslin; *Blue Lacuna*, Reed

**(10/4)** *Blue Lacuna*, Reed

**10/5** *Blue Lacuna*, Reed

**10/7** *Blue Lacuna*, Reed

**10/10** “Between Ludicity and Literariness”, Ensslin; *The Dead Tower*, Mez Breeze and Andy Campbell

**(10/11)** Scalar Tutorial

**10/12** *The Dead Tower*, Mez Breeze and Andy Campbell

**10/14** (Homecoming)

**10/17** *The Stanley Parable*, Davey Wreden and William Pugh

**(10/18)** *The Stanley Parable*, Wreden and Pugh

**10/19** “From Paidia to Ludus: *The Path*, a Literary Auteur Game”, Ensslin; *The Path*, Auriela Harvey and Michaël Samyn

**10/21** *The Path*, Harvey and Samyn

**10/24** *Game, game, game and again game*, Jason Nelson

**(10/25)** Mandatory Conferences

**10/26** “Generating Tension in Papers, Please: A Case for Ludonarrative Dissonance”, Jason Hawreliak; *Papers, Please*, Lucas Pope

**10/28** *Papers, Please*, Pope

**10/31** “Netprov: Elements of an Emerging Form”, Mark C. Marino and Rob Wittig; *Reality: Being @SpencerPratt*, Marino and Wittig

**(11/1)** Scalar Presentations

**11/2** *Speculation*, Hayles, Patrick Jagoda, and Patrick Lemieux  
- **Scalar Projects DUE**

**11/4** (No class meeting — Milligan is attending a conference)

**11/7** “Whither American Fiction?”, Jessica Pressman; *Marginalia in the Library of Babel*, Marino

**(11/8)** Netprov Tutorial

**11/9** *Marginalia in the Library of Babel*, Marino

**11/11** (Veteran's Day)

**11/14** "New Media Objects: The Future of Electronic Literature and Its Influence on Print Stylistics" (excerpt), Brian Tillewein; *Reconstructing Mayakovsky*, Ilya Szilak

**(11/15)** Mandatory Conferences

**11/16** *Reconstructing Mayakovsky*, Szilak

**11/18** *Reconstructing Mayakovsky*, Szilak

**11/21** Netprov Presentations  
- **Netprov Presentations DUE**

**(11/22)** (Thanksgiving Break)

**11/23** (Thanksgiving Break)

**11/25** (Thanksgiving Break)

**11/28** "The Future of Literature: Print Novels and the Mark of the Digital", Hayles; *The People of Paper*, Salvador Plascencia

**(11/29)** Paper Tutorial; *The People of Paper*, Plascencia

**11/30** *The People of Paper*, Plascencia

**12/2** "The Posthuman Reader in Postprint Literature: *Between Page and Screen*", Pressman; *Between Page and Screen*, Amaranth Borsuk and Brad Bouse

**12/5** *Between Page and Screen*, Borsuk and Bouse

**(12/6)** Mandatory Conferences

**12/7** Course Conclusion

**\*Academic Papers DUE 12/13\***